Jeremy Deller

Revue de presse
Press review

Jeremy Deller Remembers ‘Exotic’ Wrestler Adrian Street (1940–2023)

Jeremy Deller Opinion 04 August 2023 artreview.com



Adrian Street (left) with his father, 1973. Photo: Dennis Hutchinson. Courtesy Adrian and Linda Street

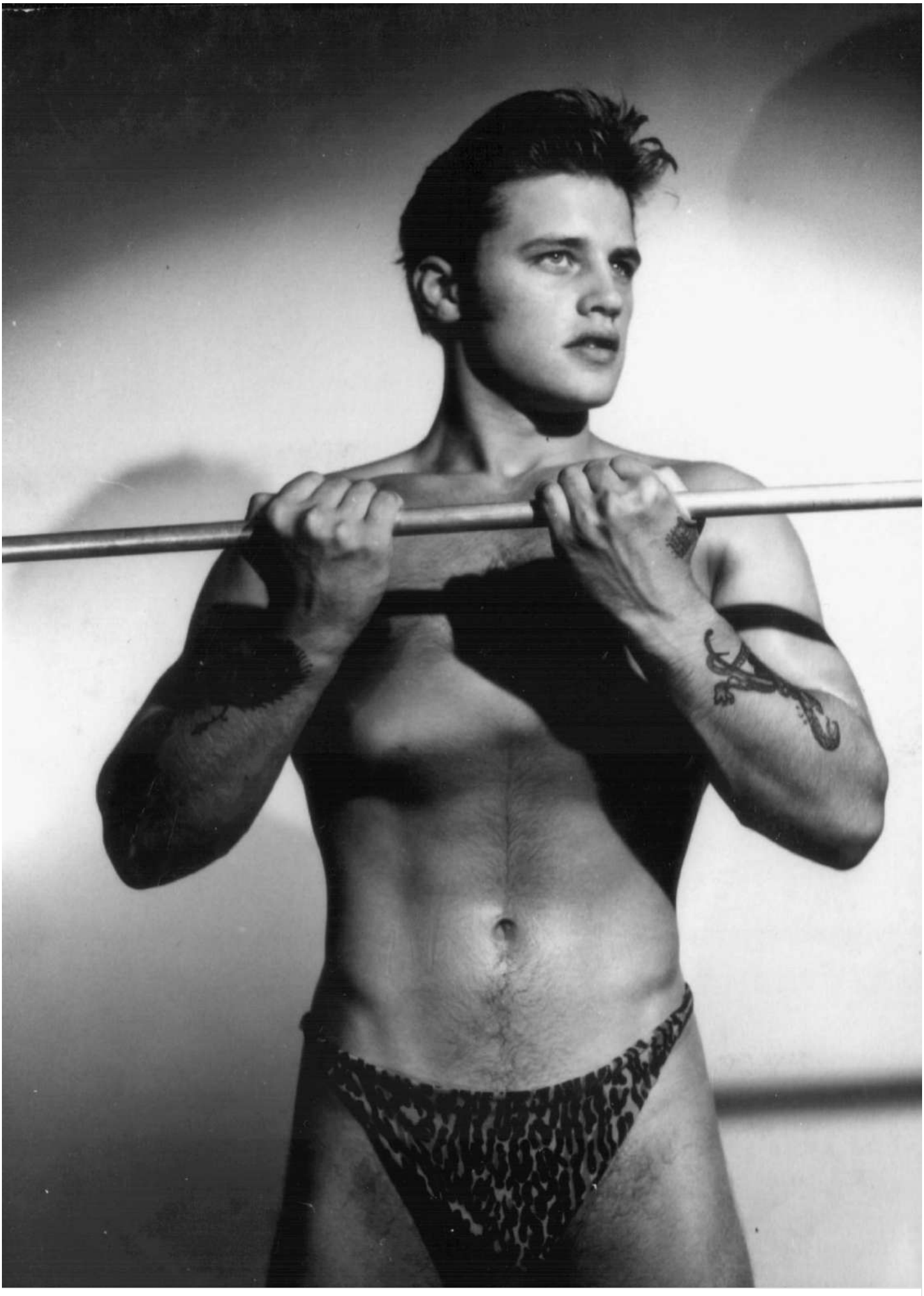
A superhero who said he would live forever, Adrian Street’s greatest artwork was himself. Turner prize-winning artist Jeremy Deller looks back at the life and times of a cultural icon – as told to Louise Benson

The first time I saw Adrian Street was in a photograph of him and his coalminer father, taken by Dennis Hutchinson for the Sunday People newspaper in 1973, which has often been reproduced. It appears in *The Wrestling* (1996) by Simon Garfield, a firsthand account of the wrestling scene in the UK, and was used as the album cover for *England Made Me* (1998) by the band Black Box Recorder.

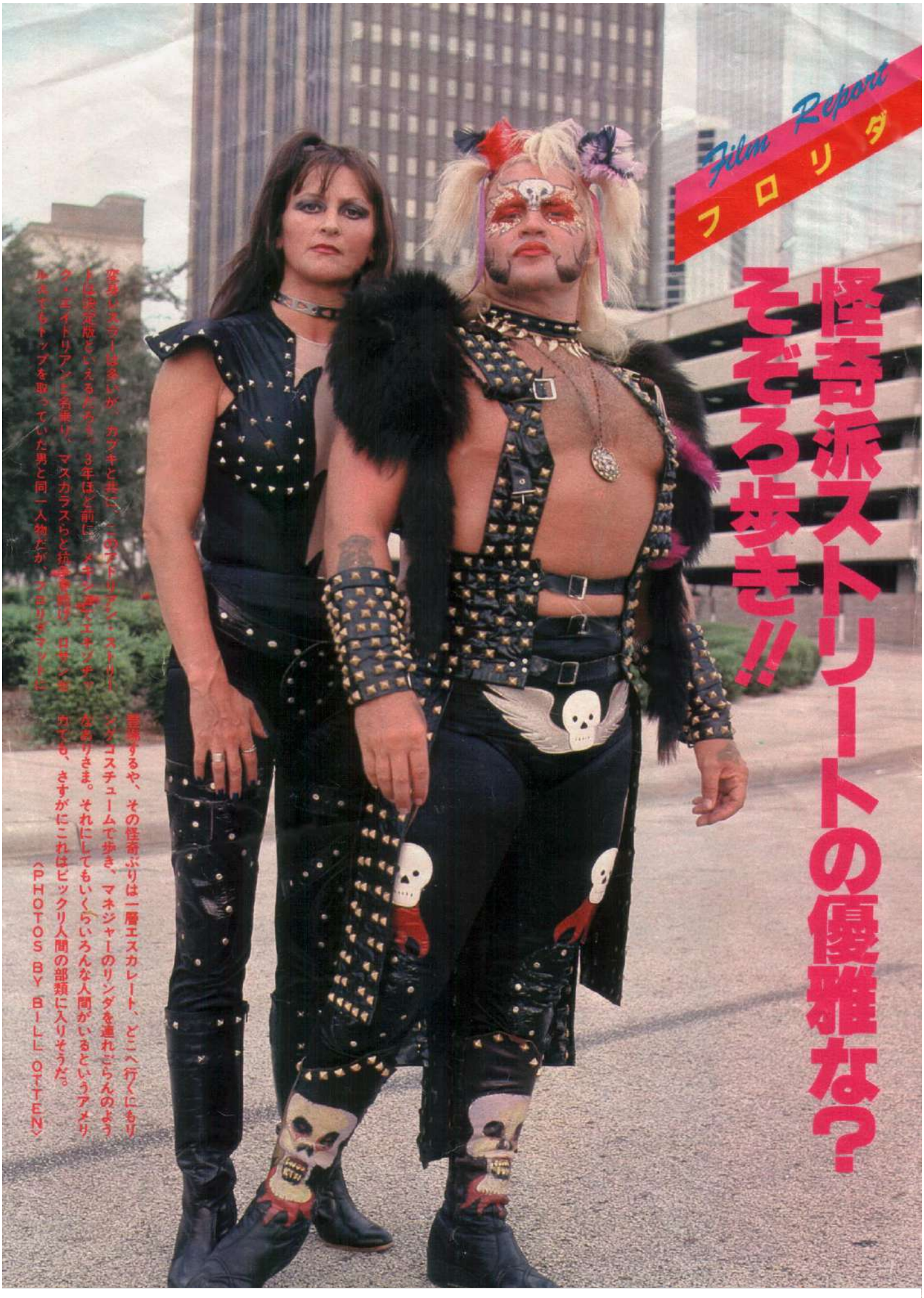
Instantly curious, I contacted Adrian in Florida in 2010 and he responded immediately; within a couple of months, I was out there filming him. He lived on a little piece of land and a house that he was very proud of in Pensacola, Florida, in a very extreme climate. He made a lot of the furniture and the artwork in the house himself, and he had a gym and a room that was just filled with mirrors he would pose before. It was an entire world of his creation, filled with mementos, images and videos of him wrestling – a museum to himself and his achievements.

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Film Report フロリダ

怪奇派ストリートの優雅な？そぞろ歩き!!

変身レスラーは多いが、カブキと共に、この2人のアドリアン・ストリートは決定版といえるだろう。3年ほど前にメキシコでエキゾチック・エイドリアンと名乗り、マスカラスらと抗争を繰り広げ、ロサンゼルスでもトップを取っていた男と同一人物だが、フロリダマットに登場するや、その怪奇ぶりは一層エスカレート、どこへ行くにもリングコスチュームで歩き、マネジャーのリンダを連れごらんのようなありさま。それにしてもいくらいろんな人間がいるというアメリカでも、さすがにこれはビックリ人間の部類に入りそうだ。

〈PHOTOS BY BILL OTTEN〉

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Street and his wife Linda, 1991. Courtesy Adrian and Linda Street

An émigré to the United States, Adrian made the decision to leave Britain in the 1980s because wrestling was declining in popularity and increasingly absent from television scheduling. In America, he reinvented himself as the 'exotic' Adrian Street. He played an outrageous character who was both very masculine and very feminine, with his long bleached hair often worn in pigtails, glittery make-up and spandex costumes. His act played upon people's homophobia, as he would say, and he loved pushing boundaries.

From his childhood right through his career, he always craved attention. Adrian's father, who fought in the Second World War, was absent when he was a young child and virtually ignored him throughout his life. Adrian desperately wanted his approval but he never got it, and so instead sought the approval of everybody else. This is what makes that photograph of the two of them so powerful. He's showing his father what he's made of himself – and how different he is.

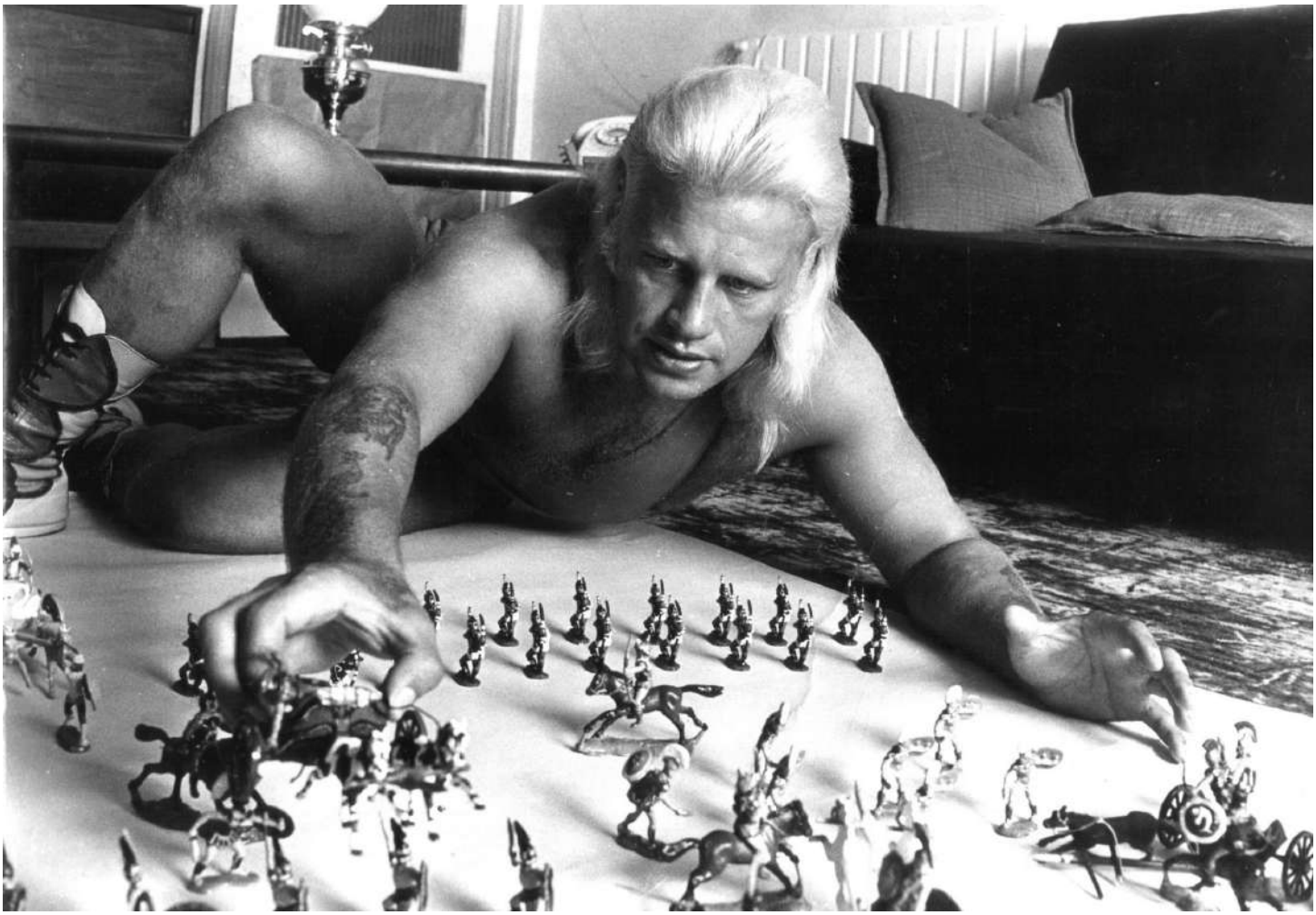


Street (right) with his father, 1973. Photo: Dennis Hutchinson. Courtesy Adrian and Linda Street

Americans were particularly intrigued by the specificity of his humour, the wordplay and the campiness of it. He learned all that when he first came to London as a teenager in the 1960s, when he worked as a builder while training to be a bodybuilder. He spent time in clubs and was often around gay men, where he would have picked up certain phrases and ways of behaving. He knew the writer Daniel Farson and artist Francis Bacon from various drinking dens, but he knew the criminal underworld too. He mixed with a very unusual group of people, and the act that he adopted later was influenced by that time spent in Soho.

Adrian understood the homoeroticism of wrestling in a way that many others in the industry didn't. Bacon was another, using images of wrestlers as source material for *Two Figures* (1953) and *Two Figures in the Grass* (1954), which show men locked in an embrace resembling both intercourse and combat. You could say both of them were mining the same territory, one through pop culture and the other through fine art. People were often shocked to learn that Adrian was heterosexual. He was married until his death to 'Miss' Linda, his wife of over thirty years and a fellow wrestler. But he always appreciated the company of gay men, and was at ease in that community. He also became a gay pin-up (unbeknown to him) after he modelled for bodybuilding magazines in the early 1960s, which were essentially a form of very soft pornography. He was always playing with his own image.

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Street, 1971. Courtesy Adrian and Linda Street

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Street and his wife Linda, 1989. Courtesy Adrian and Linda Street

Adrian had an incredible force of willpower and self-belief. He was absolutely single-minded and massively narcissistic; he had to be. He ran away from home and the coalmine at the age of sixteen to make a life for himself. He saw himself as a superhero and would often say that he was going to live forever; in his mind, he was immortal. Adrian lived his childhood dream and became this larger-than-life character dressing up in amazing outfits that he designed; his costumes were of such high quality that he also made them for others, including Mickey Rourke in *The Wrestler* (2008). He was consummately creative but the greatest artwork, of course, was himself. His body was a sculpture and his life was his performance art.

Five years ago, Adrian moved back to Brynmawr in Wales, where he was born. He came to represent society's changing attitudes to industry, identity and entertainment. He lived it all. He wanted that photograph at the mine with his father because he hated the place and the culture. He wanted to show them what he'd made of his life. I believe it is one of the most important photographs taken in postwar Britain. It's a prophetic image of a world in flux. Adrian showed them the future.

Jeremy Deller is a Turner prize-winning artist. He represented Britain at the Venice Biennale in 2013. So Many Ways To Hurt You: The Life and Times of Adrian Street *(2010-2012) is available to watch online*

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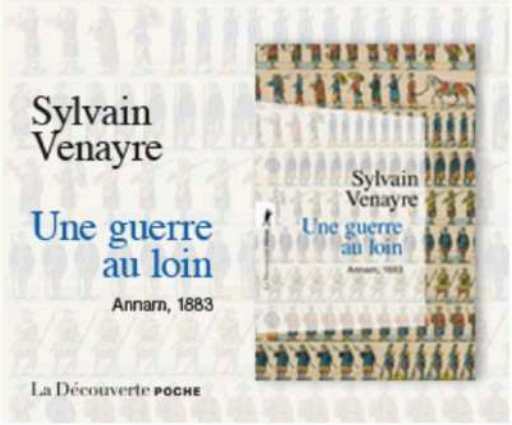
Au-delà des murs blancs – sur « *Art is Magic* » de Jeremy Deller

Par **Raphaël Brunel**

CRITIQUE

Dans une indistinction savante entre *high & low culture*, entre le « trivial » et l'historique, la pratique protéiforme développée par l'artiste britannique Jeremy Deller ces trente dernières années se construit aux côtés des habitantes et habitants des lieux où il intervient ; et cette fois, c'est à Rennes que ses œuvres viennent dessiner les murs blancs du Musée des beaux-arts, de La Criée centre d'art contemporain et du Frac Bretagne, comme symbole d'un art omniprésent, généreux.

Il fallait bien l'échelle d'une ville (Rennes) et trois sites qui sont autant de types d'institutions artistiques (le Frac Bretagne, le Musée des beaux-arts de Rennes et La Criée, centre d'art contemporain) pour accueillir sous la forme d'une rétrospective (ou presque) la pratique généreuse et protéiforme développée par l'artiste britannique Jeremy Deller ces trente dernières années. Le public français n'avait pas bénéficié d'une présentation d'envergure de son travail depuis *D'une révolution à l'autre,* sa carte blanche au Palais de Tokyo en 2008, une proposition qui, à n'en pas douter, a marqué toute une génération de curateur·rice·s, d'artistes et d'amateur·rice·s d'art.



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Lauréat en 2004 du célèbre Turner Prize, représentant de la Grande-Bretagne à la Biennale de Venise en 2013, Jeremy Deller est – disons-le sans ambages – un artiste majeur de la scène artistique contemporaine, auteur de quelques œuvres iconiques qui témoignent, par les méthodes d'investigation, les modes d'apparition et les sujets proposés, d'une volonté de repousser les frontières convenues de l'art tout en réaffirmant sans cesse sa croyance en son pouvoir magique, sa capacité de transformation, à être aussi spirituel et politique qu'absurde et stupide. « *Art is Magic* » nous prévient-on avec ce titre, qui sonne comme la profession de foi de celui qui a plus d'un tour dans son sac.

Jeremy Deller réalise ses premières œuvres au milieu des années 1990, après l'explosion sur la scène internationale des Young bristish artists, une constellation d'artistes issu·e·s pour la plupart du Goldsmiths college of art à Londres, comme Damien Hirst, Tracey Emin, Sarah Lucas ou Dinos et Jake Chapman, qui allait défrayer la chronique et battre des records sur le marché avec le soutien de l'homme d'affaire, collectionneur et galeriste Charles Saatchi. Deller ne partage pas grand-chose avec eux, ni leur stratégie économique agressive, ni leur goût pour le scandaleux, le monumental et le démonstratif. Il n'a d'ailleurs pas fait lui-même d'école d'art mais a étudié l'histoire de l'art au Courtauld institute of art et à l'Université du Sussex – un détail qui a son importance.

Quant aux formats des œuvres, ils répondent davantage à un intérêt pour la diffusion et la propagation que pour la réification muséale et l'objet-fétiche. Il emprunte en effet à la sphère du quotidien tout un registre de supports qui, bien que hautement chargés sur le plan culturel et symbolique, paraissent bien éloignés de la sacralité de l'objet d'art. Il brouille ainsi souvent les frontières entre l'espace de l'art et l'espace social, en réinjectant ses œuvres dans le réel sous la forme de billet de banque, de *sticker*, de t-shirt, de panneau de signalétique, de cocktail alcoolisé, de disque vinyle, de concert, de procession, de film produit pour la télévision, etc.

Dans cette volonté d'élargir l'audience de l'art en ayant recours à des formes issues de la culture populaire et de jouer sur la nature et l'ambivalence de ce qui est vu, l'affiche tient logiquement une place centrale. À La Criée, centre d'art contemporain, Warning Graphic Content réunit une centaine d'œuvres imprimées réalisées entre 1993 et 2021, présentées dans un accrochage dit « salon » recouvrant de manière volontairement chaotique les murs aux couleurs pastelles du sol au plafond.

Formidable porte d'entrée dans le travail de Deller, cet ensemble peut être envisagé à la fois comme une carte mentale et une rétrospective dans la rétrospective, tant on y retrouve ses projets phares, sa fascination pour les icônes et la culture populaire, ses positions militantes et son humour sarcastique. Accompagnées de *post-it* écrits de sa main pour contextualiser leur production ou les références convoquées, nombre d'entre elles reposent sur le double registre du slogan politique de type agitprop et du *statement* cher à l'art conceptuel pour faire passer des messages de manière plus ou moins explicite.

« *Welcome to the shitshow* ! » peut-on lire sur fond d'Union Jack en réponse au Brexit, « *Thank God for Immigrants* » pour rappeler qu'une grande partie des aides-soignant·e·s qui ont permis d'endiguer la crise de la Covid-19 sont issu·e·s de l'immigration, « *Cronyism is English for Corruption* » pour moquer le tabou de la corruption en Grande-Bretagne, mais aussi « *Brian Epstein died for you* », hommage au manager des Beatles mort d'une overdose sans lequel qui sait ce que seraient devenus les anglais·e·s, ainsi que de nombreux clins d'œil à la pop culture, de Stonehenge à Roxy music, en passant par l'Acid House et la famille royale.

Aux affiches de Deller semblent répondre les bannières brodées ou peintes réalisées par Ed Hall pour les syndicats professionnels ou les associations caritatives, associant ainsi combat politique et artisanat dans un esprit rappelant les préceptes de William Morris – une référence cruciale pour Deller. Suspendues dans la grande galerie du Frac Bretagne, elles évoquent un défilé silencieux, où se télescopent slogans anti-racistes et revendications pour les droits des réfugié·e·s ou des travailleur·se·s du sexe. Elles sont intégrées à *Folk Archive* (1999-2005), un ensemble de photographies et d'objets variés constitué par Deller, en collaboration avec l'artiste Alan Kane, pour documenter l'art et les productions vernaculaires.

Il s'agit de pratiques et coutumes parfois centenaires qui ont survécu, comme le concours de grimaces ou les courses de barriques en feu, à la modernité et à l'uniformisation de l'identité culturelle. Il réunit ainsi des morceaux hétérogènes de réalités sociales qui naviguent entre passé et présent, histoires individuelles et collectives. *Folk Archive* étend et démystifie les frontières de la création et dessine les contours d'une culture considérée dans sa diversité, qui embrasserait, pour reprendre la définition de T.S. Eliot, « toutes les activités et les intérêts caractéristiques d'un peuple, le Derby d'Epsom, les régates de Henley et de Cowes, l'ouverture de la chasse au coq de bruyère, la finale de la Coupe, les courses de chiens, le billard japonais, le jeu de fléchettes, le fromage de Wensleydale, le chou bouilli en morceaux, la betterave au vinaigre, les églises néo-gothiques du XIXe siècle, la musique d'Elgar[1] ».

À travers ces deux collections aux statuts différents se formulent clairement le grand dessein de Deller : documenter l'histoire culturelle, politique et sociale de son pays, sonder l'évolution des prises de position et des obsessions de ses contemporain·e·s.

Nourri par l'archéologie foucaldienne, les *cultural studies* et le *new historicism*, qui remet dans le contexte des études littéraires le principe historique au cœur de l'explication du fait culturel, Deller aborde dans un large pan de son œuvre la musique pop et les *subcultures*, d'un point de vue généalogique et anthropologique, comme des espaces produisant leurs propres codes et valeurs en marge de la culture hégémonique. Pour lui, « la musique raconte une histoire, elle est un discours en soi. Elle est un moyen de comprendre le monde, mais aussi – et c'est le plus important – on ne peut pas séparer la musique de l'histoire ou de l'histoire sociale, la plupart du temps. La musique est absolument avec l'histoire. Parfois elle est aussi en avance sur l'histoire. »

Au Frac Bretagne est projeté le film *Our Hobby is Depeche Mode* (2005), dans lequel Deller et le réalisateur Nick Abrahams partent à la rencontre de fans de Depeche Mode en Grande-Bretagne, aux États-Unis, en Russie, en ex-RDA et en Iran. Hormis les nombreux sosies de Dave Gahan et Martin Gore et leur incroyable dévotion, ce qui frappe c'est la manière dont la musique du groupe accompagne les bouleversements intimes de ces jeunes gens autant qu'elle devient l'expression culturelle d'une mutation géopolitique et sociale, relative en l'occurrence à la chute du mur de Berlin ou à la Perestroïka.

Deller cherche avant tout à envisager l'art comme le territoire du possible où peuvent advenir quelques fulgurances qui en vaillent la peine.

Déjà avec *Acid Brass* (1997), Deller cherchait à rendre compte de l'histoire de la Grande-Bretagne à travers la musique du XXe siècle, en partant des *brass bands*, ces fanfares ouvrières qu'il envisage comme la musique pop de l'ère industrielle pour arriver à *l'acid house* et au mouvement post-industriel des *raves*. Un immense diagramme sobrement intitulé *The History of the World* rend visible ces liens, mêlant noms de groupes et de lieux représentatifs, grèves de mineurs, privatisation d'entreprises, hystérie de la presse à propos de l'ectasy, pour dessiner un portrait en creux et en vibration de la classe ouvrière et du processus de désindustrialisation. Un volet plus performatif est confié au *brass band* Williams Fairey, chargé d'interpréter avec sa section de cuivres et de timbales quelques *hits* de la scène house comme *What Time Is love ?* de KLF lors d'une série de concerts enfiévrés – une pièce presque mythique, en tout cas emblématique du travail de Deller, d'ailleurs réactivée à Rennes durant l'exposition. Comme il l'explique à un groupe de lycéens vingt ans plus tard dans *Everybody in The Place*, un documentaire sur l'histoire de l'*acid house*, les usines où les pères des *ravers* travaillaient et dont ils avaient été licenciés au milieu des années 1980 ont été réappropriées par ce mouvement pour devenir des lieux de fête et de danse, les bruit des machines laissant place à la musique des DJ.

Ces réflexions sur les liens entre monde ouvrier et musique traduisent par ailleurs quelques-uns de modes opératoires privilégiés par Deller : une mise en relation à première vie improbable qui se révèle signifiante, une indistinction entre *high & low culture*, entre le « trivial » et l'historique, une réalisation collective avec un groupe d'individus extérieurs au champ de l'art, la production d'une forme singulière et décalée de commémoration ou d'archive vivante – et avec, la désacralisation, ou du moins le brouillage amusé, des notions d'auteur et d'objet d'art.

Cette volonté de « travailler avec les gens plutôt qu'avec les choses », de les impliquer comme médium ou matériel de l'œuvre, correspond à ce que l'historienne de l'art Claire Bishop a appelé au début des années 2000 le *social turn*[2]. L'expression renvoie à des projets qui se développent en général dans le cadre de commandes publiques, hors des galeries et des musées (même s'ils peuvent y revenir sous une forme ou une autre à un moment donné), et dont la finalité « physique » importe moins que la situation mise en place par l'artiste et que les interactions, rencontres et affects qu'elle génère. Invité en 2007 par Skulpture Projekte Münster, un des grands événements artistiques internationaux se tenant tous les dix ans, Deller planifie le très peu sculptural *Speak to the Earth and it Will Tell You*, en demandant à 41 associations de jardinier·e·s de tenir des journaux de « jardins secrets » jusqu'à la prochaine édition de la manifestation en 2017. L'œuvre se résumait jusqu'ici à une collection de larges livres ayant intégré les archives du Stadtmuseum Münster.

Composés d'annotations et d'images collées, ils mélangent histoire intime, conseils botaniques et bribes d'actualité, comme la manifestation sociale et naturelle de la vie des jardinier·e·s. Au Musée des beaux-arts de Rennes, elle donne également lieu à une installation vidéo inédite, sorte de ballade immersive rejouant selon un principe de superposition et surimpression des images projetées le foisonnement des jardins et de leur documentation.

On pourrait aussi évoquer plus en détail la séance de nu qu'il organise avec un groupe de dessinateurs amateurs et le très corporel Iggy Pop ou la réapparition silencieuse dans tout le Royaume-Uni de soldats de la Première Guerre mondiale pour commémorer la meurtrière bataille de la Somme, mais c'est sans aucun doute *The Battle of Orgreave* (2001), une commande de l'association Artangel, qui incarne le plus justement cette démarche. Sur le modèle des reconstitutions des batailles historiques, une pratique très populaire outre-Manche, Deller organise le *reenactment* de la violente confrontation entre mineurs en grève et policiers qui a eu lieu à proximité de la cokerie d'Orgreave lors des grandes grèves de 1984-1985. Il voit dans cet événement le basculement d'un monde, celui d'une société industrielle et ouvrière vers un ultra-libéralisme triomphant alors porté par Margaret Thatcher.

Pourquoi faire rejouer dix-sept ans plus tard cet affrontement traumatique à ceux-là même qui l'ont vécu – et qui pour certains passent de l'autre côté en interprétant des policiers ? L'œuvre a-t-elle une portée thérapeutique ou ne fait-elle que rouvrir les plaies comme le suggère Claire Bishop[3] ? En faisant bégayer l'histoire, en réinscrivant du réel dans la réalité, en collectant les témoignages et en réunissant une importance quantité de sources, Deller semble avant tout aspirer à « dégager la bataille d'Orgreave des marges de l'histoire où les événements se consument, et à la réinscrire dans le lignage des batailles importantes de l'histoire anglaise[4] ».

Il s'agit de regarder l'événement en face et en discuter sans avoir honte de ce qui s'est passé, de relire le passé pour mieux envisager un futur possible – difficile cependant de ne pas être troublé près de quarante ans plus tard par les similitudes entre l'actualité française récente et l' « avant-gardisme » économique et répressif de l'Angleterre des années 1980.

Dans cette quasi équivalence entre création artistique et production de savoir, devrait-on pour autant parler de l'artiste « en historien » ou « en ethnographe », pour reprendre une célèbre formule du critique d'art américain Hal Foster[5] ? Dans le film *The Battle of Orgreave* réalisé par Mick Figgis autour du projet de Deller, ce dernier est présenté comme *event creator*. Dans certains entretiens, il se qualifie lui-même de réalisateur ou de metteur en scène. Quelle que soit la domination privilégiée, Deller cherche avant tout à envisager l'art comme le territoire du possible où peuvent advenir quelques fulgurances qui en vaillent la peine. L'œuvre devient un espace démocratique où s'expriment les antagonismes et les tensions comme lorsqu'il filme en 2019 à Parliament Square à Londres les manifestations pro et anti-Brexit (*Putin's Happy*, 2019) ou traverse les États-Unis pour entamer une discussion avec la population autour d'une voiture détruite lors d'un attentat à la bombe en Irak (*It Is What It Is*, 2009).

Remonter aujourd'hui le fil de la généalogie du travail de Deller, c'est aussi prendre la mesure de la révolution qu'a représentée l'apparition d'Internet et des réseaux sociaux. Les *ravers* des années 1990 ne semblaient pas se soucier de leur image comme le remarque une lycéenne de 2019 dans *Everybody in the Place* et *Folk Archive*, qui n'aurait pas nécessité des milliers de kilomètres parcourus, quelques clics auraient suffi pour la constituer. Mais pour Deller, l'art reste avant tout une affaire de rencontre et de relation, de passions humaines.

« *Art is Magic* », une rétrospective de Jeremy Deller, jusqu'au 17 septembre 2023 au Musée des beaux-arts de Rennes, à La Criée centre d'art contemporain et au Frac Bretagne.

Raphaël Brunel

CRITIQUE

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JEREMY DELLER esthétique sociale

interview par Paul Ardenne

En 2012, à l'occasion de la Fiac, Jeremy Deller présentait *Sacrilege*, une réplique gonflable et praticable du site mégalithique de Stonehenge, sur l'esplanade des Invalides, à Paris. L'artiste britannique revient cet été de ce côté de la Manche avec *Art Is Magic*, sa première rétrospective en France. Elle se tient à Rennes, au Frac Bretagne, au centre d'art contemporain La Criée et au musée des beaux-arts, du 10 juin au 17 septembre 2023. Cette exposition en trois lieux est prolongée par la publication de la première monographie de l'artiste en français (1).





■ Lauréat du Turner Prize en 2004, représentant de la Grande-Bretagne à la biennale de Venise de 2013, Jeremy Deller s'est fait connaître en 2001 avec *la Bataille d'Orgreave*, performance-reconstitution d'un affrontement brutal ayant eu lieu en 1984 entre des mineurs du Yorkshire du Sud et la police montée de Maggie Thatcher, et jouée par certains de ses protagonistes initiaux. Retour de l'histoire et esthétisation de la mémoire : cette œuvre contextuelle marquera les esprits, comme bien d'autres de cet artiste privilégiant les créations participatives et d'inspiration populaire.

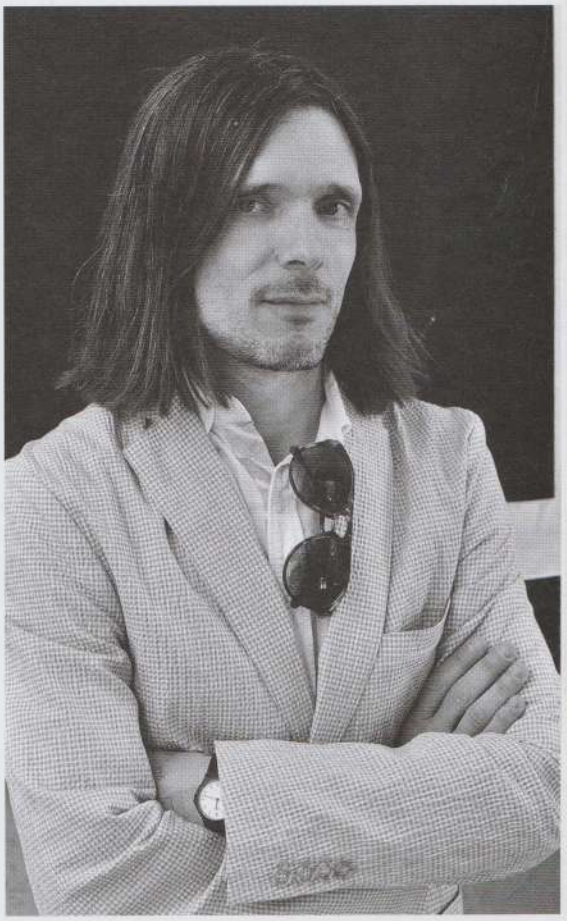
Transcendée par des créations volontiers ouvertes à l'expression publique et au travail d'autres artistes, la culture de Jeremy Deller puise diversement dans le rock, le glam, les processions, les formes esthétiques consensuelles, les bannières revendicatives et les affiches, les jardins collectifs ou encore la mémoire guerrière. La perspective de l'artiste consiste à générer une esthétique sociale, du « lieu commun », en suscitant un espace mental où trouver matière à s'identifier et revivre une histoire collective. Plutôt travailler « avec des gens qu'avec des choses », en privilégiant le vernaculaire. Parfois avec humour, voire causticité : comme le spécifie l'artiste, « une nation ou une institution qui ne sait pas ironiser sur elle-même est en perdition ». **PA**

LE PUBLIC ET LA RÉALITÉ

***La Bataille d'Orgreave* (2001), que vous avez réalisée il y a près de vingt-cinq ans à présent, reste un modèle d'art dit de « reconstitution ». Vous faites rejouer là où ils ont eu lieu en 1984, du temps du thatchérisme, de violents affrontements entre mineurs et police, sur fond de grève longue. Est-ce une création documentaire ou une forme de revanche sociale ?** Les deux. Ce n'est pas une reconstitution exacte, mais quelles sont celles qui le sont ? Pourtant, cette reconstitution des faits est exacte à d'autres égards, notamment en ce qu'elle a permis à des groupes d'hommes de se retrouver et de revivre une partie de l'histoire du Royaume-Uni qui fait encore l'objet de controverses dans l'esprit de nombreuses personnes.

Il s'agit là, en fait, de la reconstitution d'une scène de crime massive, qui est le paysage de la bataille, mais aussi le crime de la destruction d'un mode de vie sans rien pour le remplacer à part aujourd'hui, entre autres, la drogue et la politique d'extrême droite.

De gauche à droite *from left:*
Iggy Pop Life Class. 2016. (Ph. Elena Olivo).
Jeremy Deller. (Court. British Council ; Ph. Cristiano Corte).
(Pour toutes les œuvres *for all works:* Court. l'artiste, The Modern Institute / Toby Webster Ltd, Glasgow, Art : Concept, Paris).



Le terme de connexion me vient à l'esprit. Toutes vos réalisations artistiques mettent en contact des gens autour d'une proposition. Êtes-vous un « sculpteur social » à la Joseph Beuys ? Je mets en place des situations, puis je reste en retrait, voire je m'enfuis. D'une certaine manière, il s'agit d'expériences sociales : « Ceci plus cela égale ? » Souvent, on ne sait pas très bien ce qui va se passer. En public, on perd rapidement le contrôle de la situation, ce qui me plaît. La plupart des œuvres d'art contemporaines sont fondées sur la juxtaposition et le contexte, et je pense que c'est ce que je fais.

Chercher ainsi l'assentiment du public, ou précipiter ses réactions… Ne vous a-t-on jamais traité de démagogue ? On ne m'a jamais qualifié de démagogue parce que mon style est plutôt discret lorsqu'il s'agit de ces événements et projets. Je ne suis pas un crieur. Je n'oblige pas les gens à faire des choses qui les mettent mal à l'aise. J'aime à penser que si vous expliquez votre motivation à un participant, cela rend les choses beaucoup plus faciles. Dans ce sens, votre rôle s'apparente plus à celui d'un réalisateur de film ou de théâtre qu'à celui d'un artiste traditionnel.

Vous partez toujours de la réalité. Or, on se souvient du reproche fait par Delacroix



Love is Enough: William Morris and Andy Warhol. Commissariat *curated by* Jeremy Deller. Vue de l'exposition *installation view* Modern Art, Oxford, 2014

à Courbet : il n'y a aucun intérêt à peindre la réalité, il suffit de sortir de chez soi pour la contempler. Pourquoi la réalité, absolument ? Vous qui avez dit : « L'art est une *cover version* de la réalité. » Vous me demandez ce qu'est la réalité, je crains que nous glissions vers un échange théorique et je ne suis pas intellectuellement équipé pour répondre à cette question. J'aime les reprises parce qu'elles vous aident à voir une chanson /musique et le monde d'une manière différente. Une très bonne reprise est une expérience sublime car elle prend quelque chose que vous connaissez bien et le renverse. Peut-être que l'art peut aussi faire cela. Il prend quelque chose que vous pensez connaître et tenir pour acquis et le transforme, même si c'est pour une courte période de temps.

Faire poser Iggy Pop nu pour des étudiants dans un musée, proposer une réplique gonflable et itinérante de Stonehenge sur laquelle on peut sauter, faire patrouiller des soldats de la Première Guerre mondiale dans les rues d'Angleterre en mémoire de la bataille de la Somme et y confronter les passants... Comment vous viennent ces choix plutôt surprenants ? Certaines idées semblent évidentes et la seule surprise est que personne ne les ait concrétisées auparavant, comme *Iggy Pop Life Class* (2016) et le Stonehenge gonflable (*Sacrilege*, 2012), qui ne sont pas loin d'être des données culturelles partagées. Pour Stonehenge, j'essayais de réfléchir à la sculpture la plus stupide qu'il était possible de réaliser. Quelque chose de scandaleux et d'amusant. En fait, il s'agit de créer quelque chose qui n'a jamais existé auparavant mais qui devrait exister.

Dans une interview avec Daniel Scott, vous déclarez : « J'ai commencé en procédant par élimination. Le monde des musées est très "conservateur" – ou du moins l'était. Je ne pense pas être fait pour travailler au sein des circuits institutionnels sur le long terme – je préfère les formes de contributions intermittentes. » Comment a évolué le rapport des institutions à votre égard ? Les institutions, au Royaume-Uni, ont changé. Elles doivent être plus amicales avec le public, ce qui n'était pas le cas il y a vingt-cinq ans, une période où elles avaient sans doute un peu peur du public. La Tate Modern a peut-être contribué à ce processus. Cette institution était si populaire que le monde de l'art a, selon toute apparence, pris confiance en lui. Il s'est senti un peu plus aimé et a pu se détendre. Avec le succès, il est certainement plus facile de faire avancer les choses. Je peux toujours faire des choses très compliquées en public, mais les problèmes surgissent parfois lorsqu'un projet est exposé dans une institution. Les musées peuvent être des endroits formidables aussi bien que terribles pour exposer de l'art.

EXUBÉRANCE ET FAUSSE IDIOTIE

Il y a une forte tradition anglaise de l'exubérance. Jouer avec les conventions, surprendre, parodier... Vous considérez-vous comme quelqu'un d'exubérant ? Ou d'oppositionnel, dans le sens radical du punk ? J'aime l'exubérance comme thème dans l'art. L'excès, le désordre. Je ne devrais pas me lancer dans la définition de caractéristiques nationales mais, comme vous venez de le faire, je pense que je peux aussi le faire ! Prenons le cas de la mode. En France, vous avez des marques sophistiquées comme Chanel et Dior. Au Royaume-Uni, nous avons Vivienne Westwood. C'est une simplification mais les Anglais sont très heureux d'avoir l'air et de se comporter comme des idiots et d'en profiter. Le « chic » est un mot que nous utilisons au Royaume-Uni mais nous nous en méfions souvent. Il n'y a pas d'équivalent dans la langue anglaise, pour autant que je le sache.

D'accord. Mais associer dans une exposition Andy Warhol et William Morris, deux partisans de la culture populaire, ce n'est pas se comporter en idiot. Pour l'exposition *Love Is Enough*, en 2014-15, au musée d'art moderne d'Oxford, vous vous faites prêter des œuvres de ces deux artistes afin de les exposer ensemble. Pourquoi, aujourd'hui, au 21e siècle ? Eh bien... C'est une grande question. Ils étaient tous deux des artistes multimédias. Morris a d'ailleurs peut-être été le premier artiste conceptuel, un artiste véritablement contemporain qui s'est impliqué dans de nombreuses disciplines en plus de faire de l'« art » pour les musées et les galeries. Comme Warhol, il n'admettait et ne respectait aucune frontière et voulait communiquer et diffuser son travail au plus grand nombre. William Morris et Andy Warhol ont été des prophètes pour les siècles à venir. Leur vie et leur pratique étaient inséparables et ils utilisaient l'atelier comme un acte politique. Ils aimaient aussi faire des gravures et étaient de grands romantiques.

Vous avez souhaité rendre hommage, lors de plusieurs expositions, aux bannières populaires, celles des manifestations, celles des clubs de foot (Arsenal, votre club !). En collaborant notamment avec Ed Hall, qui en a produit des centaines. Le Banner Art a été populaire au Royaume-Uni dans les années 1970, puis il a disparu. Avez-vous la volonté de le ressusciter ? Je ne suis pas sûr qu'il y ait de ma part un désir de résurrec-



De haut en bas *from top:* **Open Bedroom.** Commissariat *curated by* Jeremy Deller. Vue de l'exposition *installation view* dans l'appartement de l'artiste *in the artist's flat*, 1993. **All That Is Solid Melts into Air.** Commissariat *curated by* Jeremy Deller. Vue de l'exposition *installation view* Manchester Art Gallery, 2013. (Ph. Alan Seabright)

tion. Pour l'affichisme, comme pour tous les métiers, il y a eu des périodes fastes et d'autres néfastes au cours des cinquante dernières années, alors que ces formes devenaient moins, puis à nouveau populaires. Certains jeunes artistes ont pris conseil auprès d'Ed, qui est un peu une légende, je dois dire, à bien des égards. Les gens apprécient les compétences d'Ed Hall et le soin qu'il apporte à la fabrication d'une bannière. Les bannières sont de beaux objets qui ont une présence et une dignité rares en politique.

Cela nous amène à la question de l'impact. Le médium est le message, déclarait Marshall McLuhan. Une bannière, c'est un message simple, direct, lisible et positif. Comme votre art ? Une bannière est là pour être lue et comprise, souvent dans un endroit encombré de nombreux autres messages. Elle doit être claire et belle, ce qui est en général le cas de celles d'Ed.

ICÔNES POPULAIRES

Vous avez vous-même organisé (créé !) des expositions en tant que commissaire. Je pense à *Unconvention*, à Cardiff, en 1999, ou à *All That Is Solid Melts into Air*, une exposition itinérante, en 2013-14. Vous exposez d'autres artistes et non vous-même, autour de thèmes tels la guerre, l'engagement, la condition ouvrière, le heavy metal comme métaphore de la disparition de l'industrie lourde anglaise... Oui, et j'aime ça. J'adore assembler des objets pour créer une vibration. Aller dans les coulisses d'un musée est l'une de mes choses préférées.

Qu'est-ce qui différencie pour vous une culture populaire d'une culture d'élite ? Même les élites, aujourd'hui, considèrent *Sympathy for the Devil* des Rolling Stones comme plus important culturellement que *Peter Grimes*, l'opéra de Benjamin Britten...





Je n'y ai jamais vraiment réfléchi, nous appelons cela de la « haute culture ». Au Royaume-Uni, la « culture d'élite » est essentiellement synonyme de corruption et d'excès. La haute culture existe toujours, on peut la trouver facilement tous les jours et toutes les nuits, à Londres du moins. La haute culture a peut-être plus à voir avec le coût de l'expérience qu'avec la chose elle-même. Ici, l'argent serait le grand séparateur et non pas les notions de haut et de bas.
Les musées et les galeries, avec le temps, sont certainement devenus plus populistes au Royaume-Uni. Je ne peux pas parler des autres formes d'art. Je pense qu'au Royaume-Uni, nous sommes moins concernés que vous ne l'êtes, en France, par ces questions. Pour être honnête, cela ne m'a jamais vraiment dérangé.

Bon, mais faire de Keith Moon, le batteur des Who mort jeune, le héros d'une exposition – je pense à *Open Bedroom*, en 1993, dans votre chambre, ça a du sens. Moon aimait le désordre, la drogue, les frasques, le scandale... Un héros byronien du 20e siècle ? Un romantique tardif ? C'était en fait un personnage tragique, ce qui devient évident avec le temps. Il est mort relativement jeune, mais il avait l'air vieux. Je m'intéressais à lui en tant que personnage et à sa résurrection ultérieure en tant que *mod* et héros du rock.

Sacrilege. 2012. Structure gonflable *inflatable structure.* Diamètre : 30 m. Vue d'installation *view* Fiac, Paris, 2012. (Ph. Marc Domage)

Lorsque j'ai réalisé l'affiche de Keith Moon pour une exposition de ses œuvres à la Tate Britain, je pensais en quelque sorte à l'avenir des musées, à ce qu'ils pourraient devenir, pour le meilleur et pour le pire, et à la question de savoir si la musique rock pourrait un jour être prise au sérieux en tant que forme d'art, ce qui est le cas, je pense.

Vous iconicisez également le catcheur glam Adrian Street dans votre film *So Many Ways to Hurt You (The Life and Times of Adrian Street)* [2010]. Un héros de la classe ouvrière, et de la mine, qui est devenu un lutteur célèbre, comme les *luchadores libros* mexicains. S'agit-il de créer de nouvelles divinités ? Adrian se voit comme un personnage mythique, un super-héros et il a vécu sa vie comme tel. Il veut être immortel et lutte quotidiennement contre la finitude en faisant de l'exercice. Ce qu'il a accompli a également un caractère épique. Il témoigne de l'évolution de la société et de l'histoire. La photo avec son père, un mineur, est une photo d'un monde en mutation, celui du passage de l'industrie au divertissement, qu'il incarne littéralement dans une seule personne.

LE PEUPLE EST MON AMI

Les idoles, mais aussi les gens ordinaires, comme en atteste votre travail de dix ans avec des habitants de Münster, en Allemagne, cultivant des petits jardins (*Speak to the Earth and It Will Tell You*, 2007-2017). Vous avez dit : « Je les ai encouragés à créer des journaux "jardins secrets" évoquant les manifestations sociales et naturelles dans leurs vies. » Ce qu'ils ont fait. Ils sont réunis dans une œuvre aujourd'hui présentée dans un cabanon de jardin public. Cela témoigne-t-il de votre culte du « *common man* », de l'outsider ? Pour moi, ces termes « ordinaire », « homme du commun », « outsider », sont lourds de sens. Il s'agissait davantage de créer des archives de ces jardins étonnants qui sont traversés par des écosystèmes sociaux et naturels. Bien sûr, tout ce qui concerne à long terme les jardins a également trait au changement climatique. Est-il possible de voir et de documenter le changement sur dix ans, ainsi que de documenter des fêtes et autres événements ? J'aime beaucoup ce projet. Passer des années à le réaliser n'avait aucun sens d'un point de vue économique mais, d'une certaine manière, c'est devenu mon hobby. L'équivalent d'un travail d'amour, comme on dit.

On vous sent, nostalgique peut-être pas, mais, en tout cas, plein d'adoration,

d'amour. Vous rechargez des figures en amour, Andy Warhol comme William Morris, Keith Moon ou Adrian Street... Notre époque est-elle en déficit d'amour ? Je suis un Anglais d'âge mûr. Je ne suis donc pas en mesure de parler de ce thème.

Dont acte. Pour moi, vous êtes un modèle d'organisateur, au sens du théoricien anarchiste Proudhon : quelqu'un qui « bouge » le monde, qui l'« accomplit ». Vous pourriez rester au fond de l'atelier, mais non. On revient au mot de connexion par lequel on a commencé cet entretien. L'art du futur sera-t-il obligatoirement social, voire socialiste ? Qui sait ? Pour l'instant, l'art a de nombreux avenirs, des NFT à la folie des ventes aux enchères en passant par le street art, un pseudo-art idiot. L'art du futur me semble plutôt capitaliste, mais d'un autre côté, il y a tellement de collectifs et de projets d'art social que c'est une bête à plusieurs têtes. J'aime sortir et me déplacer dans le monde, dans une certaine mesure me salir les mains dans la culture, m'amuser ou, comme nous le disons, faire des bêtises.

En France, on vous considère comme un artiste de gauche, humaniste et solidariste. Votre art, pour autant, est-il d'abord et avant tout politique ? Pas vraiment, pas plus que pour beaucoup d'autres artistes. Artiste politique, ça fait un peu ennuyeux. Je ne suis pas un activiste. Je suis trop paresseux et trop peu concentré. Je m'intéresse aux gens, c'est donc peut-être mon truc.

« L'art est magique », dites-vous, c'est le titre de votre rétrospective à Rennes et du livre qui l'accompagne. Magique comme magie (Merlin l'enchanteur) ou magique comme on dit « pensée magique », afin de désigner des stratagèmes illusoires ? La magie a de nombreux usages et significations, de l'enchantement à la tromperie. Au Royaume-Uni, l'expression « art is magic » peut signifier que l'art est GRAND ! La magie peut également modifier l'environnement et la réalité, et l'art aussi peut le faire. ■

Traduit depuis l'anglais par Paul Ardenne

1 *Art Is Magic*, Musée des beaux-arts de Rennes/La Criée/Frac Bretagne, 240 p., 28 euros.

Paul Ardenne est écrivain et historien de l'art. À paraître : l'Art en joie. Esthétique de l'humanité joyeuse *(La Muette/Le Bord de l'eau)* et Invisuel. De la minoration physique de l'art *(Revue de Paris éditions)*.

Jeremy Deller
Né en *born in* 1966 à *in* Londres
Vit et travaille à *lives and works in* Londres
Représenté en *represented in* France
par *by* Art : Concept, Paris
Expositions personnelles récentes *Solo shows:*
2023 *Welcome to the Shitshow*, Kunsthal Charlottenburg, Copenhague
2021-22 *Warning Graphic Content*, Art : Concept, Paris, The Modern Institute, Glasgow, MAMCO, Genève, The Civic, Barnsley
2020 *Folk Archive*, The Burton at Bideford ; *Wir haben die Schnauze voll*, Bonner Kunstverein, Bonn
2019 *Everybody in the Place: An Incomplete History of Britain 1984-1992*, The Modern Institute, Glasgow
Expositions collectives récentes *Group shows:*
2023 *Humain autonome : Joyridin'*, Frac Normandie, Caen
2022 *Broken Music Vol., 2. 70 Years of Tecords and Sound Works by Artists*, Hamburger Bahnof, Berlin ; *Ridiculously yours! Art, Awkwardness and Enthusiasm*, Kunst- und Ausstellungshalle der Bundesrepublik, Bonn ; *Radical Landscapes*, Tate Liverpool ; *Masculinités. La libération par la photographie*, Les Rencontres de la photographie, Arles
2021 *On the Edges of Fiction*, CIAJG, Guimarães ; *Up all Night: Looking Closely at Rave Culture*, Kumu Art Museum, Tallinn
2020 *Folklore*, Centre Pompidou, Metz ; *Everyday Heroes*, Southbank Centre, London



The Battle of Orgreave Archive (An Injury to One Is an Injury to All). 2001. Performance avec d'anciens mineurs *with former miners*. (© Jeremy Deller ; Tate Collection ; Ph. Parisah Taghizadeh)



Speak to the Earth and It Will Tell You. 2007-2017. (© Jeremy Deller)

Jeremy Deller: Social Aesthetics

interview by Paul Ardenne

In 2012, at the Fiac, Jeremy Deller presented *Sacrilege*, an inflatable and practicable replica of the megalithic site of Stonehenge, on the esplanade of the Invalides, in Paris. The British artist returns this summer on this side of the Channel with *Art Is Magic*, his first retrospective in France. It will be held in Rennes, at the Frac Bretagne, the contemporary art centre La Criée and the Musée des Beaux-Arts, from 10 June to 17 September 2023. This exhibition in three locations is extended by the publication of the artist's first monograph in French. (1)

Jeremy Deller won the Turner Prize in 2004 and represented Great Britain at the 2013 Venice Biennale. He made a name for himself in 2001 with *The Battle of Orgreave*, a performance-recreation of a brutal confrontation that took place in 1984 between miners in South Yorkshire and Maggie Thatcher's mounted police, played out by some of its original protagonists. A look back at History and the aestheticisation of memory: this is a striking contextual work, like many others by the same artist, who favours participative creations of popular inspiration.
Transcended by creations, open to public expression and to other artists' work, Jeremy Deller's culture draws variously from rock, glam, processions, consensual aesthetic forms, protest banners and posters, collective gardens and memories of war. The artist's perspective involves generating a social aesthetic of the "common place" by creating a mental space in which to identify and relive a collective history. To work "with people rather than with things," by privileging vernacular elements. Sometimes with humour or even causticity: as the artist specifies, "a nation or an institution that does not know how to make fun of itself is in perdition." **PA**

***The Battle of Orgreave* (2001), which you made almost twenty five years ago now, remains a model of so-called "re-enactment" art. You re-enact violent confrontations between miners and the police, against the backdrop of a long strike, in the location in which they took place under Thatcher in 1984. Is this a documentary creation or a form of social revenge?** It's both. It's not an accurate re-enactment, but then which ones are? But its accurate in other ways, in that it brought together groups of men to be around each other and relive a part of UK history that is still fought over in people's minds.
It's the recreation of a massive crime scene, which is the landscape of the Battle, but also the crime of the destruction of a way of life with nothing to replace it apart from drugs and far-right politics, amongst other things.

AUDIENCES AND REALITY

The term "connection" comes to mind. All of your artworks bring people together around a proposal. You are a "social sculptor," to quote Joseph Beuys. I set up situations, and then stand back, or run away, even. In a sense they are social experiments, "this plus this equals?" Often it's not clear what will happen, in public you lose control of situations quite quickly, which I like. Most contemporary art is based around juxtaposition and context and I think I am doing that.

Seeking audiences' assent in this way, or provoking their reactions... Have you ever been called a demagogue? I have never been called a demagogue because my style is quite low-key when it comes to these events and projects. I am not a shouter, I don't make people do things that they are uncomfortable with. I like to think that if you explain your motivation to a participant then this makes it a lot easier. In a sense your role is more akin to a film or theatre director than to a traditional artist.

You always start from reality. But one is reminded of the reproach made to Courbet by Delacroix: there is no need to paint reality, you need only leave your home to contemplate it. Why reality, absolutely? You who have said: "Art is a cover version of reality." What is reality? I am afraid we are slipping into a theoretical situation here with our conversation and I am not intellectually equipped to deal with this question. I love cover versions because they help you see a song or a piece of music and the world in a different way. A truly good cover version is a sublime experience as it takes something you know well and turns it on its head. So maybe art can do this too, it takes something you think you know and take for granted and transforms it, even if it's for a short period of time.

Making Iggy Pop pose naked for students in a museum, proposing an inflatable and itinerant replica of Stonehenge for visitors to jump on, making soldiers from the First World War patrol the streets of England in memory of the battle of the Somme and to confront passers-by with it... How do these rather surprising choices come to you? Some ideas seem obvious and the only surprise is that no one has done them before, like the Iggy Pop Life Class and the inflatable Stonehenge, they're almost shared cultural ideas. For Stonehenge I was trying to think what would be the biggest, stupidest sculpture that it was possible to make. Something outrageous and funny. You basically want to create something that has not been in the world before but should be.

In an interview with Daniel Scott, you said: "I actually started by process of elimination. The museum world is very 'conservative'—or at least it was. I don't think I'm cut out to work within the institutional circuit for the long term—I prefer intermittent forms of contribution." How has your relationship to institutions evolved? Well, institutions have changed in the UK as they have to be more friendly to audiences, which was not the case twenty-five years ago when they were a bit afraid of the public maybe. The



Tate Modern maybe helped with this process as it was so popular that the art world maybe became more confident in itself. It felt a bit more loved and could relax. As I have become more successful, it's easier to get things done, certainly. But still, I can do very complicated things in public but sometimes problems arise when a project is shown in an institution. Museums can be great and terrible places to show art sometimes.

EXUBERANCE AND FALSE IDIOCY

There is a strong English tradition of exuberance. Playing with conventions, surprising, parodying too... Do you consider yourself to be exuberant? Or oppositional, in the radical sense of punk? I like exuberance as a theme in art: excess, messiness. I should not get into defining national characteristics, but seeing that you just did, I feel I can!

I think for the British maybe we do play with conventions, when you think of fashion you have sophisticated brands like Chanel and Dior and we have Vivienne Westwood. It's a simplification but English people are quite happy to look and behave like idiots and enjoy it. "Chic" is a word we do use in the UK but often we are suspicious of it, there is no equivalent of it in the English language as far as I know.

Okay. But putting on an exhibition where you combine Andy Warhol and William Morris, two proponents of popular culture, is not acting like an idiot. For the exhibition *Love is Enough*, in 2014, you got works by these two artists on loan and exhibited them together. Why did you want to bring them together, now, in the twenty-first century? Well, that is a big question. They were both multimedia artists, maybe Morris was the first conceptual artist in a sense, a truly contemporary artist who was involved many disciplines apart from making "art" for museums and galleries.



De haut en bas *from top:* Valerie's Snack Bar. 2009. Installation. Bannières de *banners by* Ed Hall. Cornerhouse, Manchester International Festival. © J. Deller). So Many Ways to Hurt You (The Life and Times of Adrian Street). 2010. Vidéo. 31 min 46

Like Warhol, he saw and respected no boundaries and wanted to communicate and spread his work to as many people as possible. Warhol and Morris were both prophets for their respective next centuries. Their life and practice were inseparable and they used the studio as a political act. They loved making prints too, and were massive Romantics.

In several exhibitions, you have sought to pay tribute to popular banners, from demonstrations, from football clubs (Arsenal, your favourite club!), collaborating in particular with Ed Hall, who produced hundreds of them. Banner Art was popular in the United Kingdom in the 1970s, then it disappeared. Is there a desire to resurrect it? Well... I am not sure about a desire to resurrect it. Like every craft it has gone through good and bad times in the last fifty years, as these forms became less and then more popular. Some younger artists have taken advice from Ed. He is a bit of a legend, I have to say, in a number of ways. People appreciate his skill and care in making a banner. They are beautiful objects and have a presence, and a dignity even, which is rare in politics.

This brings us to the question of impact. The medium is the message, as Marshall McLuhan said. A banner is a simple, direct, readable, affirmative message. Like your art? A banner is there to be read and understood, often in a crowded place with lots of other messages, it should have a clarity and a beauty even, which Ed's certainly do.

POPULAR ICONS

You yourself have organised (created!) exhibitions, like a curator. I'm thinking of *Unconvention* in Cardiff in 1999, or *All That Is Solid Melts Into Air* in 2014. You exhibit other artists, not yourself, around issues such as war, commitment, the working class condition, heavy metal as a metaphor for the demise of English heavy industry... Yes I do, and enjoy it, I love putting objects together to create a vibration, going backstage at a museum is one of my favourite things.

Exactly what differentiates popular culture from elite culture for you nowadays? Even the elites now consider *Sympathy for the Devil* by the Rolling Stones to be more culturally important than *Peter Grimes* by Benjamin Britten... I never really thought about this, we call it high culture though. "Elite culture" in the UK is basically corruption and excess. High culture still exists, you can find it easily every day and night, in London at least. It might have more to do with how much it costs to go and experience it than the thing itself. Maybe money is the great separator and not notions of high and low. Museums and galleries certainly have become more populist in the UK. I can't speak for other art forms though. I think we in the UK are less concerned with this than maybe you are. It never really bothered me to be honest.

Well, but making Keith Moon, the drummer from The Who who died young, the hero of an exhibition—I'm thinking of *Open Bedroom* in 1993, in your room, that makes sense. Moon liked disorder, drugs, escapades, scandal... A Byronic hero of the twentieth century? A late Romantic? He was actually a tragic character, which becomes clear the older you get. To be trapped in that persona must have been exhausting and he had a death wish around him. He died relatively young but looked ancient. I was interested in him as a character and in his subsequent resurrection as a mod and rock hero.
When I made the Keith Moon poster for an exhibition of his work at the Tate Britain, I was thinking about the future of museums in a way, what they might become for good and bad and whether rock music could ever be taken seriously as an art form, which I think it is.

You also iconise the glam wrestler Adrian, in your film *So Many Ways to Hurt You, The Life and Times of Adrian Street* (2010). A working class hero from the mines who became a famous wrestler, like the Mexican *luchadores libros*. Creating new deities? Adrian sees himself as a mythical character, a superhero, and has lived his life as one. He wants to be immortal and fights with his mortality on a daily basis with his exercise regime. What he has achieved also has an epic quality about it. It tells a story about change in society and history. The photo with his father, who was a miner, is a photo of a changing world, from industry to entertainment, literally embedded in one person.

THE PEOPLE ARE MY FRIENDS

Idols, but also ordinary people, as evidenced by your decade-long work with residents of Münster, Germany, cultivating small gardens (*Speak to the Earth and It Will Tell You*, 2007-2017): "I encouraged them to create 'secret garden' journals evoking the social and natural manifestations in their lives," which they did, in a work now on display in a public garden shed. Your cult of the "common man," the outsider? These terms for me are fraught: "ordinary," "common man," "outsider." For me, that was more about creating an archive of these amazing gardens that have social and natural ecosystems running through them. Of course, anything that is long term about gardens has a climate change aspect to it as well. Is it possible to see and document change over ten years as well as documenting parties and other events? I am very fond of this project. It made no economic sense to spend years doing it, so in a sense it became my hobby too. Or a labour of love, as we say.

You seem to be, not nostalgic perhaps, but full of adoration, of love. You recharge figures with love, Warhol, Moon, Street, Morris... Is our time in deficit of love? I am an English middle-aged man, so I am not in a position to speak of this theme.

For me, you are a model of an organiser, in the sense that Proudhon gave to this term: someone who "moves" the world, who "accomplishes" it. You could stay in the back of the workshop, but you don't. We return to the "connection" with which we began this interview. Will the art of the future be necessarily social, even socialist? Who knows at the moment. Art has many futures, from NFTs to auction insanity and idiotic pseudo street art. So the art of the future is looking pretty capitalist to me, but on the other hand there are so many collectives and social art projects, so it is a many headed beast. I do like being out and about in the world, to an extent getting my hands dirty in culture, playing about or as we say mucking about.

Here in France, you are considered to be a left-wing artist, a humanist and a solidarist. But is your art first and foremost political? Not really, no more than many other artists. "Political artist" does sound a bit boring. I am not an activist. I am too lazy and unfocused. I am interested in people, so that maybe is my thing.

"Art is magic," as you say (this is the title of the monograph you recently published). Magic as in magic (Merlin the Enchanter) or magic as in "magical thinking," referring to illusory stratagems? The exhibition in Rennes is called that too. Magic has many uses and meanings, from delighting to deceiving, and also in the UK, that phrase "Art is Magic" can mean art is GREAT! Also magic can change your environment, and reality even, and art can do that too. ■

1 *Art Is Magic*, Musée des beaux-arts de Rennes/La Criée/Frac Bretagne, 240 p., 28 euros.

Paul Ardenne is a writer and art historian. Forthcoming publications: L'Art en joie. Esthétique de l'humanité joyeuse *(La Muette/Le Bord de l'eau) and* Invisuel. De *la* minoration physique de l'art *(Revue de Paris éditions).*

Jeremy Deller Takes Aim at the Absurd Pretensions of the Artworld

Louise Benson Book Reviews 21 June 2023 ArtReview



Sacrilege, Glasgow 2012, artwork and photo by Jeremy Deller

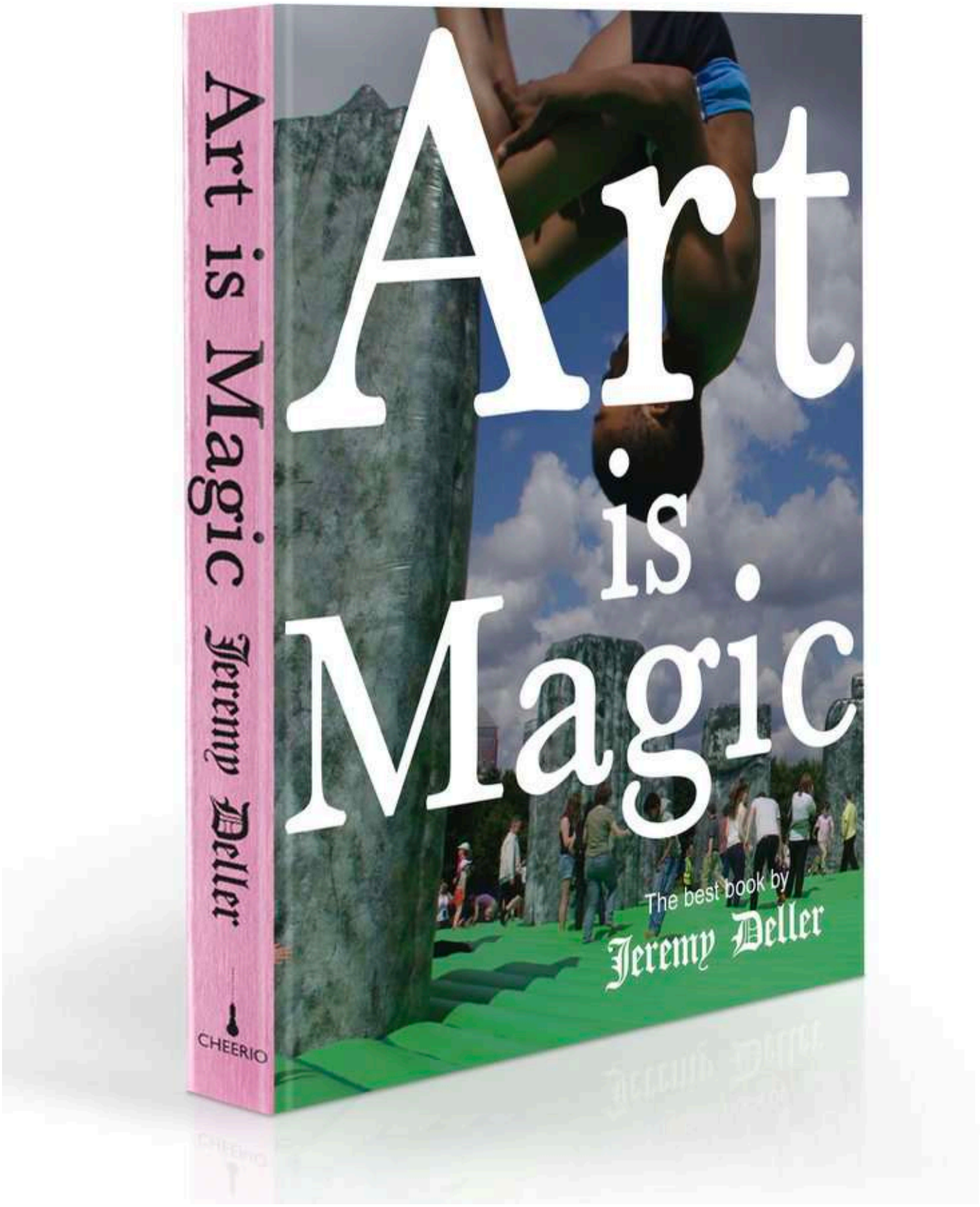
The English artist infuses his new 'children's book for adults' with youthful humour and a refreshing dose of humility

'I find the act of writing mortifying, in the truest sense', Jeremy Deller claims in his introduction to this sweeping look back through the highlights of the British artist's career to date. Nevertheless, he pulls off the feat of lending his idiosyncratic, often self-deprecating perspective to everything from his earliest self-organised exhibition (staged in his family home while his parents were away on holiday in 1993) to representing the UK at the Venice Biennale 20 years later.

It helps that Deller has a keen sense of the humour to be found in both the everyday and in the absurd pretensions of the artworld. Mass-produced merchandising (of which Deller produces a lot), including T-shirts, posters and zines, are given equal weighting to the documentation of his institutional exhibitions, the former being a reflection of his ongoing interest in DIY culture and informal creative networks. 'It goes against a prevailing idea that art is expensive and exclusive,' he writes. Music is an embodiment of this ethos, and Deller returns repeatedly to the crucial role that it has played throughout his life, firstly as a teenage fan of English artists such as David Bowie and Joy Division, and later as a means of understanding political change in Britain throughout the twentieth century. 'Popular culture', he argues, 'can nudge or drive the course of history.'

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Andy Warhol makes a surprise appearance in the book via a hilarious extended anecdote (which Deller vows to finally retire after this 'one last airing') detailing an encounter in a hotel room at the London Ritz just a year before Warhol's death, when Deller was a young artist desperate to meet his heroes. Despite his subsequent success he returns repeatedly to his early experiences as an outsider and hanger-on within the artworld. 'The whole Young British Artists (YBA) thing came out of art school, which we didn't go to', he says in a conversation with artist and former collaborator Alan Kane.

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JEREMY DELLER GETS FIRST FRENCH RETROSPECTIVE ART IS MAGIC.

By Mark Westall • 6 June 2023
Share —

Exporama — Rennes' annual contemporary art event — is back this summer. Organised by Rennes City and Metropole, the festival takes visitors on an urban art trail that spotlights the wide array of contemporary art initiatives in the Breton capital. This third Exporama features two major exhibitions — Forever Sixties: The Spirit of the 1960s in the Pinault Collection and ***Art is Magic***, a retrospective devoted to the British artist Jeremy Deller.



Jeremy Deller, Sacrilege, 2012, installation view Greenwich, London/UK © Jeremy Deller. Photo : Courtesy de l'artiste ; The Modern Institute / Toby Webster LTD, Glasgow ; Art : Concept, Paris

Art is Magic is the first French retrospective of the celebrated English artist Jeremy Deller (born in London in 1966), winner of the prestigious 2004 Turner Prize and Britain's representative at the Venice Biennale in 2013.

Deller's work deals in popular culture and counter-cultures, with his artistic inquiries centring not just on social issues and history but also on music. Deller's œuvre is tinged with acerbic humour and conscious socio-political discourse, making a connection between vernacular or mass culture and the world of work. The artist's quest has led him to explore the social history of his country and further afield through subjects as diverse as the social unrest of the Thatcher era, the pop group Depeche Mode, the world of wrestling, the spawning ground of Brexit… and even acid house and the rave movement. In each instance,
Deller has constantly endeavoured to include other participants in the creative process.

The ***Art is Magic*** exhibition provides a broad overview of Deller's work from the 1990s to the present day, focusing on 15 major projects and key works that have marked his career. In

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addition, the event marks the publication of the first retrospective of the artist's work in French.

One retrospective, three worlds

Art is Magic will be spread over three venues the Rennes Museum of Art, La Criée Centre of Contemporary Art & Frac Bretagne.



Jeremy Deller, Valerie's Snack Bar, 2009. Installation at Cornerhouse, Manchester International Festival, with banners by Ed Hall © Jeremy Deller. Photo : Courtesy de l'artiste ; The Modern Institute / Toby Webster LTD, Glasgow ; Art : Concept, Paris

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Jeremy Deller, Speak to the Earth and It Will Tell You, 2007-2017 © Jeremy Deller. Photo: Courtesy de l'artiste ; The Modern Institute / Toby Webster LTD, Glasgow ; Art : Concept, Paris

The exhibition at **the Rennes Museum of Art** gives an overview of Deller's creative output since the 2000s with work combining performative art, video and installation. Valerie's Snack Bar and Speak to the Earth and It Will Tell You explore the ties that bind people together — the much-vaunted "social cohesion".

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Jeremy Deller, The Battle of Orgreave Archive (An Injury to One is an Injury to All), 2001. Participating former miners on the day of the performance. © Jeremy Deller. Tate Collection Photo : Parisah Taghizadeh. Courtesy de l'artiste ; The Modern Institute / Toby Webster LTD, Glasgow ; Art : Concept, Paris



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Jeremy Deller, Putin's Happy, 2019 © Jeremy Deller. Photo : Musée des beaux-arts de Rennes (capture). Courtesy de l'artiste ; The Modern Institute / Toby Webster LTD, Glasgow ; Art : Concept, Paris

The Battle of Orgreave and Putin's Happy are presented as tools for investigating and examining political struggle and its treatment by the media, from the social conflict of the Thatcher years to the more recent debates about Brexit.

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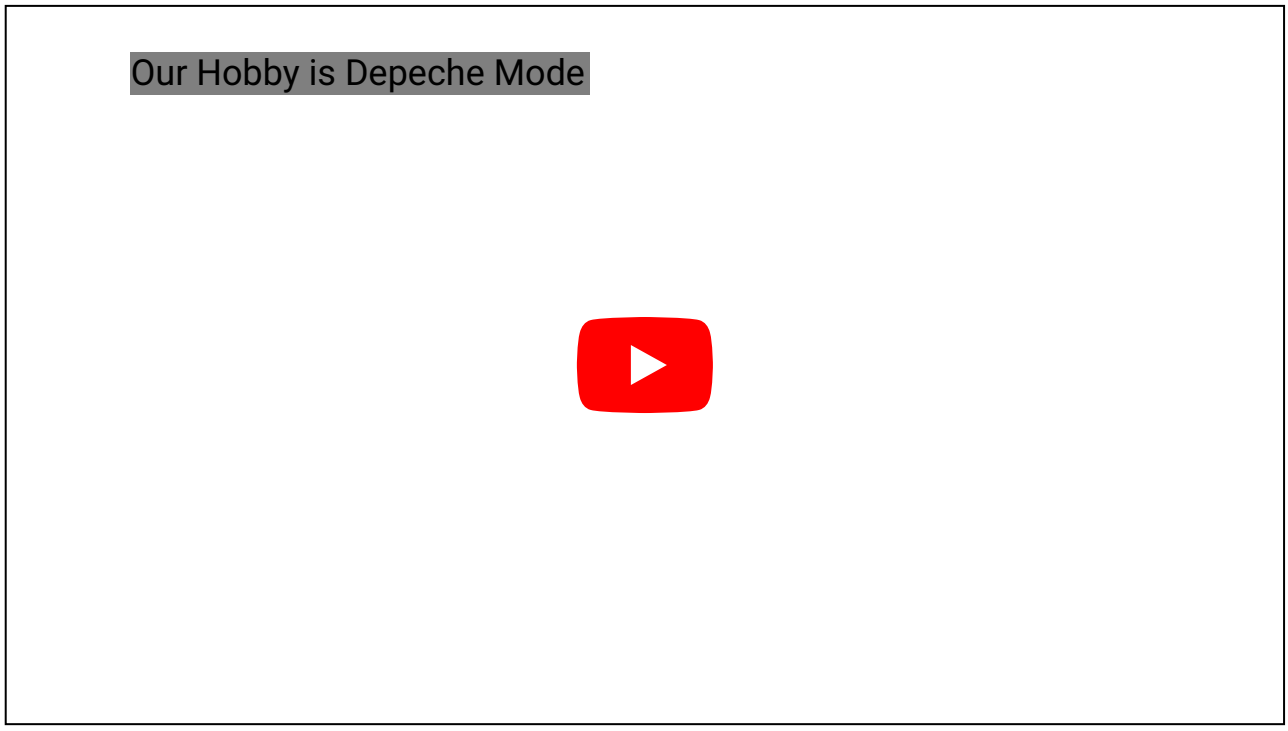
Jeremy Deller, An Immigrant Saving a Racist's Life. x 500 000, 2017, from Warning Graphic Content, 1993-2021, Copyright Jeremy Deller

This historical context — political, social and artistic — is also in evidence at **La Criée Centre of Contemporary Art** with Warning Graphic Content, a collection of Deller's poster and print work from 1993
to 2021 that features over 100 pieces. In direct response, the voice-over in Deller's slideshow Beyond the White Wall recounts his projects undertaken in the public space that blur the boundaries between the space of art and the social space.



Jeremy Deller, Beyond the Withe Walls, 1997-2012 © Jeremy Deller. Photo : Courtesy de l'artiste ; The Modern Institute / Toby Webster LTD, Glasgow ; Art : Concept, Paris

The exhibition at **Frac Bretagne** presents Deller as the great observer of vernacular culture in the United
Kingdom. Folk Archive (2005 with Alan Kane) combines drawing, painting, film, performative art, costume,
decoration, political opinions and humour alongside some surprising objects. The work celebrates a vast
range of British pastimes and pursuits, demonstrating that folk art in Britain is widespread and in good health.



As a counterpart to this installation, three films address the appropriation of popular culture: English Magic (2013), Everybody in the Place: an Incomplete History of Britain 1984-1992 (2018) and Our Hobby is Depeche Mode (2006, with Nick Abraham).

Curators: Étienne Bernard Director of Frac Bretagne, Jean-Roch Bouiller Director of Rennes Museum of Art, Sophie Kaplan Director of La Criée Centre of Contemporary Art, Claire Lignereux Head of modern and contemporary art at Rennes Museum of Art and Exporama coordinator.

Art Is Magic, A retrospective of Jeremy Deller, Jeremy Deller, June 10th – September 17th 2023, the Rennes

Museum of Art, La Criée Centre of Contemporary Art & Frac Bretagne

About the artist



Jeremy Deller Joy in the people at Hayward Gallery February 2012

Jeremy Deller was born in London in 1966. He studied art history at the Courtauld Institute (London) in the 1980s, and subsequently at the University of Sussex.

Deller met Andy Warhol for the first time in London in 1986 before meeting up again at the Factory in New York. In 2004, Deller was awarded the prestigious Turner Prize for Memory Bucket, a documentary video about George Bush's hometown in Texas. In 2007, Deller was invited to take part in the 2017 edition of the ten-year contemporary art festival Skulptur Projekte in Munster, Germany. He launched a long-haul participatory project with various clubs in the city and its residents, which stretched over 10 years.

Deller had a solo show at the Palais de Tokyo, Paris, in 2008: D'une révolution à l'autre featured Folk Archive in its entirety, a work that explores British popular culture. Deller's first retrospective in 2012, Joy in People, was shown in Brussels (WIELS Centre d'Art Contemporain), followed by Philadelphia (Institute of Contemporary Art) and St Louis (Contemporary Art Museum).

Deller represented Great Britain at the Venice Biennale in 2013, where he took over the British pavilion with English Magic. In 2016, he organised the performance Iggy Pop Life Class in New York. In 2021-2023, Warning Graphic Content, an exhibition of Deller's posters and printed work, was shown in Glasgow (The Modern Institute gallery), Paris (Art Concept gallery), Geneva (Museum of Modern and Contemporary Art), Barnsley (The Civic), Vienna (Franz Joseph Kay) and Copenhagen (Kunsthal Charlottenborg).

Deller has developed an artistic approach since the 1990s that shifts between conceptual, performative,
installation and video art. He states that he prefers "working with people rather than things". Instead of
creating works of art, Deller aims first and foremost to produce encounters and events by bringing together people from different walks of life. His dominant playground is Great Britain, although he has also undertaken artistic projects in the United States and Germany in particular. The starting point for Deller's work is his particular interest in social history, politics today, popular culture and music. He sabotages the status of the creative artist, incorporating all kinds of people into the creative process — working men and women, amateur practitioners, eccentric inventors, children, fans of rock 'n' roll or pop music. With each experimentation, Deller humorously restates his tremendous sense of wonder for counter-cultures, anonymous inventiveness and the rebellious power of the people.

Interview with Jeremy Deller and Sophie Kaplan, La Criée Centre of Contemporary Art, Saturday June 10,
2023, at 3 p.m

BOOK

Art is Magic, le meilleur livre de Jeremy Deller is the first monograph in French on the famous English artist. The book explores Deller's cultural references from Rod Stewart to the Industrial Revolution, and links them to his iconic œuvres. This detailed book, designed by Deller himself, is organised around 12 chapters written by the artist, and features five interviews. Published to mark Deller's first retrospective
in France, Art is Magic provides the most comprehensive overview of the artist's work from the 1990s to the present day, drawing on 15 major works and projects that have punctuated his career.

Art is Magic is an attempt to connect the key pieces in Deller's œuvre with the art, pop music, film, politics and history that have inspired him. Much ink has been spilled about Deller over the decades, but this is the first time he has brought "Art is Magic, le meilleur livre de Jeremy Deller"

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Together all his cultural sources in one book. Art is Magic is divided into three sections: a visual guide to Deller's favourite pieces; in-depth reflections on his life and technique as an artist; and an album of images explaining what motivates him (from Rod Stewart to bats, from the perfect jukebox to Neolithic axe heads).

The book presents work that has marked Deller's life and career, most of which has never been seen before. Art is Magic features themes as diverse as Deller's inflatable installation for the Glasgow International Festival, the miners' strike (his film on the Battle of Orgreave), bats (the subject in at least three of Deller's works), Andy Warhol (whom he met in 1986), the links between the Industrial Revolution and heavy metal, and hen harriers pecking at the eyes of a Tory MP (in his anti-hunting mural created for the Venice Biennale).

Publishers: Cheerio Publishing, London (English version), Rennes Museum of Art, (French version)
Distributer Les Presses du Réel, Dijon (French version) 240 pages 2,000 copies € 28

VENUES

La Criée Centre of Contemporary Art is an exhibition space, a tool to generate ideas, encounters and verbal exchanges. The centre is dedicated to artistic experimentation and the production and dissemination of work by emerging or well-established French and foreign artists on-site and beyond. La Criée is located in the very heart of Rennes in the old Halles Centrales covered market. The centre reaches out to exhibition practices, research, international dissemination and an enduring presence in the region. The core objective is to experiment with different ways of meeting and communicating with the public. La Criée is a cultural facility belonging to the City of Rennes.

Frac Bretagne's artistic and cultural project — entitled Faire archipels ("Making Archipelagos") — aims to question how the institution can address the legitimate aspirations of contemporary society. It meets this goal via an ambitious programme designed to exhibit, disseminate and document its collection of over
5,000 works, as well as numerous programmes intended for the general public. Inclusivity, diversity and an openness to other disciplinary fields in Brittany and the world are important facets of Frac Bretagne's mission, which is developed through a horizontal and participative mediation policy, its inclusion in international circulations, and its dedication to co-productions with other institutions. Frac is also committed to addressing gender equality and issues of eco-responsibility.

Rennes Museum of Art provides an overview of the history of art from antiquity to the present day. The museum is organised in three major sections: a cabinet of curiosities dating from the 18th century, which was added to and enriched over time with the goal of creating a museum-world; a collection of old masters (Veronese, Rubens, Chardin, Gustave Caillebotte and Odilon Redon), with a particular emphasis on 17th century French painting (Georges de La Tour, Charles Le Brun, Noël Coypel and Philippe de Champaigne); and a collection of modern and contemporary art amassed in the mid-20th

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century (Picasso, Gris, Tanguy, Laloy, Soulages, Hains, Asse, Morellet, Nemours and Molnár). The museum's temporary exhibitions are designed to showcase these three key collections that provide the opportunity to compare and contrast the art of antiquity, contemporary art and collectibles from different
origins. The Museum of Art is a cultural facility owned by the City of Rennes.

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EXPORAMA JEREMY DELLER RENNES

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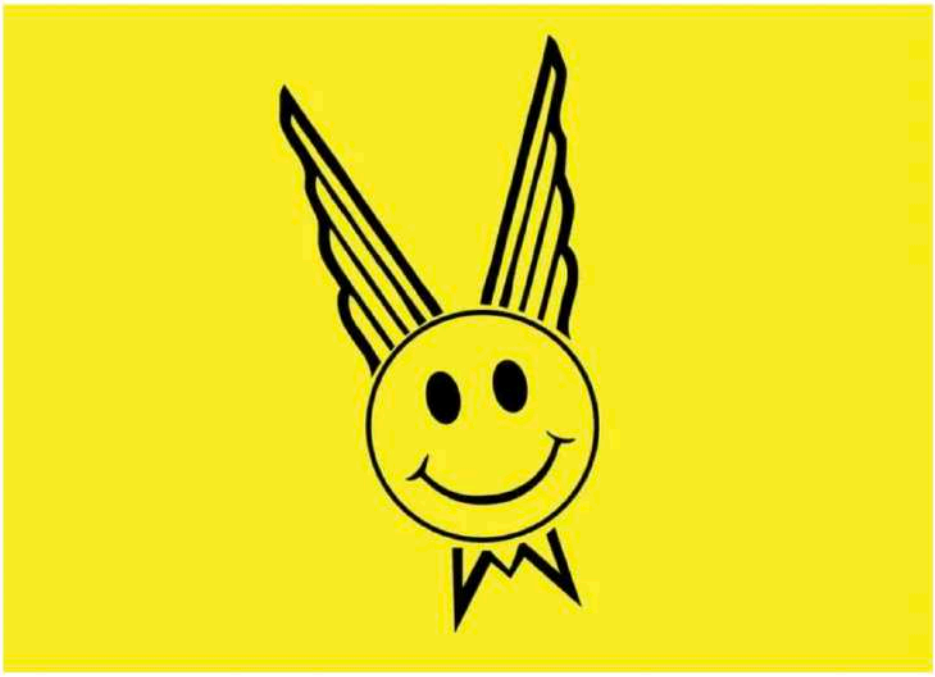
Mark Westall

Mark Westall is the Founder and Editor of FAD magazine Founder and co-publisher of Art of Conversation and founder of the platform @worldoffad

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Festival Les Tombées de la Nuit : Acid Brass – Jeremy Deller • I'm from la Nuit Le Grand Huit Rennes Rennes



Festival Les Tombées de la Nuit : Acid Brass – Jeremy Deller • I'm from la Nuit Le Grand Huit Rennes, 9 juillet 2023, Rennes.

En écho à la grande rétrospective consacrée à Rennes à l'artiste plasticien anglais Jeremy Deller, dix musiciens rennais rejouent les partitions mythiques d'Acid Brass, jouées en 1997 par le Willia… Dimanche 9 juillet, 17h15 1

Du 2023-07-09 17:15 au 2023-07-09 19:15.

En écho à la grande rétrospective consacrée à Rennes à l'artiste plasticien anglais Jeremy Deller, dix musiciens rennais rejouent les partitions mythiques d'Acid Brass, jouées en 1997 par le Williams Fairey Brass Band de Manchester autour de quelques thèmes majeurs de l'acid house et de la techno de Detroit. Le retour de la mythique fanfare techno !

Le Grand Huit 20 Rue Pierre Martin, Rennes, France Rennes 35000

Artist interview
Podcast

A brush with... Jeremy Deller

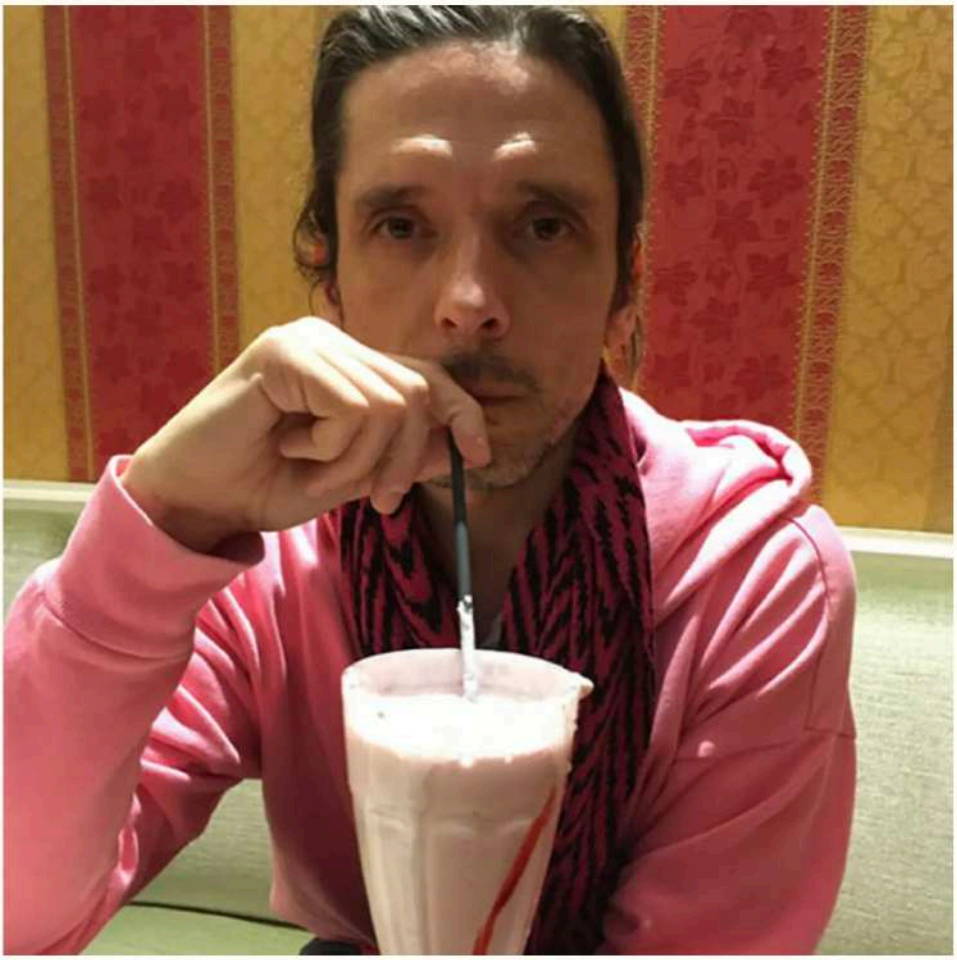
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An in-depth interview with the artist on his cultural experiences and greatest influences, from Francis Bacon to Mike Kelley

Hosted by **Ben Luke**. Produced by **Aimee Dawson** and **David Clack**

21 June 2023

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Jeremy Deller
Courtesy of the artist



A brush with...

In this podcast, based on *The Art Newspaper*'s regular interview series, our host Ben Luke talks to artists in-depth. He asks the questions you've always wanted to: who are the artists, historical and contemporary, they most admire? Which are the museums they return to? What are the books, music and other media that most inspire them? And what is art for, anyway?

Ben Luke talks to Jeremy Deller about his influences—from writers to film-makers, musicians and, of course, other artists—and the cultural experiences that have shaped his life and work.



Jeremy Deller's *Welcome to the Shitshow* (2019)
© Jeremy Deller

Deller, born in London in 1966, has created some of the most extraordinary works of recent decades, acting as a catalyst for exhibitions, films, events and happenings that often involve numerous collaborators. His works reflect on social movements, communities and countercultures, the history of art and design, pop-cultural forms and celebrated public figures.



eremy Deller's *Father and Son (Rupert and Lachlan Murdoch)* 2021, Melbourne
rtwork by Jeremy Deller, photo by Christian Capurro

In this episode, he discusses the early influence of Francis Bacon, how Mike Kelley was an important figure in defining the possibilities of art's relationship with popular culture, the power of Gitta Sereny's pivotal biography of Albert Speer, his ongoing engagement with music in various forms, and much more. Plus, he gives insight into his studio life and answers our usual questions—including the ultimate: "What is art for?"



Still from Jeremy Deller's *Everybody in the place* (2018)
© Jeremy Deller

• Jeremy Deller, Art is Magic (book), Cheerio, £30/$60

• Art is Magic (exhibition), *Frac Bretagne*, *La Criée contemporary art centre and Musée des beaux-arts, Rennes, until 17 September*

• Jeremy Deller: Welcome to the Shitshow!, *Kunsthalle Charlottenberg*, *Copenhagen, until 6 August.*



Jeremy Deller's *Sacrilege (inflatable Stonehenge)*, 2012, Glasgow
Artwork and photo by Jeremy Deller

This podcast is sponsored by Bloomberg Connects, the arts and culture app.

The free app offers access to a vast range of international cultural organisations through a single download, with new guides being added regularly. They include numerous institutions with which Jeremy Deller has collaborated, like the visionary art producers Artangel, the Hayward Gallery in London and the Hammer Museum in Los Angeles. He's also an exhibit in the collection of the National Portrait Gallery, in a portrait photograph by David Levene. If you download the app, you will find a guide to the NPG including a welcome by its director Nicholas Cullinan, explaining the extensive redevelopment that has transformed the gallery, a section called Meet the Portraits with a 60-minute tour of its collection, and Behind the Scenes, in which sitters and artists describe the experience of creating works.

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Book Club
Review

Q&A: Jeremy Deller tells us about demystifying his work and why he had to 'interfere' with his new book at the last minute

The UK artist explains the thought process behind the publication and the joy of "putting in crazy chapter headings"

Louisa Buck

6 June 2023

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Jeremy Deller on University Challenge
Courtesy Jeremy Deller

Louisa Buck, « Q&A: Jeremy Deller tells us about demystifying his work and why he had to 'interfere' with his new book at the last minute » in The Art Newspaper, 06.06.2023

Like the multifarious work of Jeremy Deller himself, the book *Art is Magic* defies easy description. It proclaims itself to be "The Best Book by Jeremy Deller" and is subtitled *A Children's Book for Adults*. Written predominantly by Deller and featuring conversations with an eclectic range of contributors—from the fashion provocateur Jonny Banger to the classicist Mary Beard—it offers an illuminating insight into the creative processes of one of our most original and engaging artists.

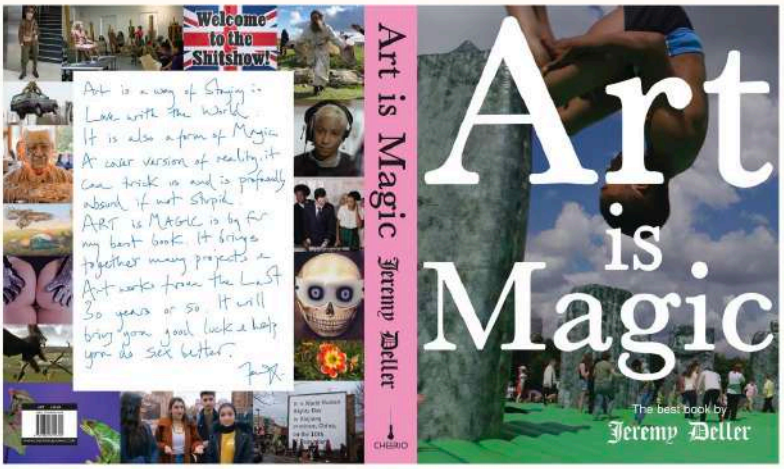
The Art Newspaper: What were you aiming for with this book?

Jeremy Deller: It doesn't cover everything I've done and is quite a subjective take on things. In a sense it's meant to be both an introduction and an overview, but a very personal one because I've written everything in it—apart from the interviews, obviously. It's an explanation of sorts and also it's about motivation: why I wanted to do things, and how I did things. So it's maybe lifting the lid a little bit on the process, as well.

> "I would have interfered with it even more, but it's probably good I stopped

Artists don't usually go to such pains to explain their work.

I thought it would be good to have an insight into the thought processes behind what I'm attempting to achieve, but also to show the things that I've liked and the people I've worked with, like Alan [Kane] and Jon [Banger], as well as to honour people like Ed Hall, the top banner maker in the UK. So, I wanted to include people who have inspired me. I suppose a lot of artists enjoy the mystery around the work and so on, but I tend not to. If anything, I try to demystify. But then a lot of my work is pretty straightforward; it's pretty obvious what's going on.



The outside cover of Jeremy Deller's new book *Art is Magic*

You have always challenged what art is and what art can be.

I think it's pushing the envelope of what is acceptable to be called art and what are its limits, if there are any. What exists on the fringes is always interesting to me. So, things like [re-enacting The Battle of] Orgreave or taking the car destroyed by a bomb in Iraq around America are pushing the limits of what can be considered a work or a project or a performance. Are there limits? Where is the outer ring? And how can we go there?

***Art is Magic* also reflects this format-breaking spirit.**

I enjoy those little moments, like calling a chapter 'Queen Victoria with Her Face Smashed In'. Very late in the day, in the last two or three weeks, I basically just turned the book around. It was quite traditional and I had to interfere with it, putting in crazy chapter headings, changing the typefaces and adding in more irreverent captions to replace the ones that were very dry. In the main body text I'm trying to be quite straightforward, and then the captions are written in a more irreverent, slightly insider-y tone, almost to undermine what you are looking at. If I'd had another month, I would have interfered with it even more, but it's probably good I stopped when I did.

• Jeremy Deller, *Art is Magic*, Cheerio, 240pp, £30 (hb)

Arts & Scènes

3 MIN

Les 5 expos à ne pas rater en juin 2023

par Ingrid Luquet-Gad
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Jeremy Deller, "Une Nouvelle Aube", 2021, de l'ensemble "Warning Graphic Content" 1993-2021. Courtesy de l'artiste ; The Modern Institute / Toby Webster LTD, Glasgow ; Art : Concept, Paris © Jeremy Deller

Chaque mois, retrouvez dans "Les Inrockuptibles" le meilleur des expositions à voir en France.



Ingrid Luquet-Gad

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Rave-olution

L'artiste anglais Jeremy Deller mêle comme personne art, musique pop, luttes sociales et histoire vernaculaire. Lauréat du Turner Prize, le prestigieux prix d'art de l'institution londonienne, et représentant de son pays à la Biennale d'art de Venise en 2013, on lui doit des œuvres qui sont des jalons de la culture visuelle : ses films dédiés à la fan culture (*Our Hobby is Depeche Mode*), ses reconstitutions de moments clés de l'histoire militante anglaise (*The Battle of Orgreave*) ou des traditions vernaculaires (*Folk Archive*).



Jeremy Deller: 'I've put myself and other people at great personal risk for my art'

The conceptual artist on his new book Art is Magic, meeting his hero Andy Warhol, and risking his life

Jeremy Deller on University Challenge (Photo: supplied)

Hettie Judah



Hettie Judah is a writer, and chief art critic of The i Paper

May 8, 2023 7:00 am (Updated 7:01 am)

Jeremy Deller and I are sitting on a bench at the top of Highbury Fields in north London. There are interruptions – dogs, children, a park warden riding a motor mower. The temperature drops, our sunglasses become redundant. Deller's toes get cold in his Birkenstocks. So it goes when you conduct your business in a public space. As the artist notes in his new book *Art is Magic*: "In public, you can lose control of the work, as much of what takes place is simply out of your grasp – the public's response, their behaviour, and, often, the weather."

Deller's greatest work has taken place beyond gallery walls. Think of *The Battle of Orgreave* (2001), a 1000-person re-enactment of a clash between police and striking miners in 1984, for which Deller recruited a cast of ex-miners and battle re-enactors. Or *We're Here Because We're Here* (2016), his First World War memorial work, in which 1,400 young men in authentic military uniforms appeared, unheralded and unexplained, in public spaces around the UK on 1 July, the centenary of the Battle of the Somme.

Art is Magic is not like other art books. I read it cover to cover during a very long bath one Saturday morning. It is a willfully eccentric overview of his career to date that includes episodes with saucy nightclub owner Peter Stringfellow, pro-wrestler Adrian Street and a top brass band. The text is chatty, self-deprecating, eccentric, wise, opinionated, funny – Deller's voice, in other words. While it reads as effortless, he found the process of writing "mortifying", he tells me: "It felt like I was disembowelling myself." The book went through many versions, and many alternate more-or-less arch titles, among them *Animal Vegetable Pop Music, Thirty Years of Hurt, You Can't Do That* and *Mid-Career Crisis*.

I can well imagine how tormented the process was, and expect his editor is a very patient man indeed. I first met Deller in 2014 when we worked on a small book for his Hayward Touring exhibition *All That is Solid Melts Into Air*. He has ninja-level skills in editorial deadline swerving. Things got to such an extreme stage of last-possible-minuteness that we ended up closed in a room together in the Southbank Centre with a printer and some tape, writing and ordering the entire book over the course of one very long day. I suspect Deller has ever since regarded me with the scarred wariness with which a cat regards the local vet.

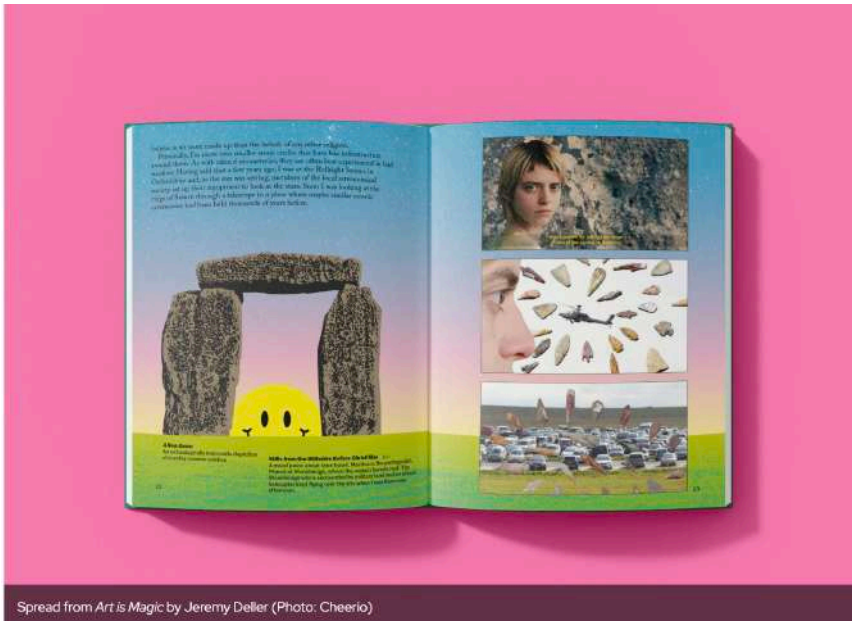
So why do it? "For practical reasons, really. There's no book I have made that you can find in a bookshop. I wanted this to be a book for anybody, not just people within the art world who are probably sick of me anyway." Somewhat shamefacedly he admits to going into shops and scanning the art bookshelf under "D": "you get to Delacroix and then it goes to Doig… there's literally a gap."

I tell him *Art is Magic* made me think of the Monty Python books I loved as a teenager: full of surreal details, chatty captions and special features (including a quiz inviting you to attribute quotes to either Andy Warhol or William Morris). "Those books are amazing! Weirdly, Monty Python books were something we were looking at in the design, though we have not at all reached those heights."

Hettie Judah, « Jeremy Deller: 'I've put myself and other people at great personal risk for my art' » in The i Paper, 08.05.2023

With its photos of bouncy castles (the 2012 work *Sacrilege*, for which Deller commissioned an inflatable model of Stonehenge), bats (an ongoing obsession) and chameleons (ditto) *Art is Magic* is, like much of Deller's work, wrapped in a cloak of playfulness, behind which lie very serious concerns about our political system, the manipulation of public opinion, and the environmental crisis. You often sense that he's throwing things into the mix and isn't quite sure what will happen.

In 2009 that involved Deller, a former US serviceman, and an Iraqi civilian driving the remains of a car around the US on a flatbed truck, bearing the sign "This car was destroyed by a bomb in a Baghdad marketplace on March 5, 2007". Was it not a risk, putting yourselves out there in public like that? "It was a ridiculously irresponsible thing



Spread from *Art is Magic* by Jeremy Deller (Photo: Cheerio)

"I put myself and other people who were doing that at great personal risk. I mean, how would you know what the reaction would be to that in the Deep South? On the first day we started, we were in a campervan, towing the car, and the American soldier and the Iraqi civilian – both of whom had been in life threatening situations – looked really nervous. And I thought, 'If you're worried, then I should be *really* worried because you've been in war situations.' But actually, on the whole, it was amazing to meet Americans face to face, without any of the fluff or hype around it, and just chat to them."

Making art outside gallery structures has allowed Deller to be nimble and responsive, often working with eye-catching graphics designed by Fraser Muggeridge – among them billboards reading "Cronyism is English for Corruption", the infamous "Strong and stable my arse" 2017 election posters, and a series of bootleg Brexit protest T-shirts that included the immortal "Abercrombie & F*** Brexit".

When things have gone wrong, it's tended to be in the art gallery rather than the public domain. In 2000, he and Alan Kane started building up a collection of British folk art – everything from trade-union banners to parade costumes, to a mechanical elephant, to a model of the Coronation Street set. It was exhibited at the Barbican in London, and the critical reaction was horrendous. "I've never had such vitriol. It's horrible what people said about the work and the people who made it. And me, of course. One critic said: 'I can't believe I've been asked to review this show. It's literally rubbish.'"

Another came up to Deller in tears at the opening, saying that he'd deprived real artists of having a show. There were suggestions that the exhibition was somehow cynical or exploitative, but for Deller, it represented a material culture he had grown up with through local church fetes. "Artists have always taken from folk and vernacular culture and made something else – they're just interested in the visual world, aren't they?"

Deller's path to becoming an artist was set after a student encounter with Andy Warhol in 1986. After asking Warhol to sign a bootleg Wham! shopping bag at an exhibition opening, he was invited to join the artist and his entourage at the Ritz, and ended up flying to New York to hang out at The Factory. A contact sheet documenting the encounter (including a snap of Deller at home with a kitten) is shown in full in the book. "I'm now his age when I met him. He looked older – he looked very odd close-up. But that's mad that I'm his age. He died within a year." Deller is 57; Warhol died at 58.

It's fascinating, over the course of the book, to see how consistent Deller's interests have been, and how certain ideas – notably his recent film linking the history of British industry to rave culture – have taken 25 years to percolate. He's still unashamedly excited by many of the same things he liked as a teenager, including the perennially unfashionable Pre-Raphaelites. "I think you get set in your interests at quite an early age, at 22 or 23," he admits. Does he feel he's grown up yet? "I'm not sure," he says, as we ease our stiffening limbs off the park bench and start walking back to Holloway Road. "I imagine, reading the book, it probably seems that I haven't."

Jeremy Deller, Art is Magic is published by Cheerio Books on 4 May, price £30

THE FACE

Jeremy Deller on raves, magic and taking the piss



'Sacrilege' (inflatable Stonehenge) Glasgow 2012, artwork and photo by Jeremy Deller

The Turner Prize-winning artist's first retrospective book, *Art is Magic*, is a masterclass in making political art fun.

CULTURE
Words: TJ Sidhu
3rd May 2023

There's a section in Jeremy Deller's new book in which his editor asks him, quite bluntly: "Why do you do this?"

"You mean make art?" Deller responds with, notably, nervous laughter. "It's been a process of elimination, in that having studied art history, I soon realised that it was a world I wasn't equipped to be in."

Even now, as *Art Is Magic*, the first retrospective of his work is published, his answer to the question still isn't totally straight. Sitting by the lobby at London's Marylebone Hotel, cappuccino in hand, Deller instead ducks the query by taking a trip down memory lane. He talks about studying History of Art at the prestigious Courtauld Institute of Art in the 1980s. Deller's degree was purely theoretical, and back then, he'd go to lectures in a grand townhouse owned by the Courtauld family, just around the corner from the building we're currently in.

"I suppose if you don't go to art college, you don't really know what the rules are," he says. "Maybe that's the thing: the *unwritten* rules – doing whatever you can get away with. I knew I didn't have technical talents as such, I just had to use my wits."

Deller's new book, then, is "a collection of his wits", as he puts it. "It's not exactly making it up as you go along, but almost. Just taking opportunities when they arise and just running with it. Maybe that's my technique."

TJ Sidhu, « The Turner Prize-winning artist's first retrospective book, Art is Magic, ia a masterclass in making political art fun » in The Face, 03.05.23



'Welcome to the Shitshow' 2019 (c) Jeremy Deller

Deller has undeniably worked on instinct throughout his career. *The History of the World* connected acid house with sociopolitics on a Tate Britain wall in 1998. The more direct *Welcome to the Shitshow*, in 2019, paired patriotic pessimism with the Union Jack. The epic *The Battle of Orgreave* installation, from 2001, brought together around 1,000 people to re-enact the violence from the 1984 Miners' Strike. Through it all, his ideas have been informed by politics, past and present. He does it to stay engaged with the world, to inspire us, the people, with his political leanings.

As *Art is Magic* attests, Jeremy Deller's work is full of spirit.

Right now, though, he's pissed off.

"I've been angry for a long time about this [effective] voter suppression of young people [whereby they have] to show an ID card to vote. It's absolutely scandalous," he says, sitting back in his chair with a deceptively relaxed demeanour. These are the kinds of topics that get Deller riled up and inspire his art. "For young people, most of whom probably don't know about it, it'll put them off voting. Old people have time and they don't worry. They're maybe more patient. It's just a way to disenfranchise young people."

At (a very youthful looking) 57, Deller is obviously passionate about young people. He sees similarities between the present day and the Thatcher years, and is well aware that, amidst the cost-of-living crisis, teacher strikes, lack of youth funding and plenty more, it's bloody hard being young in Britain right now. "As a middle-aged white man, the rhetoric [in the news] doesn't affect me as much," he acknowledges. "But it reminds me of 1985/86 – it's the same sort of language."



Justified and Ancient 2014 c Jeremy Deller

It's not easy making political art fun or even engaging. But in Deller's hands, political art is pop-coloured, hilarious, a bit piss-takey. The book's subtitle is, after all, *A Children's Book for Adults*.

Perhaps his most beloved works, especially from a youth perspective, are his explorations in dance music. *Everybody In The Place – An Incomplete History of Britain 1984 – 1992*, a brilliant documentary which aired on BBC2 in 2019, was the artist's examination of the significance of acid house and how it wasn't *all* about drugs. It was about community, a collective spirit, rebelling against economic decline, class wars and over 10 years of Tory misrule (sound familiar?). He filmed a staged lecture to a classroom of diverse teenagers, as a new school of thought, and showed them period footage of ravers.

"Just saying 'rage' and 'rave', they're two very similar words. Rave came out of a horrible moment in history for young people, but it was a very necessary moment. As were the drugs, really – it was necessary drugs that made many people like each other."

The documentary's aim was to open up a conversation about Britain's past to those who didn't experience it first-hand, in a way that felt inclusive, away from the often biased school syllabus. As he points out, a lot of the teenagers' parents "wouldn't have been able to tell them about politics in the '80s, because they weren't living in Britain. So I was trying to tell them about Britain, the '80s and how unusual it was, in a lot of ways."



With so many works to consider, there's one piece that Deller is particularly proud of. *Baghdad* centred on a car damaged by the Al-Mutanabbi Street bombing in 2007, looking more like a large scrap piece of metal than a four-wheeler. A sobering reminder of the 26 people who were killed by the bomb, Deller took the car on a 2009 nationwide tour of America, before bringing it to the UK, where it currently sits at the Imperial War Museum.

"It's quite a provocative thing to do, showing a blown-up car from [what was] effectively a civil war that Americans were involved in. It was really a journey into the unknown, which is stressful, but exciting. It was a constant sort of psychological state, weighing up situations with people and just trying to treat everyone the same.

"You could be talking to a woman whose son was killed the previous month," he continues of his research process, "and you wouldn't know that until they told you. But it was an amazing achievement for me personally. Sometimes you have to take the risk."

While *Art is Magic* might be an exercise in looking back for Deller, the artist is by no means living in the past. In fact, he calls nostalgia "a trap, especially for middle-aged men. You see them fall down into the trap. That's a warning from me, for the future!"

Art is Magic, for sure. And when Jeremy Deller's involved, it's an education, irreverently British and a re-telling of the world around us. And if that's not enough to entice you, buying the book will, as promised by the artist, "bring you good luck and help you do sex better". *Bargain*.

Jeremy Deller's Art is Magic is available at roughtrade.com for £30

ES MAGAZINE

JEREMY DELLER: 'I'M PROBABLY THE ONLY PERSON WHO'S EVER CRIED AT A MOTÖRHEAD CONCERT'

Curious, down-to-earth, satirical: Jeremy Deller is an artful master of the absurd, as Laura Antonia Jordan discovers ahead of the launch of his spirited new book



Elliott Morgan

BY LAURA ANTONIA JORDAN | 22 HOURS AGO

Trending

Laura Antonia Jordan, «Jeremy Deller : 'I'm probably the only person who's ever cried at a Motörhead concert'», in es magazine, 28.04.23

In keeping with the great English tradition of confiding over a cuppa, Jeremy Deller has something to admit as we sit in a cash-only caff on Holloway Road. 'I'm probably the only person who's ever cried at a Motörhead concert,' he says conspiratorially when I ask him if he is easily moved. 'It was so beautiful, the scene, it was elemental and simple and elegant, the whole stage set-up and the power of it. It was just overwhelming, the classicism. This is the essence of rock music, this thing I love, distilled down to the simplest thing: these men playing, the racket they're making.'

That little anecdote sums up the unique way Deller perceives the world. He has a knack for finding beauty in absurdity and, in turn, can weaponise absurdity to make pertinent social commentary (see 2017's 'Strong and stable my arse' poster). And he is completely devoid of snobbery; inspiration is everywhere, there for the taking. So, when I compliment him on his ice-creamcoloured windbreaker, he doesn't insist we return to the work but rather tells me he got it on sale and later, frustratingly, saw it further marked down at Bicester Village. Huh? I can't really imagine you at Bicester Village, I say. 'Going there is a spectacle, isn't it? It's just fascinating, anthropologi - cally. It was chaos. It was amazing.' I believe him, he probably did find it fascinating.

We are not here to discuss his shopping habits, however, but *Art is Magic*, 'The best book by Jeremy Deller,' as it states, tongue in cheek, on the cover. The hand-scrawled blurb meanwhile proclaims that 'It will bring you good luck & help you do sex better.' A great sell and a good joke, sure, but for fans of Deller's work the opportunity to take an exhilarating dive into the artist's mind is probably impetus enough to buy.

"I felt like I was dying in a sense. You're taking everything from your inside and just laying it out."

Art is Magic unites 30 years of the 57-yearold Turner Prize-winner's work: from the inflatable Stonehenge to his Iggy Pop life-drawing class, the Somme centenary piece *We're Here Because We're Here* (where he sent out 1,600 volunteers in First World War uniforms) to his anti-Brexit T-shirts (Comme des F*** BREXIT). These are framed alongside the cultural touchstones, people, places and things that have inspired him, a broad buffet of influences including, but not limited to: bats, Andy Warhol, crop circles, acid house, Mary Beard.

Deller's work defies easy categorisation. 'I'm very lucky that I can sustain a career doing many different things in many different ways,' he says, offering me a slice of Marmite toast ('go on! I've had six'). 'When you think about it there's no logic to it [but] for me it's just part of my everyday life.' Pressed on whether he can find any emerging themes by bringing it all together, he says: 'I think it's people if it's anything.'



Maybe it's easier to ask what compels him to create? 'Boredom, anger. Sounds like punk, doesn't it?' he says. 'Being amazed with the world but being angry at it at the same time.' There's plenty to be angry about, of course, and as a result there is often a political bent to his work. Deller has a knack for truffling out the comedy in dire situations, and is as much a satirist as an artist. At the moment he feels more like 'crying than laughing. There's not that much to laugh about, there hasn't been for a long time. There's comedy to be found, but they're still in power, aren't they? They're still doing damage.' A Radio 4 devotee, he consumes hours of news daily. Is he an addictive person? 'No. I'm obsessive but that's a different thing.' Curious? 'Curious and a bit scared.'

The curiosity is apparent on every page of Art is Magic. Not a word is superfluous, even the captions are full of spirit and insight. The easy, lively, often very funny tone is at odds with what he describes as the 'mortifying' experience of writing it. Why? He's a natural. 'I felt like I was dying in a sense. You're taking everything from your inside and just' — he splats his hand on the page — 'laying it out. For an Englishman, that is a terrible thing, isn't it? Some artists don't want that. They want things to be difficult and obscure purposefully. I'm the opposite.'

Although he admits he is part of the establishment and that prizes are both nice and useful, he seems allergic to pomposity (hence why we're talking over builders' tea and Marmite on toast). 'You don't want to be pretentious either, but sometimes pretentiousness has a place. Pomposity never really has a place. It's something you instinctively want to prick and it's the role of the artist to do that, like it's the role of the comedian.'

Art is Magic is, like a lot of Deller's work, generous in spirit. It should, I think, be essential reading not just for the culturally curious but for the next generation looking to put their own artistic stamp on the world. As we get up to say goodbye I ask him if he has any advice for those about to take their art GCSEs? 'Use your imagination,' he says. 'Don't go down the traditional route, turn it on its head and see what happens'.

'Art is Magic' £30, is out 4 May. Hear Dellar discuss his book at the Southbank Centre on 31 May

EUROMAN

Britisk kunstner indtager København: ”Jeg prøver kun at spise én ting, hvis det er muligt, og det er Marmite på et stykke ristet toastbrød, verdens bedste måltid”

Jeremy Deller er aktuel med en stor soloudstilling på Kunsthal Charlottenborg i København, der samtidig markerer åbningen på årets CPH:DOX-festival. Hvordan ser en dag i hans liv ud?



Foto: PR

Af Anders Hjort

10. mar. 2023 | LIVSSTIL | EUROMAN

Kl. 6-8: Det tidspunkt om morgenen, hvor mine mareridt vækker mig, og min dag begynder. Ofte er jeg i drømmene fortabt i en ukendt bygning, der ændrer form, efterhånden som jeg bevæger mig gennem den.

Nogle gange er jeg sammen med eller bliver jaget af en B-liste-berømthed eller en person fra min fjerne fortid, som måske også er en B-liste-berømthed.

Så langt så godt.

Af Anders Hjort, « Britisk kunstner indtager København: ”Jeg prøver kun at spise én ting, hvis det er muligt, og det er Marmite på et stykke ristet toastbrød, verdens bedste måltid” » in Euroman, 10.09.2023

Kl. 8-9: Jeg tvinger mig selv til at vågne og lytter til 'Today' på BBC's Radio 4, det vigtige britiske nyhedsprogram, der sikrer, at man bliver deprimeret resten af dagen.

Ofte lykkes det mig at tænde for det, lige når sportsnyhederne begynder, så jeg spilder de første seks vågne minutter af min dag. Jeg er ikke den slags person, der bare kan ligge i sengen, jeg skal ret hurtigt op og lave en kop te, altid English Breakfast med mælk.

Jeg prøver kun at spise én ting, hvis det er muligt, og det er Marmite på et stykke ristet toastbrød, verdens bedste måltid.

Kl. 9-12: Jeg arbejder hjemmefra, så min transport til jobbet består af omkring 8-12 skridt.

Jeg bor i Storbritannien, så I danskere ville nok grine af vores lejlighed og anse den for at være et levn fra fortiden. Jeg går ind på mit værelse og stirrer på computeren og venter på svar og opmuntring. Jeg har et ret fint lille værelse, jeg arbejder i. Det har udsigt over det nordlige London med Arsenals stadion (Emirates, red.) i nærheden.

Jeg har en fetich for notesbøger, så jeg tager nogle gange en frem, hvis farven og papiret passer til den pågældende dag, og skriver mere eller mindre det samme i den, som jeg skrev i den foregående uge. Mest fantasier og løse idéer.

Det er vel kunstnerens svar på en skriveblokering, formoder jeg.

Kl. 12-13: Jeg holdt op med at bruge min telefon som telefon for mange år siden, men nu med Zoom er der ingen steder at gemme sig.

Hver gang, jeg laver et opkald, forestiller jeg mig, at folk i den modsatte ende må se alt det, der står hulter til bulter bag mig, og tænke, at jeg arbejder i en skrammelbutik. Det hele er mørkt og rodet.

I øvrigt var det værste ved corona-lockdown for mig, bortset fra massedødeligheden, naturligvis, at solen næsten skinnede konstant.

Solskin er fjenden, det er dårligt for dig, og det er derfor, at god popmusik kommer fra våde og kolde byer som Manchester og Glasgow – og ikke fra Barcelona.

Kl. 13-16: Pludselig er det frokosttid, og jeg spiser mere Marmite på toast. Jeg timer det med klokken 13-nyhederne, som af en eller anden grund altid er lidt mindre deprimerende end morgennyhederne.

Derefter prøver jeg at læse en af bøgerne i stakken ved min seng, så jeg lægger mig ned, men falder i søvn, hvorefter jeg vågner og føler mig desorienteret og skyldig. Jeg forlader af og til vores lejlighed, og jeg forsøger at cykle overalt i London.

Det er den eneste motion, jeg får, og nogle gange kommer nye idéer endda til mig på cyklen, så jeg burde gøre det noget mere.

Kl. 16-19: Som en flagermus kan jeg godt lide, når det bliver mørkt. Jeg forsøger at arbejde i disse skumringstimer, hvis det er muligt, og jeg fortsætter normalt frem til, at jeg endelig kan slappe af foran nyhederne på Channel 4, som konsekvent er dystre.

Kl. 20-22.30: Derefter har jeg to og en halv time til at se noget, der ikke er nyheder, inden Newsnight afslutter dagen på BBC Two.

Der er så meget godt at se på tv, så jeg er ret mistænksom over for alle, der siger, at de ikke ser tv. Det svarer for mig til at sige, at man ikke kan lide musik eller Marmite. I dette vindue på to og en halv time prøver jeg at se så meget som muligt.

Dokumentarfilm om folk, der kommer i problemer med politiet, er blandt mine favoritter, det samme gælder visse sitcoms, der mere minder om kunst end om fjernsyn, fx 'This Country', 'The Office' (ikke den amerikanske version) og 'Toast of London'.

Da jeg forsøger at se tv igen efter Newsnight, er det blevet sent. Jeg går i seng og napper en ny bog fra stakken og falder i søvn. Og så begynder mareridtene igen.

DERSTANDARD

PLAKATKUNST

Marmite, Brexit und Royals: Jeremy Deller im Wiener Kunstraum FJK3

Im Franz Josefs Kai 3 am Wiener Donaukanal feiern die Plakate des britischen Künstlers ein Fest des Zynismus. Hilarious!

Katharina Rustler

9. März 2023, 16:55, 2 Postings



Herzliche Begrüßung: Welcome to the Shitshow!

Foto: Simon Veres

Im Nachhinein soll bitte niemand sagen, man sei nicht gewarnt worden. Bereits der Titel *Warning Graphic Content* trägt die Alarmbereitschaft in sich, die es für diese gleichsam poetische und polemische Ausstellung braucht. Der Raum für zeitgenössische Kunst Franz Josefs Kai 3 (FJK3) holte den britischen Künstler Jeremy Deller in seine weitläufigen Ausstellungsräume am Wiener Donaukanal. Dort darf man laut lachen und ohne Bedenken mit dem Finger zeigen!



Deller macht sich mit frechen Sprüchen nicht nur über die Briten lustig ...

Foto: Simon Veres

Poppiger Lord der Polemik

Mit Karacho und den Worten "Welcome to the Shitshow!" begrüßt Deller das Publikum mit einer wandfüllenden Union-Jack-Tapete. Der britische Humor wird auf dem Silbertablett serviert, das Vereinigte Königreich bis in seine nördlichsten Zipfel – samt Königshaus – aufs Korn genommen. Erstmals zeigt diese grellbunte All-over-Farbinstallation mit mehr als 120 Plakaten und Billboards einen kompletten Überblick über 30 Jahre Druckgrafik von Deller im deutschsprachigen Raum. Kuratiert wurde die empfehlenswerte Schau von der künstlerischen Leiterin des FJK3, Fiona Liewehr, und Edek Bartz.

Unzählige freche Sprüche in unterschiedlichsten Formaten und Schriften zieren die Wände – sie können für sich allein stehen, gewinnen in dieser geballten, fast Petersburg'schen Hängung aber an Stärke. Omnipräsent sind Bezüge zu popkulturellen Phänomenen und Musiklegenden wie David Bowie, Depeche Mode oder den Beatles. Oft spielen die Plakate auf britische Klischees an wie "Marmite on toast" oder "Prince Harry kills me", doch unter dieser poppig-amüsanten Oberfläche steckt messerscharfer Zynismus.



... sondern kommentiert scharfzüngig auch die politische Situation der Insel.

Foto: Simon Veres

Unkonventioneller Werdegang

Fast immer schlummern dort Kommentare zur britischen Politik und spielen wie "Jeder Engländer ist eine Insel" auf den Brexit oder "Strong and stable my arse" auf die vorvorletzte(!), bis 2019 amtierende Premierministerin Theresa May an, oder "Thank God for immigrants" auf die Corona-Politik. Handschriftliche Post-its des Künstlers garnieren diese Schwarzhumorigkeit mit einer persönlichen Note. Ein Film im Keller teasert weitere Videoarbeiten von Deller an, die Mitte April im Gartenbaukino laufen.

Der unkonventionelle Autodidakt absolvierte nie ein Kunststudium, sondern studierte Kunstgeschichte. Seine Connection zur Art-World umschiffte die üblichen Wege. Weswegen seine niederschwelligen Arbeiten wahrscheinlich auch so erfrischend daherkommen. Fachwissen braucht man in dieser Ausstellung keines, der Eintritt ist ohnedies kostenlos. Ein Paradebeispiel für demokratischen Kunstzugang? (Katharina Rustler, 10.3.2023)



In der Ausstellung darf man laut lachen und ohne Bedenken mit dem Finger zeigen!

Foto: Simon Veres

The Guardian

Cool as folk: why Britain's young rebels are embracing ancient rites



The Abbots Bromley Horn Dance takes place every year in the Staffordshire village of the same name.

Folklore customs dating back centuries are suddenly cool with a new generation keen to connect with the planet and defy the establishment

Most viewed

Alice Fischer, « Cool as folk: why Britain's young rebels are embracing ancient rites » in, The Guardian, 12.02.23

If you've never danced with the "obby oss" or been daubed by a bogie, then a new show at Compton Verney art gallery in Warwickshire is for you. Making Mischief is the first exhibition dedicated to British folk costume and the traditions celebrated by communities all over the UK.

There you can learn about the game of Haxey Hood played in Lincolnshire each January or Padstow's May Day celebrations and the stylised obby osses that lead the celebration. Or there's the Jack in the Green festival in Hastings where the bogies splatter onlookers with green paint.

Making Mischief's aim is not just to document community folklore traditions but also to show how they are revived and updated for the modern world - one that includes female morris dancers and LGBTQ+ performers. The Jack in the Green festival has featured gay bogies for the last 30 years. These changes come thanks to the growing interest from new, younger generations in making the customs their own.

"I've been curious to watch younger people tapping into folklore," says Simon Costin, co-curator of Making Mischief. "I think it started with the New Nature Writers such as Robert Macfarlane and Roger Deakin. There's also the growth of the environmental movement with groups such as Extinction Rebellion. The people engaged with folklore customs now aren't nostalgic, they're looking forward - they've realised seasonal traditions are a way to reconnect with the planet."

Costin made his name as a fashion set designer, finding fame for his collaborations with British designer Alexander McQueen. His lifelong fascination with customs led him to set up the Museum of British Folklore about 12 years ago although his collection doesn't yet have a permanent home. He also became director in 2013 of the Museum of Witchcraft and Magic in Boscastle, Cornwall.



Folk music star Gwenno has released albums in Cornish and Welsh.

"There's a lack of spirituality in people's lives," says Costin. "Organised traditional religion is abhorrent to most of them - 'thou shalt not' doesn't resonate any more - so instead they're looking at prehistoric monuments and pilgrimage routes."

This may also explain why more pagans and wiccans were counted in the 2022 census than ever before and shamanism is the fastest-growing religion in the UK.

Folk traditions echo through many new elements of popular culture. As well as the current wave of folk horror films, including box-office hit *Enys Men*, there are club nights starting up such as Klub Nos Lowen, which champions Cornish folk music and dance, and breakout folk music stars such as Gwenno, who has released albums in Welsh and Cornish and was nominated for the 2022 Mercury prize. New clubs and social groups are also bringing like-minded people together.

Stone Club, founded by artists Lally MacBeth and Matthew Shaw in 2021, organises walks and gatherings for people fascinated by prehistoric pagan Britain. There's also the Wiltshire-based magazine *Weird Walk*, which was started in 2019 by musician Owen Tromans, designer Alex Hornsby and James Nicholls who runs a record label. It's dubbed a "journal of wonderings and wanderings" and showcases writing about Britain's pathways, ley lines and mystical histories.

Contributors include comedian and *Observer* columnist Stewart Lee and artist Jeremy Deller. *Art is Magic,* a book of Deller's work to be published in May, will feature his exhibition of folk art, and *Sacrilege,* his bouncy castle Stonehenge.

"People are drawn to ancient sites, stories and traditions," says *Weird Walk* co-founder Hornsby. "Sacred landscapes and their lore offer respite, reconnection and an enjoyable yomp. There's usually a decent pub nearby, too. Someone recently told me that in previous years their mates used to post about going to gigs or to football on the weekend, then all of a sudden it was hikes up mountains and rituals at standing stones ... folklore and ancient history is gaining a foothold in the era of social media."



Pop star Dua Lipa wears a Chopova Lowena skirt inspired by the Scottish kilt and Bulgarian traditional dress. Photograph: @chopovalowena/Instagram

Fashion designers are also bringing the styles of ancient Britain back. John Alexander Skelton, currently one of the most critically acclaimed names in British fashion, unveiled his latest collection last month. To show his work, Skelton held an exhibition of photographs shot on Orkney in which his clothes were modelled by the local community. The soundtrack featured residents talking about the area over music written by a local fiddle player.

Irish fashion designer Simone Rocha's latest show featured models wearing tiered veils - a reference to the tradition on the Aran Islands of wearing petticoats dyed red as headdresses to take part in funeral processions. Skirts by British-Bulgarian label Chopova Lowena, which combine Scottish kilts and Bulgarian folk costumes, have become a favourite among fashion editors and celebrities.

Simon Costin - wearing clothes by Skelton - is keen to emphasise that, despite the talk of British communities and traditions (slightly loaded words in post-Brexit times) these customs are not nationalistic.

"Folklore is pure anti-establishment chaos; in the show we look at how many traditions were suppressed because they were moments when people lost control. Many were started by communities driven to celebrate by a passion for culture. Notting Hill carnival is a good example of that."

Costin hopes the new show will raise awareness of how popular folk customs are in the UK now. "I think the greater museum fraternity, in its wisdom, has undervalued vernacular culture," he says. "It's difficult for archivists to get their heads round because it's constantly mutating and growing. Museums are about things that are enshrined, and folklore resists that."



Creative Inspiration

Arsenal celebrates its legacy and future with new stadium artworks

Jeremy Deller, David Rudnick and Reuben Dangoor were involved in creating the eight unconventional pieces, which will line the outside of the Emirates Stadium in London

By Megan Williams 16/01/2023

For the last 12 years, the Emirates Stadium in north London has been wrapped with images of iconic players from Arsenal's past. Many of those familiar faces will still adorn the building's exterior, but in an altogether different – and far more individual – style, as the club reveals a new suite of artworks to wrap the stadium. The timing arguably couldn't have been more convenient, arriving in the same season as a change in fortune for the men's side.

The new wrap comprises eight artworks, which have been developed with the help of Turner Prize-winning artist Jeremy Deller, graphic designer David Rudnick and satirical illustrator Reuben Dangoor. It's a strong trifecta of talent, but they wouldn't have achieved the same results without the contribution of over 100 members of the Arsenal community, from supporters to staff, as well as former players and the families of those that are no longer here.



Top and above: Future Brilliance and Invincible by Reuben Dangoor

Revered players and managers feature prominently in the project, including Thierry Henry, Alex Scott, Ian Wright and Arsène Wenger. Depicting so many treasured figures was a particular joy for self-described "lifelong Gooner" Dangoor, who is known for his obscure, collage-like illustrations of life in Britain.

Among his pieces are Victoria Concordia Crescit – named after the club's motto, which was launched in 1913 when it moved from Woolwich to north London. The piece is inspired by paintings of the French Revolution, the club's cannon emblem offering a neat segue between these two otherwise disparate contexts.



Remember Who You Are by Reuben Dangoor



Victoria Concordia Crescit by Reuben Dangoor

Arsenal endured another move in 2006, this time from Highbury to its current home, the Emirates Stadium. The Highbury ground is commemorated in Remember Who You Are, after a significant number of supporters mentioned the club's former home during workshops, which indicated to Dangoor that it needed to have a presence in the project.

The artist was also responsible for several other pieces that pay homage to significant squads in its history as well as its links to Islington for the last 110 years. Dangoor's final contribution to the project is a seemingly mammoth operation currently in the works. The artwork, called Found A Place Where We Belong, will represent over 700 supporters from the club's long history.



Come to See the Arsenal developed by Jeremy Deller, David Rudnick and Ed Hall



Eighten Eighty-Six, developed by Jeremy Deller, David Rudnick and Ed Hall

Several of the pieces conceived by Jeremy Deller draw on the club's iconography, such as the cannon and the Ermine graphic motif. These works also speak to football's rich connection to textiles with the help of banner-maker Ed Hall, who hand-crafted a number of banners that were then photographed to create the final images.

Rudnick was also involved in these pieces, drawing on workshops with the club and its supporters to inform the lettering. Come to See the Arsenal uses a modified version of the club's new font, Northbank, which itself was inspired by typography seen around the stadium. Meanwhile, Eighteen Eighty-Six, which celebrates the club's founding year, uses a custom typeface developed by Rudnick that's been designed to feel at once traditional and future-facing.



We All Follow the Arsenal by Jeremy Deller

The idea was to "craft a set of voices incorporating both patterns and symbols synonymous with Arsenal", along with a "clean typographic system", according to Rudnick.

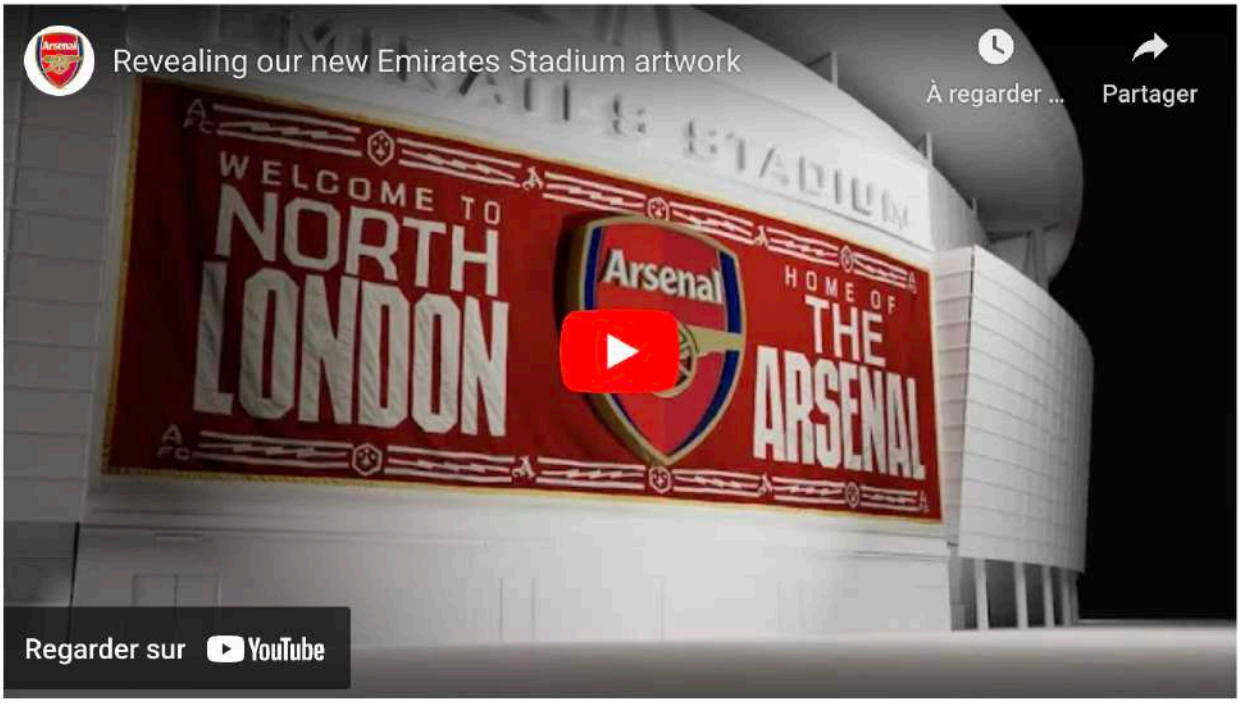
Another banner design celebrates 150 official supporter groups across the world, bringing together 187 banners and flags that were similarly handmade and shot before being compiled in a larger tapestry.


HOME
WELCOME TO HIGHBURY
HOME OF ARSENAL
EMIRATES STADIUM


BEHIND THE DESIGN
We all follow the Arsenal
Over land and sea we
We all follow the Arsenal
On to Victory!
Good old Arsenal
We're proud to say that name
While we sing this song
We'll win the game!
One-nil to
The Arsenal
WE'RE THE NORTH BANK
WE'RE THE NORTH BANK
WE'RE THE NORTH BANK
HIGHBURY!
WE'RE THE CLOCK END
WE'RE THE CLOCK END
WE'RE THE CLOCK END
HIGHBURY!
Ooh...to
Ooh to be
Ooh to be a
Gooner!

The pieces are being installed around the Emirates Stadium in north London over the next few weeks, and are demonstrative of the rising interest in the intersection between design and football, arriving hot on the heels of the Design Museum's landmark exhibition, Designing the Beautiful Game, and Oof Gallery's continued run of thought-provoking shows.

Oof's relationship with Tottenham Hotspur has undoubtedly ushered in a novel look at football beyond the pitch, and it would seem Arsenal has similar ambitions – beginning with these new stadium artworks, which aim to "redefine the club's home as a cultural landmark".



arsenal.com

RA unveils full details of limited-edition birthday book, Sacred Spaces

Publié
mer., 19 oct. 2022, 17:40

Mots
Resident Advisor

Designed by Berlin studio HelloMe, the project contains 26 love letters to nightlife by prominent figures in the scene.



Resident Advisor has revealed full details of *Sacred Spaces*, a limited-edition book published as part of our 21st birthday celebrations.

Designed by Berlin studio HelloMe, the 216-page book contains 26 love letters to nightlife by prominent figures in the scene such as Colleen 'Cosmo' Murphy, Kevin Saunderson, Róisín Murphy and Eris Drew & Octo Octa. The foreword is by New York legend—and this week's *RA* podcaster—François "K" Kevorkian.

The spaces mentioned in the book include Berghain, Nyege Nyege Festival, the UK's free party scene and a small listening bar in Tokyo. There are seven editions available, one for each of the cities—London, New York, Berlin, Tokyo, Sydney, Los Angeles and Manchester—where *RA* has had offices.

Each copy of *Sacred Spaces* comes with a one-off, limited-edition print by renowned British artist Jeremy Deller. The book also contains rave photography from the Museum of Youth Culture. All profits from sales will be split between the museum and two other causes: Bridges For Music and Choose Love.

In addition to the book, we'll be celebrating our anniversary with specially commissioned podcasts and Exchanges, plus parties, workshops and more in Manchester and New York. Here's the full events programme.

Pre-order your copy of *Sacred Spaces* for £29.99 via the *RA* Store. Here's the full list of contributors.

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RA Store: Sacred Spaces

ART | BY THE SPACES TEAM

Tate's Radical Landscapes exhibition puts land art and social politics in focus

Rethinking rural romanticism



Jeremy Deller, "Some Kind of Blank" Photographed by Andrew Dunkley, Tate

From the pastoral verses of Jerusalem to the novels of Thomas Hardy, the British countryside has delighted and inspired creatives for hundreds of years. But this conservative 'Constable' version of the UK's rural landscape – so integral to our national identity – is an archaic idea trapped in amber. Tate Liverpool's Radical Landscape exhibition explores the contradictions of the British countryside and how it's always been political ground zero.

The rangy, 150-piece exhibition of paintings, photography, and sculpture post questions about ownership, the right to roam, the climate crisis, activism – and even rural rave culture.

Arts et scènes

Au **Mamco**, l'expo de l'été se savoure dès l'apéro

Le musée d'art contemporain dévoile son accrochage estival à sept têtes. Les horaires ont été sévèrement adaptés à la saison. Explications et visite.



L'accrochage graphique et «so British» du Londonien Jeremy Deller. ANNIK WETTER



Julia Wachtel, l'entrechoc des images. ANNIK WETTER



Les noirs monolithes de Douglas Abdell. ANNIK WETTER

Jérôme Estèbe

Quand le Mamco passe à l'heure d'été, il ne fait pas les choses à moitié. Jugez plutôt. Jusqu'en septembre, le musée ouvrira ses portes du jeudi au dimanche… de 17 h à 22 h. Autrefois, on appelait cela des nocturnes. Voire un apéro culturel à rallonge. Aujourd'hui, on parlerait d'une sage adaptation aux nouvelles rigueurs climatiques.

«Nous sommes dans un bâtiment industriel entièrement bétonné, en plein centre-ville», rappelle le conservateur Lionel Bouvier, qui ressemble de plus en plus à Daniel Auteuil jeune. «Il fait quasi 30° C dans cette cour tous les jours. Les locaux ne sont pas conditionnés. On ne peut guère proposer que des éventails aux visiteurs. Comment rendre le lieu agréable? On s'est inspiré de nombreux musées méditerranéens pour expérimenter de nouveaux horaires.»

Le musée au centre du village

Cet essai osé se double d'une volonté de remettre le musée au centre du village. Un bar éphémère, le Square, a ouvert devant les portes de l'institution. Tous les vendredis, divers commerçants et artisans de bouche voisins viendront y faire déguster leurs spécialités sur une grande table dressée dans la cour. «L'idée, c'est que le Mamco se fasse la vitrine de la vie du quartier. Il y aura aussi des projections, performances, DJ sets, rencontres, animations.»

Et cette expo d'été alors? «Il s'agit plutôt de sept expositions individuelles d'artistes vivants, aux âges et démarchés variés. On leur a proposé d'intervenir dans le programme, d'interagir sous la forme d'une publication, d'un concert, d'une discussion. Quelques-uns ont joué le jeu.»

Voilà le plus bizarre de tous: l'Italo-Libanais-Américain Douglas Abdell, naguère coqueluche de la scène artistique new-yorkaise, créateur d'une cosmogonie basée sur l'écriture phénicienne et de noirs monolithes aux formes martiales. Intrigant. Voici la Française Stéphanie Cherpin, sculptrice de la récup urbaine, qui peuple une salle du Mamco de pièces organiques et singulières.

Les dessous de Cher

La New-Yorkaise Julia Wachtel, aujourd'hui sexagénaire, présente d'imposants triptyques et quadriptyques où s'entrechoquent personnages de cartoons enfantins et célébrités flashées dans les médias. La chanteuse Cher en dessous sexy cohabite ainsi avec un corsaire édenté à l'air aviné. Efficace. Le Londonien Jeremy Deller déroule, quant à lui, une série d'affichettes graphiques en forme de clins d'œil aux cultures électro, pop et politique anglaises. Mieux vaut être né sous les cieux britanniques pour saisir toute la substance de ce travail-là. D'ailleurs, l'artiste a aimablement ajouté des post-it explicatifs à ses œuvres pour les visiteurs continentaux.

Les Américains Calla Henkel et Max Pitegoff se sont fait passer pour des influenceurs en goguette à Athènes. Ils en ramènent une galerie de photos sarcastiques, entre réel et fiction. Le Bâlois Tobias Kaspar, lui, a réuni les emballages de repas commandés par une dame russe durant la pandémie; boîtes de McDo et bouteilles vides qu'il a peintes ou moulées dans le bronze. Il y a un message, pour sûr.

Restent les héros locaux de l'expo. Le Genevois Seob Kim, dont il s'agit là de la première présentation muséale d'ampleur, propose un travail polymorphe, entre photo, dessin, film, sculpture, etc. Il y a une prostate géante, du cérumen en cascade, des villes imaginaires éclairées au néon et une ironie mordante. John Armleder, enfin, dont une partie des archives dorment au Mamco, montre des œuvres créées à quatre mains, avec des enfants, des amis, des célébrités, dont quelques pièces proprement flamboyantes. Le tout se déguste au Mamco tout l'été. En fin de semaine. Du goûter à la nuit tombée.

Mamco
Rue des Vieux-Grenadiers 10,
17 h-22 h du jeudi au dimanche,
entrée libre.
Pour les animations et interventions:
www.mamco.ch/

Expositions à Genève

Le Mamco se met à l'heure espagnole cet été

Le Musée sera ouvert uniquement le soir du jeudi au dimanche pour proposer ses expositions. On pourra y siroter un verre. Visite des lieux.



OPINION Etienne Dumont
Publié: 08.07.2022, 22h12



«A design of Symetry» de Julia Wachtel, 1988.

Etienne Dumont « Le Mamco se met à l'heure espagnole cet été » in Bilan, 08.07.2022

Annick Wetter, Mamco, Genève 2022.

C’est l’été. Depuis longtemps, du reste… Je suppose du reste que vous vous en êtes rendu compte. Le Mamco a décidé d’en tirer la leçon, sans que la chose devienne désagréable. Bien au contraire. Avec sa nouvelle série d’expositions, il va passer à l’heure espagnole. Horaire vespéral. Une fiesta quasi permanente. Enfin pas tout à fait! Le musée genevois n’ouvrira plus guère que du jeudi au dimanche à des moments normalement indus. Ouverture à 17 heures. Fermeture à 22 heures. Une sorte de nocturne ne tenant pas de l’«after», même si on pourra y boire et à manger. Une chose qui ne va pas sans rapport à mon avis avec les expositions présentées dans les salles. Là aussi, il y aura à boire et à manger!

Une idée née en 2020

«Nous avions cette idée en tête depuis 2020», explique Lionel Bovier, qui dirige le Mamco depuis janvier 2016. «Il fallait suivre les disponibilités du public et penser à l’état de délabrement d’un bâtiment où l’on étouffe vite en juillet et en août. Que faire pour y remédier? Le mieux était d’adapter nos heures et de proposer aux visiteurs autre chose que des œuvres montrées dans les salles. Il y aura ainsi un bar dans le hall que nous partageons avec le Centre d’art contemporain et sous la verrière.» Le coup d’envoi a été envoyé depuis lors. J’ai rencontré Lionel dans son bureau (température tout à fait supportable) le mercredi 6. La première soirée s’est déroulée le jeudi 7 juillet. Vernissage, bien sûr, mais aussi une performance au troisième étage et les premières verrées au bar Le Square. Un clin d’œil au film plutôt grinçant sur l’art contemporain du Suédois Ruben Östlund, sorti en 2017. Cinq ans déjà…



«La cerisaie» revue par Tobias Kaspar.
Annick Wetter, Mamco, Genève 2022.

Tout tourne cependant autour d'accrochages nouveaux. «Il en fallait six ou sept, de type monographique. Des présentations d'assez petite taille. Elles trouvent leur cohérence une fois présentées ensemble, mais ne proposent aucune syntaxe particulière. Les conservateurs du Mamco, de Sophie Costes Julien Fronsacq, ont chacun apporté leur idée pendant que je modifiais le troisième étage pour y présenter d'autres pièces, dont quelques acquisitions récentes de la collection.» Tout s'est fait par relations personnelles. Des artistes invités ont eux-mêmes procédé à des invitations. La chose finit par créer une nouvelle cohérence. «Nous proposons des artistes que rien ne relie en apparence, si ce n'est l'intérêt que nous leur portons.» Le goût Mamco en quelque sorte. Ou l'ADN du Mamco pour faire plus moderne et plus scientifique.

«Nous proposons des artistes que rien ne relie en apparence, si ce n'est l'intérêt que nous leur portons.»

Lionel Bovier, directeur du Mamco

Tandis que la biennale «Sculpture Garden», qui reste tout de même une antenne verte du Mamco, se déploie cet été dans les parcs de La Grange et des Eaux-Vives (je vous en ai parlé, pas en bien d'ailleurs), il se passera toujours quelque chose au Mamco du jeudi au dimanche. «Paul Bernard a choisi de montrer Douglas Abdell, né en 1947. Abdell s'est fait connaître sur la scène new-yorkaise dans les années 1970. Il a beaucoup produit depuis, notamment de la poésie concrète.» Il a fallu resserrer le propos. Peintures et sculptures seulement. «Des œuvres qui n'avaient pas été montrées depuis quarante ans.» On sait que le Mamco a pris un caractère très historique, avec une fascination avouée pour les années 1970 et 1980. Une époque que les actuels conservateurs n'ont souvent pas connue. J'en profite pour dire que Paul Bernard quittera bientôt le Mamco pour s'occuper du Centre Pasquart de Bienne. Un nouveau départ après David Lemaire, envolé il y a quelques années pour diriger le Musée des beaux-arts de La Chaux-de-Fonds. Le Mamco essaimerait-il comme à la manière de la dame Art nouveau des dictionnaires Larousse soufflant sur son pissenlit?



Les sculptures de Stéphanie Cherpin.
Annick Wetter, Mamco, Genève 2022.

On retrouve Paul Bernard derrière les sculptures de Stéphanie Cherpin que l'on peut par ailleurs voir au Mamco. Virginie est une dame qui se nourrit de débris urbains qu'elle récupère un peu partout, surtout dans les périphéries françaises. Elle achète, se sert, emporte et réutilise. Sans grandes transformations d'ailleurs. Paul Bernard la juge «glamour et pauvre». Je n'ai pas réussi à repérer le glamour. «Chaque sculpture peut s'entendre comme une forme de chronique de la vie de l'artiste et du monde dans lequel elle évolue.» C'est à mon avis assez «hard». Il reste plus facile de naviguer dans les espaces que Julien Fronsacq a aménagés pour Jeremy Deller, sans doute le nom le plus connu de la fournée été 2022. Dans cette mini-rétrospective présentées sur des murs colorés, le Britannique s'approprie les styles graphiques de sa jeunesse (Jeremy est né en 1966) sur fond de «raves parties» et de revendications sociales contre le gouvernement, devenu aujourd'hui bien lointain, de Margaret Thatcher.



Des fonds de couleur pour Jeremy Deller.
Annick Wetter, Mamco, Genève 2022.

«Avec Galla Axel et Max Pitegoff, nous passons au binôme Athènes Berlin», poursuit lors de ma visite Lionel Bovier. Il s'agit d'une série de photos datant de 2012, retenues par Fabrice Stroun. Elles se révèlent grandes, un peu floues et comme délavées. On était alors dans les passes d'armes économiques entre l'Allemagne d'Angela Merkel et d'un gouvernement grec sur les pattes arrière. «Times Athens» paraît aujourd'hui daté. Le visiteur peut alors passer à «La Cerisaie», revue et bien entendu corrigée par Tobias Kaspar. On se souvient que ce dernier avait utilisé l'an dernier L'Appartement du musée. Le Bâlois y offrait sa vie en location. A votre bon cœur… Il œuvre ici sur l'invitation de Julien Fronsacq avec une Saint-Pétersbourgeoise sur la pièce pré-révolutionnaire de Tchékhov. Le résultat reste conceptuel, même si le sol se voit jonché de pétales d'arbres fruitiers. Pétales artificiels, cela va de soi…

«Le 7 septembre, soit trois jours après cette clôture, le Mamco ouvrira son Agora»

Lionel Bovier, directeur du Mamco

Ce n’est pas fini! Il y a encore Julia Wachtel, qui présente des tableaux sous forme de polyptyques. Un choix personnel de Lionel Bovier. L’Américaine s’intéresse comme bien des gens de sa génération (elle a 66 ans) aux représentations véhiculées par notre société de consommation. Des images se déversant sur nous de manière toujours plus agressive. Julia se les approprie pour les commenter. La dernière présentation, qui me semble la plus réussie (c’est en tout cas celle que je préfère) tourne enfin autour du Genevois Seob Kim. Je ne vais pas la mettre comme cela en queue de peloton. Enlevez, c’est pesé! Je fais les soldes! Elle mérite mieux que cela. Je vous en parlerai donc un de ces jours, quand l’actualité se sera calmée. N’oubliez pas que les accrochages du musée resteront en place jusqu’au 4 septembre.



Lionel Bovier, en place depuis janvier 2016.
RTS.

«Le 7 septembre, soit trois jours après cette clôture, le Mamco ouvrira son Agora», conclut Lionel Bovier. De quoi s'agit-il? «Ce sera un nouveau lieu occupant le quatrième étage. L'espace montrera des œuvres modernes appartenant aux collections publiques genevoises, dont bien sûr le Fonds cantonal (FCAC) et le Fonds municipal (FMAC).» Lionel Bovier reprendra ici l'idée de l'exposition «Biens publics», que Christian Bernard avait organisée en son temps (ce temps se situant en 2015) au Musée Rath. Un pour tous, tous pour un, comme dans «Les trois mousquetaires». Il ne faut plus agir en matière d'acquisitions contemporaines chacun dans son coin!

Et que deviendra le rez-de-chaussée du Mamco? Il doit enfin voir le départ du FMAC, qui en occupait le plus clair des espaces. «Ce sera un endroit de médiation, plus une cafétéria digne de ce nom. Il y aura aussi là des jeux imaginés par des artistes.» Les artistes jouent en effet beaucoup. Comme tout le monde le sait, ce sont (aussi) de grands enfants.

Pratique

«Eté 2022», Mamco, 10, rue des Vieux-Grenadiers, Genève, jusqu'au 4 septembre. Tél. 022 328 61 22, site www.mamco.ch Ouvert du jeudi au dimanche de 17h à 22h. Il y a un journal d'accompagnement. Il reste à mon avis assez ardu. Voire très ardu. Vous voilà prévenus!



Le futur selon Jeremy Deller.
Mamco, Genève 2022.

Né en 1948, **Etienne Dumont** a fait à Genève des études qui lui ont été peu utiles. Latin, grec, droit. Juriste raté, il a bifurqué vers le journalisme. Le plus souvent aux rubriques culturelles, il a travaillé de mars 1974 à mai 2013 à la "Tribune de Genève", en commençant par parler de cinéma. Sont ensuite venus les beaux-arts et les livres. A part ça, comme vous pouvez le voir, rien à signaler. Plus d'infos

Publié: 08.07.2022, 22h12

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Temporary Atlas

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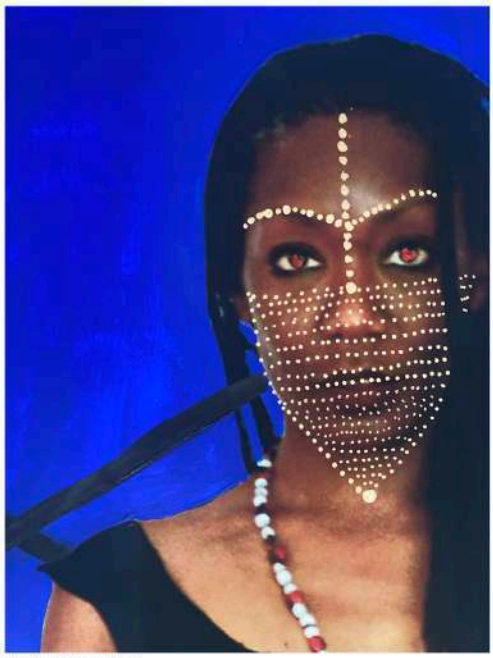
Temporary Atlas
Mapping the Self in the Art of Today
June 25–September 25, 2022

Add to Calendar

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MOSTYN is pleased to present *Temporary Atlas: Mapping the Self in the Art of Today.*

Temporary Atlas is an exhibition that presents an alternative, complementary idea to mapping as conceived in a traditional sense. There are multiple ways one can use mapping or cartography to understand our place in the world, amongst them, a societally endorsed, scientifically applied cartography and an individually perceived one. Each of us assesses, prioritizes and rates things in a different way, not all aspects of life have the same value and map representations are shaped by the purpose of the map and the intentions of the map maker.

The 17 cartographer-artists of *Temporary Atlas* adopt a mapping approach that is based on the traditional meaning of map as a representation of reality, but which expands it, complicates it, and challenges it—developing the concept of cartography along unconventional paths—those of the subconscious, spirituality, thought, identity, feeling, and all the idiosyncrasies that are present and intermingle in each of us.

The works on display propose perceptive and physical maps that provide insight into the artists' personal experiences, whilst evoking mental landscapes within which the viewer can situate themselves; worlds beyond objective geographical coordinates.

Temporary Atlas is a visual, aural and spatial attempt to identify a transversal, intimate and perceptive reading of the self. In turn, the exhibition suggests ways in which we can perceive our emotional, political and aesthetic horizons, make sense of our circumstances and deepen our personal experiences in relation to the society in which we now live.

Temporary Atlas, includes works by artists Sanford Biggers, Seymour Chwast, Jeremy Deller, Sarah Entwistle, Enam Gbewonyo, Rochelle Goldberg, Oliver Laric, James Lewis, Ibrahim Mahama, Paul Maheke, Matt Mullican, Otobong Nkanga, Kiki Smith, Walid Raad and specially commissioned work from three Welsh artists Manon Awst, Adéolá Dewis and Paul Eastwood.

Temporary Atlas was on view at Gallerie delle Prigioni in Treviso, Italy, from February 5 until May 29, 2022.

Curated by Dr Alfredo Cramerotti, this exhibition has been supported by the Arts Council Wales, Fondazione Imago Mundi and Fondazione Benetton Studi e Ricerche.

Associate Curator: Kalliopi Tsipni-Kolaza.

THE SPACES

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Tate's Radical Landscapes exhibition puts land art and social politics in focus

Rethinking rural romanticism



Jeremy Deller, "Cerne Abbas Giant". Photography Matt Greenwood, Tate.

From the pastoral verses of Jerusalem to the novels of Thomas Hardy, the British countryside has delighted and inspired creatives for hundreds of years. But this conservative 'Constable' version of the UK's rural landscape – so integral to our national identity – is an archaic idea trapped in amber. Tate Liverpool's Radical Landscape exhibition explores the contradictions of the British countryside and how it's always been political ground zero.

The rangy, 150-piece exhibition of paintings, photography, and sculpture post questions about ownership, the right to roam, the climate crisis, activism – and even rural rave culture.

The pastoral is present via John Constable's 'Flatford Mill' (1816) and Eric Ravilious's 'Westbury Horse' (1936), depicting the geoglyph equine carving in Wiltshire whose original monarchistic and nationalist messages are layered through paint. But Jeremy Deller subverts this pastoral vision through his neon green artwork, 'Cerne Abbas Giant', which glows with the sexuality and mysticism of our ancient ancestors.

Similarly, Tacita Dean's 'Majestic' (2006) depicts the gnarled, ancient Fredville Oak – the oldest oak tree in Great Britain – engaging with the idea of legacy and change. Derek Jarman, Ingrid Pollard, Tanoa Sasraku and fresh commissions by Davinia-Ann Robinson and Delaine Le Bas further unpick the British landscape's dualities.

The most coherent section deals with activism, with notions of ownership, community and conflict, freedom, rebellion, and war seen via banners, photography, and moving images from the 1980s Greenham Common protests against NATO warheads. Likewise, Le Bas's installation ' Rinkeni Pani (Beautiful Water)' engages with her English-Romany heritage, spotlighting trespass and climate change.

Ruth Ewan's installation 'Back to the Fields' plants live trees in the centre of the exhibition and while Gustav Metzger's psychedelic installation, 'Liquid Crystal Environment', harnesses energies from heat and light.

Radical Landscapes is at Tate Liverpool until 4 September, Royal Albert Dock Liverpool Liverpool L3 4BB

DAZED

“Rewild” yourself at the Tate’s Radical Landscapes exhibition



Jeremy Deller, “Cerne Abbas” (2019) © Courtesy the artist / The Modern Institute, Glasgow. Image courtesy of Jack Hems.

ART & PHOTOGRAPHY - LIGHTBOX

The groundbreaking show explores the British countryside as “a heartland for ideas of freedom, mysticism, experimentation, and rebellion”

18th May 2022

""Rewild" yourself at the Tate's Radical Landscapes exhibition" in Dazed, 18.05.2022

Text Emily Dinsdale

Radical Landscapes (2022)

35 IMAGES





The rural landscape of Britain occupies a significant place in the individual and collective imagination. With its constellation of associations connected to traditions and rituals, nature and artifice, abundance and hardship, the sublime and the sinister, the British countryside is a terrain riddled with contradictions and impregnated with long-standing associations.

Radical Landscapes is the new exhibition at Tate Liverpool that seeks to investigate our perceptions of this 'green and pleasant land', taking an expanded view of landscape art throughout the 20th century. Featuring artists such as Claude Cahun, Jeremy Deller, Derek Jarman, Tacita Dean, the show presents the rural as "a site of artistic inspiration and a heartland for ideas of freedom, mysticism, experimentation, and rebellion", awakening us to the potency and potentiality of the countryside.

Darren Pih, the show's curator, introduces us to the exhibition: "It takes a quietly political approach, exploring the roots of the systems that are at play in our rural spaces and revealing societal infrastructures within the land itself," he explains. "A core idea is around themes of trespass and protest, from the right-to-roam campaigns to rural rave culture, to contemporary infrastructure protests such as those relating to the building of HS2."

In an attempt to rethink the pastoral, *Radical Landscapes* looks to the depictions of the countryside that have informed our associations of what constitutes Englishness. "Many of the great landscape paintings have become entwined with national identity. Constable's great landscape paintings for example are seen to express an essence of Englishness, becoming part of the iconography used to promote art and cultural identity abroad," Pih tells us. "The pictorial conventions expressed through traditional landscapes art can reveal mankind's dominion or control over nature. In many instances, landscape painting tells of a power relationship through idealised, constructed images testifying to land ownership."



Thalia Campbell, "Greenham Common Peace Camp" (c.1982) © Thalia Campbell Design, courtesy of The Peace Museum

The landscape as a site of contested ownership and meaning runs through *Radical Landscapes*. Thalia Campbell's "Greenham Common Peace Camp" (c.1982) speaks of occupying green space as an act of resistance. Pih reflects on this artwork: "For me, the anti-nuclear campaigns by women and artists at Greenham Common remain sadly relevant now, given the return to a return to the heightened Cold War rhetoric associated with the war in Ukraine."

Yuri Pattison's technologically-enabled sculpture "sun[set] provisioning" (2019) explores climate change by highlighting the alarming correlation between pollution levels and beautiful, vivid sunsets.

Elsewhere, the exhibition explores Stonehenge and its relationship with customs, myths, and rituals. Through the work of artists such as Jeremy Deller, Paul Nash, and Derek Jarman, the show explores the lure of this mysterious, magical monument to pagans, hippies, ravers, festival-goers, and new age travellers. A series of photographs and film by Alan Lodge and Sara Sender brings the "ludic energy of rural rave culture" into the exhibition.

Ultimately, Pih's hope is that visitors will be encouraged to "rewild" their relationship to rural landscapes and "create the empathy that might move us to protect them." Take a look through the gallery above for a glimpse of some of the artworks included in this groundbreaking exhibition.

Radical Landscapes *is running at Tate Liverpool until September 4 2022*

At Tate Liverpool, Radical Landscapes explores how ramblers and revolutionaries fought to reclaim the countryside.



by **Jeff Salle** — May 10, 2022 in **News** 0



So much of this exhibition has the potential to enrage, demonstrating how deeply our relationship with the countryside (real or imagined) is ingrained in the British psyche.

Landscape, the most well-behaved of art genres, is depicted at Tate Liverpool as a site of conflict, activism, and magic, as well as a precarious space for marginalized groups.

While there are a few paintings of rolling hills, including Tacita Dean's magnificent portrait of an ancient oak tree, Majesty (2006), the emphasis is on the cultural contributions of road protesters, ravers, right-to-roamers, travellers, peaceniks, and pagans.

With Jeremy Deller's fake road sign reading "(A303) Built By Immigrants," the show gets off to a great, punchy start. Deller recasts Wiltshire – home to Stonehenge and Avebury, as well as a county that recently voted "Leave" in the EU referendum – as a landscape shaped by continental European immigrants, whether Beaker people in the Bronze Age or modern-day transport engineers.

The first section examines landscape ownership and access, beginning with a 1970s television clip of critic John Berger discussing Gainsborough's Mr and Mrs Andrews (1750) in terms of ownership, exclusion, and the 18th-century Enclosure Acts.

Although the Acts designated "common" land, it was not always held in common. During the Cold War, the Ministry of Defence requisitioned Greenham Common in Berkshire and used it as a base for US nuclear weapons.

Documentary photographs, stitched banners, and other art works from the Greenham Women's Peace Camp (1981-2000) are displayed here.

This section on the militarization of the landscape includes a short animation from 1950 teaching farmers how to protect livestock from nuclear fallout, as well as protest art by Peter Kennard and Henry Moore's terrifying skull-like Atom Piece (Working Model for Nuclear Energy) (1964-5)

Many people yearned to escape urban life and commune with nature in the years following WWI. In 1920, a group of artists and suffragists in the south of England formed the Kindred of the Kibbo Kift, a proto-hippie, anti-militaristic alternative to the Boy Scout movement.

The Kindred wore futuristic uniforms and were fascinated by the healing properties of camping as well as the mystic aspects of the landscape represented by menhirs, dolmens, and cromlechs.



To my shame, I had never heard of the Kinder Scout Trespass, a 1932 political demonstration in the Peak District by working-class walkers protesting their lack of access to the English landscape.

The Trespass resulted in arrests, but also in the creation of National Parks in 1949 and the development of long-distance footpaths. It's included here as a historical footnote to remind us of the various types of radical action that the landscape has prompted: even the peaceful pastime of rambling is possible thanks to the fighting spirit of a previous generation.

Artists were commissioned to promote the health benefits of hiking only four years after the Trespass. We've noticed a trend in the landscape as a healing space over the last two years.

Illuminating The Wilderness (2019), a collaborative film by Project Art Works, is one of the most tranquil works. The camera was passed from hand to hand as neurodiverse artists, their carers, and their families explored a Scottish glen. It's a rare opportunity to be immersed in the sounds and textures of a landscape, and it serves as a stark reminder that many people have never experienced it.

A few works look at the countryside through the eyes of gypsies, Roma, and travellers – identities that have been romanticized and vilified in the British landscape tradition.

Chris Killip's black and white photographs from the 1980s of a family gathering sea coal on Lynemouth beach in Northumberland document a centuries-old working relationship between land and sea

Delaine Le Bas's elaborated self-portrait as a wild woodland Elizabeth I (Beautiful Water, 2022) proposes Britain's nomadic populations as custodians of special knowledge.

The sound of rave music pumps out of a film and slide show by Alan Lodge in the second half of the show, documenting free festivals in the late 1980s, including a notorious clash between police and revellers at Stonehenge in 1985 (dubbed the "Battle of the Beanfield").



In the 1980s, tensions between landowners and New Age traveller convoys were widely reported. There was a surprising sense of alliance between the revellers fighting for access to the landscape and the older generation who had continued to agitate for the right to roam in the post-war years, as Jeremy Deller's 2018 film Everybody in the Place (not included in this show) points out. Deller's green neon of the tumescent Cerne Abbas giant guards the section on ancient monuments, which has influenced artists as diverse as Barbara Hepworth and Derek Jarman.

The brilliant mystic artist Ithell Colquhoun looked to the stones and sea of Cornwall to guide her matricentric spiritual practice, and a number of unconventional women sought refuge in the wild landscape to construct alternative identities. Flora's Cloak (1923), by Gluck, suggests the landscape as a space of floating freedom

Claude Cahun's camera performances in Jersey's coastal landscape are incredibly moving: we see her fitting her naked body into pools, rocks, and plants as a person who did not "fit" into urban society in the 1920s and 1930s.

The final section on radical gardening is a bit of a cheat (in that it focuses on the French landscape rather than the British), but it's a brilliant one. The gallery has been remodeled to allow natural light to reach the trees and plants in Ruth Ewan's Back to the Fields (2015-22). The objects are neatly arranged around the room's perimeter: this is not a garden, but a timepiece, with each object representing a day in the French revolutionary calendar.



Each month’s name reflects its nature, expressing the revolution’s ideals: Thermidor for summer heat, Germinal for spring, Pluviôse for late winter rains.

In some ways, Radical Landscapes feels un-Tate-like, despite drawing on an extraordinary collection of British art – from Constable to Paul Nash and Tacita Dean. It has a scrappy informality that is a far cry from the slick blockbuster’s cool institutional hauteur. It’s effective. This nimble, responsive tone is well suited to the show’s willingness to inflame, as well as an exploration of rebels, ravers, ramblers, and revolutionaries in the landscape.

The exhibition Radical Landscapes is on display at Tate Liverpool until September 4th.

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‘Everything comes back to the spirit of rave’: Jonny Banger in conversation with Jarvis Cocker and Jeremy Deller



Jonny Banger with one of the young participants at his exhibition The Covid Letters at the Foundling Museum in London. Photograph: Ollie Grove

Whether adding a Nike swoosh to NHS T-shirts or asking kids to draw their feelings on the government’s Covid letters, the work of Jonny Banger blurs the line between art, fashion and activism

Jonny Banger is something of a free spirit with his fingers in many pies. As well as his fashion label Sports Banger, which makes witty slogan T-shirts, sportswear and occasional catwalk fashion collections, he’s started the Heras record label, set up food banks, joined political protests, had a club residency and organised raves and club nights across the UK. He creates a scene around himself, so a variety of people gravitate to him. It’s like Warhol’s Factory but on London’s Seven Sisters Road, and with a better duty of care.

Maybe more surprisingly, and closer to home, he also reminds me of William Morris, the Victorian designer and philosopher. Morris was very ambitious for his art and what it could achieve. He believed in the sanctity and centrality of art to everything in his life, that beauty was something that everyone should have and wasn’t just for the rich. Morris was electrified by Marx and became a pioneer socialist, and I think that Jon has that spirit about him.

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Sports Banger's Lucozade dress. Photograph: Henry Mills

Jarvis Cocker: I thought it would be nice to talk to you for this issue, because you make collections of clothes and you also collected the Covid letters. So could we talk and could you educate me? What are the origins of Sports Banger?

I grew up in Colchester. My mum was a psychiatric nurse and she got ill with leukaemia when I was 13 and died when I was 15. Then it was just me and my brother in the house. He was 18 and became my guardian.

I'd been bootlegging since I was 10 - my dad's mate ran a sports shop and I'd make hooky T-shirts for myself on the heat press machine or we'd sell loads of sportswear from the warehouse at markets and car boot sales. He went down in the end because all his stock was fake.

From doing work experience at a record shop in Colchester I saw from the older kids how to build my escape route: college, get a student loan, go to uni. I did a music production HND at Sussex uni. I didn't finish, but I put on my own parties in Brighton, started a record label and worked in pirate radio. That's where the name Jonny Banger comes from.

I moved to London around 2008 and worked at a record distribution company as the warehouse kid, surrounded by all the records. Then I was at a venue in east London, where I booked their nights, but when I was 26 I quit. I was so depressed and skint that all I could do was eat noodles.

Around that time Tulisa from N-Dubz got nicked. Do you remember that? It was a Fake Sheikh/*Sun on Sunday* sting - she was arrested on suspicion of supplying class A drugs. So for my birthday I made myself a T-shirt printed with "Free Tulisa". She was a working-class girl being dragged through the mud by the media. Everyone stopped me when I wore that T-shirt, took photos and talked to me. I could see there was something in it, and after that I started telling the story of my life through my T-shirts. That expanded to become the Sports Banger range. There's been a lot of chaos, but that's the thread that joins things together.

JC: It's interesting you mention chaos. It's something that comes up with a lot of the collectors, that a collection imposes order. Rather than getting engulfed by the chaos, you have a structure to hold on to.

Jeremy Deller: I think that's what being an artist or a musician is: trying to make sense of things around you that you're not happy about or that confuse you. You make art or music to deal with it, which is a very similar impulse.

When we do fashion shows I look through all the T-shirts and we take inspiration from them. The show pieces are just drawing the narrative in a different way. What's good about Sports Banger is that it joins lots of different worlds and influences.



Sport Banger's take on inflatables fashion, February 2022. Photograph: Henry Mills

JD: How did you make the move from T-shirts to fashion collections?
T-shirts are the fun tokens that pay for everything we do. They come from the bottom, from the rave, and travel upwards. When I got my first studio on Seven Sisters Road, the previous tenants had just been shut down by SO15 counter-terrorist squad. I signed the contract flanked by portraits of Che Guevara and Tito. There was a brothel on the next floor, so it was quite awkward with people pressing the buzzer marked "BANGER".

Next door was Tottenham Textiles, this co-working space for textile workers, and Luis who runs it opened my eyes to how clothes actually get made. Pattern-cutters, grading, overlocker machines. So from there we could use the T-shirts as cue points to inspire collections of clothes. Like, I made a "Team Nigella" T-shirt in response to the 2013 press campaign against Nigella Lawson during her court case, but I also collected every newspaper story throughout her ordeal, scanned and printed them on to fabric, and used that material to make a kimono-style parka for the 2020 collection.

JC: In your last collection you had a Lucozade dress and that really chimed with me. Lucozade used to be something you took to ill people in hospital and it wasn't until I went to raves when I moved to London that I encountered people who drank it because they'd been up all night. Without them, Lucozade would have died as a product.
Yes - Lucozade sponsored my last show. The production costs were going up and up so I bootlegged a load of Energy T-shirts because I needed something to sell immediately after the show and I thought that would be a goer.

Two weeks before the show we'd spent so much that I got in touch with Lucozade and asked if they wanted to sponsor it. They came on board two days before showtime, which was wicked. Lucozade is a British institution - that bottle! There's only a few bottles on the market that are iconic. The colour and the shape are so distinctive.



The Sports Banger T-shirt created in 2015 to support junior doctors. Photograph: Sports Banger

JD: Being at that fashion show reminded me of being in clubs. It's emotional when you see something like that. It was also quite confrontational - especially the dancers wearing the Boris Johnson, Matt Hancock, Priti Patel, Rishi Sunak and Jacob Rees-Mogg *Spitting Image* masks. What was the collection called?
The original title was Honestly, We Can't Afford It. We were going back and forth, wondering why we were doing this fashion show. Then I said: "Because the people need it!" So the title became The People Deserve Beauty. It did feel like we were taking a load of money and throwing it in the bin just for half an hour of joy. We don't make the clothes we present at the shows to sell in shops. We just put it on a rail and go: "That looks nice. Maybe we'll make it one day."



One of the Heras roses given out at Banger's show The People Deserve Beauty. Photograph: shop.sportsbanger.com

We also gave out Heras roses at the show, which were crowdsourced. Our record label is called Heras because that's the name of the fencing company who put up all the barriers at festivals. The fencing is used to prevent public access. Our records sound like what the fence looks like - hard, obnoxious, but a design classic built for purpose. I posted on Instagram asking for people to send in Heras logos because you can pop them off the fencing really easily. We got hundreds so we made roses and a showpiece corset. People sending them in didn't know what we were doing with them, but they just wanted to help. There's a beauty in that.

JD: Has the Heras fencing company ever been in touch about this?
No - people who work in their office have hit me up and said if I ever need stationery or USBs, to just ask. They've sent it over and I use it as record company merch.

I've had cease and desist letters from the government identity protection team over my NHS Nike T-shirt though. I originally made that in 2015 to support the junior doctors' strike. That made me think about my mum's work for the NHS and the care she received, and I wanted to do something. It brought up feelings about my past that I hadn't really talked about.

The NHS is good, so I added the Nike tick to the logo. NHS = good. The sad thing is no one would have bought the T-shirt if it just said NHS. The NHS is free, but add the Nike swoosh and it's worth £19.99.

I brought it back for the pandemic because of the kids' meal voucher fiasco. It made me really angry. I've been that kid, picking up child benefit money, raised on income support and then disability benefits when my mum was too ill to work; my parents split up when I was four.

We sent up daily food deliveries to ICU staff at six local hospitals and also set up a food bank at a primary school using money from the T-shirt sales. Honestly, if you can throw a rave, you can throw a food bank.

All through this, I got emails from the government identity protection team, so in the end I had to make the T-shirt disappear. I got one email from Nike which was clearly from an automated image-tracking website so I contacted Nike direct to see if they meant it. I got a phone call from their head office the next day, saying I had an unofficial "licence to swoosh" and asking for my details so they could send a silent donation for the work I was doing.

JC: Tell me about the Covid letters...
They're the best things we ever did. It came about because someone got in touch to say their NHS T-shirt arrived in the same post as their Boris letter. They said: "One of these is going in the bin." I just thought we could do something better with that letter. I posted on Instagram: "If you received one of these and you're under 16, draw on it and let us know how you feel." It went from there. It was just an off-the-cuff action but I got so many replies. Every kid who sent a drawing in got a bootleg, pirate *Blue Peter* badge that I made and a certificate.

Parents told us that the act of defacing that letter let them have their first conversations with their children about government, welfare and the NHS. At the private view at the Foundling Museum, there was great energy, people laughing and talking to one another. It felt like the smoking area at a rave.

JC: That feeling is what makes things, especially activism, fun. You don't want to walk around with a serious face, and it confuses people if you've having a laugh.
We got Caro Howell, director of the Foundling Museum, to write the name of our last fashion show on all the invitations, because she's got beautiful handwriting. So she came here and wrote "The People Deserve Beauty" loads of times and told us about Hogarth's *The Analysis of Beauty* and the line of beauty while she did it. I didn't know any of those references.

JD: Rave in its widest sense infuses everything you do. Is that spirit of rave important to your work?
Yes it is. I host at raves. Hosting is different from rapping - I'm saying the same stuff that your mate's saying in your ear, but I'm on stage with a microphone and a cigarette. I used to be a DJ when I was 16 and got to the semi-finals of the UK Battle for Supremacy. Everything I do comes back to the music and that spirit of rave. I think people feel a duty of care at a rave: if you see someone having a bad time you check if they're all right. There weren't raves during the pandemic, but the duty of care didn't stop.

That's what's good about Sports Banger, it joins all these different worlds and influences. From ballroom dancers from Paris to drag queens, grime artists, indie kids, bricklayers and party ravers. You've got five-year-olds wearing our T-shirts and 85-year-olds. And everyone in between.

DAZED

A new Tate exhibition explores Britain's rustic and radical landscapes

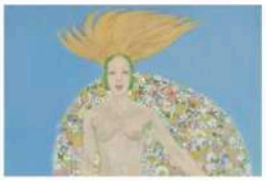
Sign up here for your chance to win a pair of free tickets

Radical Landscapes, Tate Liverpool

10 IMAGES








Over the course of the last century, British landscape art has documented often-overlooked social histories and cultural communities, as well as the existential threat of the climate crisis. Tacita Dean has enshrined the countryside in large-scale photographs such as *Majesty* and Jeremy Deller has reimagined its features in neon green, while artists such as Claude Cahun have explored its relationship to the human body.

All of these artists feature in a new exhibition at Tate Liverpool, titled *Radical Landscapes*, which brings together works of contemporary art that engage with the country's rural spaces. Also including photography by Ingrid Pollard, film by Tanoa Sasraku, and digital art by Gustav Metzger and Yuri Patterson, the show reimagines the land "to present it as a heartland for ideas of freedom, mysticism, experimentation and rebellion".

Amid more than 150 works, *Radical Landscapes* additionally features two new commissions by Davinia-Ann Robinson and Delaine Le Bas, whose English-Romany heritage is interwoven with themes of trespass and climate change in *Rinkeni Pani (Beautiful Water)*. Both artists' work appears alongside Ruth Ewan's *Back to the Fields*, a "living installation" that fills the gallery with plants, fruits, and farming tools.

Radical Landscapes is now open at Tate Liverpool, and Dazed has partnered with the Tate to offer 10 pairs of free tickets to readers. Sign up below for a chance to get your hands on a ticket, and take a look at the gallery above for a glimpse at the work featured in the exhibition.

Radical Landscapes at Tate Liverpool: the battle to reclaim the countryside

An exhibition at Tate Liverpool depicts our green and pleasant land as a place of constant conflict, from the Kinder Scout Trespass to the New Age Travellers



A detail from 'The Cornfield' by John Nash (Photo: Matt Greenwood/Tate)

It is symptomatic of how deeply embedded in the British psyche our relationship with the countryside (real or imagined) is that so much of this exhibition has the potential to infuriate.

At Tate Liverpool, landscape – that most well-mannered of art genres – is pictured as a site of conflict, activism and magic, and an embattled space for groups at the social margins.

While there are a few paintings of rolling hills – and Tacita Dean's magnificent portrait of an ancient oak tree, *Majesty* (2006) – the focus is on the cultural contributions of road protesters, ravers, right-to-roamers, travellers, peaceniks and pagans.

Hettie Judah, « Radical Landscapes at Tate Liverpool: the battle to reclaim the countryside », in i news, 10 mai 2022

The show starts in excellent, punchy spirit with Jeremy Deller's faux road sign reading "(A303) Built By Immigrants". Deller repositions Wiltshire – home to the ancient gathering sites of Stonehenge and Avebury, and, more recently, a county that voted "Leave" in the EU referendum – as a landscape shaped by arrivals from continental Europe, whether Beaker people in the Bronze Age, or transport engineers in the present day.

The opening section looks at ownership of – and access to – the landscape, with a 1970s TV clip of critic John Berger discussing Gainsborough's *Mr and Mrs Andrews* (1750) in terms of ownership, exclusion and the Enclosure Acts of the 18th century.

The Acts allotted "common" land, but it was not always held in common. Greenham Common in Berkshire, famously, was requisitioned by the Ministry of Defence, and became a base for US nuclear weapons during the Cold War.

Shown here are documentary photographs, stitched banners, and other art works relating to the Greenham Women's Peace Camp (1981-2000).

Beside protest art by Peter Kennard, and the horrifying skull-like A*tom Piece (Working Model for Nuclear Energy)* (1964-5) by Henry Moore, this section on the militarisation of the landscape also carries a short animation from 1950 teaching farmers how to protect livestock from nuclear fallout.

In the years after the First World War, many yearned to escape urban space and commune with the land. In the south of England, a group of artists and suffragettes formed the distinctly eccentric Kindred of the Kibbo Kift in 1920, a proto-hippy, anti-militaristic alternative to the Boy Scout movement.

The Kindred had distinctive futuristic uniforms, and were interested both in the therapeutic qualities of camping, and in the mystic aspects of the landscape represented by menhirs, dolmens and cromlechs.

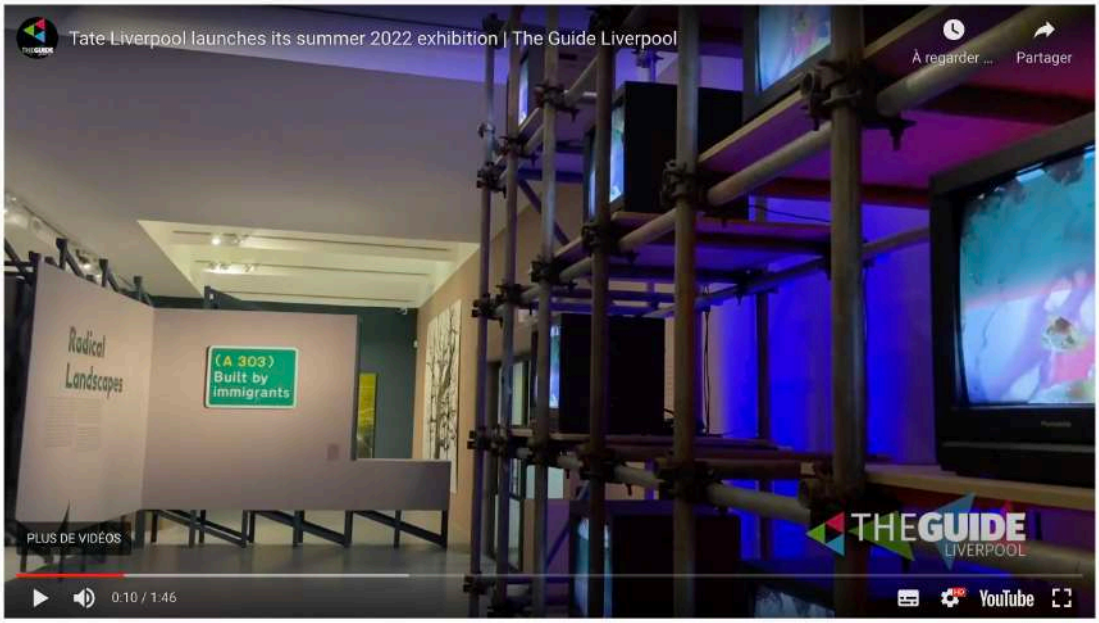
The Trespass led to arrests, but ultimately to the establishment of the National Parks in 1949, and development of long-distance footpaths. Included here as a historical aside, it is a reminder of the different kinds of radical action the landscape has provoked: even the gentle pastime of rambling is possible thanks to the fighting spirit of an earlier generation.

Only four years after the Trespass, artists were being commissioned to promote the health benefits of hiking. The landscape as a healing space is a phenomenon we have felt keenly over the past two years.

One of the most tranquil works is *Illuminating The Wilderness* (2019), a collaborative film made by Project Art Works. Neurodiverse artists, their carers and families explore a Scottish glen, the camera passed from hand to hand. It's a rare chance to be immersed in the sounds and textures of a landscape, and a sharp reminder that many have never accessed it.

Tate Liverpool launches major summer exhibition, 'Radical Landscapes'

04/05/2022



Tate Liverpool present *Radical Landscapes*, a major exhibition showing a century of landscape art revealing a never-before told social and cultural history of Britain through the themes of trespass, land use and the climate emergency.

The exhibition will include over 150 works and a special highlight will be Ruth Ewan's *Back to the Fields* 2015-22, an immersive installation that will bring the gallery to life though a living installation of plants, farming tools and the fruits of the land.

This will be accompanied by two new commissions by Davinia-Ann Robinson and Delaine Le Bas. In *Rinkeni Pani (Beautiful Water)* 2022, Le Bas explores her English-Romany heritage to engage with themes of trespass and climate change. Davinia-Ann Robinson's installation *Some Intimacy* 2022 combines salvaged clay and sound to powerful effect.

Expanding on the traditional, picturesque portrayal of the landscape, *Radical Landscapes* will present art that reflects the diversity of Britain's landscape and communities. From rural to radical, the exhibition reconsiders landscape art as a progressive genre, with artists drawing new meanings from the land to present it as a heartland for ideas of freedom, mysticism, experimentation and rebellion.

Radical Landscapes poses questions about who has the freedom to access, inhabit and enjoy this 'green and pleasant land'. It will draw on themes of trespass and contested boundaries that are spurred by our cultural and emotional responses to accessing and protecting our rural landscape.

Key works looking at Britain's landscape histories include *Cerne Abbas* 2019 by Jeremy Deller, Tacita Dean's *Majesty* 2006 and *Oceans Apart* 1989 by Ingrid Pollard. Ideas about collective activism can be seen in banners, posters and photographs, such as the Greenham Common Women's Peace Camp banners by Thalia Campbell and video installations by Tina Keane.

Reflecting on shared customs, myths and rituals, the exhibition emphasises how artists have reclaimed the landscape as a common cultural space to make art. Interrogating concepts of nature and nation, the exhibition reverses the established view to reveal how the countryside has been shaped by our values and use of the land. Key works looking at performance and identity in the landscape include Claude Cahun's *Je Tends les Bras* 1931and *Whop, Cawbaby* 2018 by Tanoa Sasraku, while the significance of the British garden is seen in works such as Anwar Jalal Shemza's *Apple Tree* 1962 and *Figures in a Garden* 1979-81 by Eileen Agar.

« Tate Liverpool launches major summer exhibition, 'Radical Landscapes' », in The Guide Liverpool, 4 mai 2022

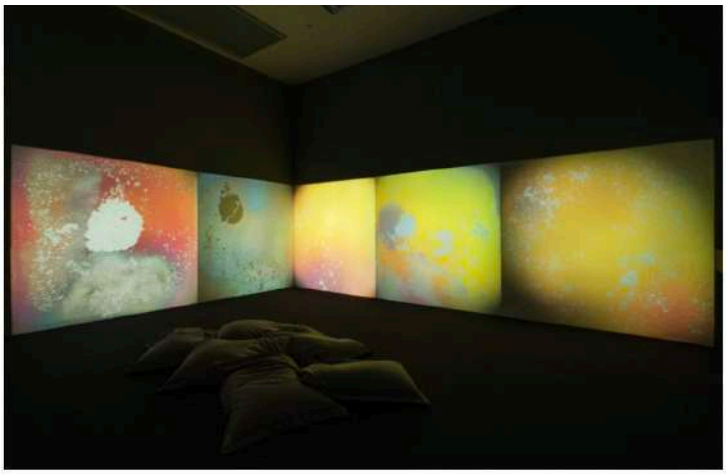
The exhibition will also consider how artists and activists have created works that highlight and question human impact on the landscape and ecosystems, shining a light on the restorative potential of nature to provoke debate and stimulate social change. *Radical Landscapes* will feature works that reflect on the climate and its impact on the landscape including Gustav Metzger's dazzling *Liquid Crystal Environment* 1965 (remade 2005) and Yuri Pattison's *sun[set] provisioning* 2019.

Radical Landscapes will be presented within an immersive, environmentally-conscious exhibition design by Smout Allen that creates a dynamic dialogue with the artworks. The exhibition will be complemented by a new publication, with contributions by leading and upcoming writers, campaigners, naturalists, environmentalists and social historians, offering a wide variety of voices on the subject of landscape.

A diverse public programme will accompany the exhibition, taking place online, throughout the gallery, across the city and beyond into the great outdoors throughout the summer.

Radical Landscapes is curated by Darren Pih, Curator, Exhibitions & Displays, and Laura Bruni, Assistant Curator, Tate Liverpool.







The Saturday Paper

MARCH 26 – APRIL 1, 2022 | № 392

THE INFLUENCE

Back to Back artistic director Bruce Gladwin found the brilliance of the ordinary in Jeremy Deller's re-enactment of the battle between striking British miners and the police. By *Kate Holden*.

Bruce Gladwin



Part of Jeremy Deller's installation The Battle of Orgreave (An Injury to One is an Injury to All), at the Hayward Gallery, London, in 2012, and Bruce Gladwin (below).
CREDIT: MARK BLOWER (ABOVE), CHERINE FAHD (BELOW)

Bruce Gladwin has been artistic director of Back to Back – a groundbreaking ensemble of disabled and neurodiverse performers – since 1999. He's an artist, writer and performance-maker as well as winner of the 2015 Australia Council for the Arts' Inaugural Award for Outstanding Achievement in Theatre. After decades of acclaimed stage productions such as *Food Court* (2008), *Ganesh Versus the Third Reich* (2011), *The Shadow Whose Prey the Hunter Becomes* (2019) and a television drama, *Oddlands* (2017), Back to Back's latest production is the feature film *Shadow* (2021). This week, the Geelong-based Back to Back was awarded the International Ibsen Award, which honours an individual, institution or organisation that has brought new artistic dimensions to theatre.

Gladwin chose to speak about *The Battle of Orgreave*, a 2001 work of film, photography and archival items by British artist Jeremy Deller, who invited original participants of a landmark conflict between striking Yorkshire miners and police in 1984 to join re-enactment societies in re-creating the event.

So, tell me about this piece.

I had the opportunity to go to the Tate Modern in about 2005. I remember looking at Andy Warhols and Joseph Beuyses and wandering into this room that was not spectacular at all. It had a collection of items like notebooks and schedules and some costumes. There was a video of documentation about *The Battle of Orgreave*. I started watching it and as I entered into it, I was struck by the brilliance of the concept and really taken with the idea of it as a piece of community theatre.

It exists now in these ephemeral documentations of costume and notebooks and a film, a documentary film. What sits at the centre of it is this idea of capturing what was a real event in a community that still has a living memory of it and allowing that event to – in a way – happen again, and for everyone to be involved in it. The miners who came and involved themselves in the re-enactment societies, some of them chose to play policemen, and some of the policemen involved in the original incident chose to play miners. The use of re-enactment societies as the methodology for the playing of the theatre – these are people who've played the English Civil War, or a Roman battle – I just love the idea that they were dressing up in 1980s clothes and throwing plastic rocks at police. It also elevates the sense of the political: this moment in Thatcher's Britain when the unions were broken. I love how it elevates it to this idea of "war": a war between two distinct entities, which in this case is the police force and the miners, but it could have been the Athenians and the Spartans.

It's a synecdoche for a wider conflict, like a one-act play.



And the documentary is great, it captures the process. The footage of the actual performance is incredibly real, but what the documentary focuses on is the rehearsal, which is a beautiful illustration of theatre, in that theatre is very temporal and has this limited lifetime; the artwork is sat in that moment. But it's also a very slow-moving illusion, so we get these great moments of the miners surging and striking the police shields – you go, "This looks so authentic!" But then they cut to the rehearsals, talking about the logistics of it, the miners coming together, working with the re-enactment societies, rehearsing, working out the health and safety issues, the rules of engagement. Watching this as a piece of theatre would have been quite slow and fragmented. You'd be watching people dropping in and out of character. What Jeremy did was create a space for all of that. There isn't a designated audience for it that we see, but the performers in the re-enactment groups, the miners who play themselves or play the police, the police playing miners: they're spectators within it as well. They get to see themselves in it, and they're both spectators and spectacle.

Improvisation and workshopping are hallmarks of Back to Back. Was Deller the "director" do you think, or something more like an "artistic director" or facilitator of a company, as you are?

I'm really struck by his deconstruction of authority within the piece. He brings in a re-enactment society and other experts, historians, to be reference points. But when you see him in the midst of rehearsals, documenting it himself and following it around, he basically throws his hands up in the air and just says, "It's got a life of its own, I'm just following it like everyone else." So he's kind of an audience member in his own work. I love that. I quite like work where there's an element of chaos. Back to Back made a work called *Small Metal Objects* in 2005, which was made for Flinders Street Station: the audience sits in a tribune with headphones on and the actors are radio-mic'd and are playing a story about a drug deal that goes wrong in a public space, in the midst of the concourse. No two shows are ever the same: some shows we'd have a trainload of racegoers who've just got off from Caulfield, walking through the performance in taffeta, holding their high heels, really drunk. The show is so robust it can tolerate that, and in a way it made the show so much better, that it was so open to that sense of randomness and participation and spontaneity. I think Deller just jumped off the cliff really, and my admiration is for his total abandonment to setting this up, getting other people to essentially direct it, and the artwork is the placing of the idea within the community, and people embracing it. I'm sure he worked really hard to make it happen, but I'm drawn to his capacity to let go of control.

I wonder how interesting that documentary would be if the re-enactment didn't take place, if it was just those former police or miners talking about the incident. It's the fact that we learn, as we watch the documentary, that this is happening again. They have the opportunity to return to it. It's in the archive of recent memory. That gives it such life.

The curation and making of this re-enactment dignifies the recent; we too are important enough to be in history. And it takes place in a domestic world: a small village, blokes in denim jackets, a grassy slope. It's not a grand battlefield. A bit like your station concourse.

I liked the deconstruction of the miners' union leadership talking about the processes – "this happened and then this happened" – which then became like a script, and then the re-creation of it becomes like a kind of ritual of re-creation. Which is very theatrical. It's like bringing the different elements together: you can't just throw them together; you have to build it. I liked seeing the process in the documentary of how you co-ordinate a performance of over 800 people.

Even my experience of first coming across the work is very theatrical in itself: there I am, thinking it's one thing and then, it's almost like I'm dismissing it, "It's not as good as the last gallery space, what is this?" – and then I just have this transformational experience, a revelation, and with it comes this kind of catharsis, I see its brilliance. Because it's so ordinary and domestic, and it's spectacular.

This article was first published in the print edition of The Saturday Paper on Mar 26, 2022 as "Bruce Gladwin".

THE NEW STATESMAN

UK Edition

"It was important to be positive": Jeremy Deller on his New Statesman cover

The original artwork for Michael Sheen's guest edit of the magazine, "A Dream of Britain", references William Blake's Albion Rose and tie-dye clothing.

By New Statesman

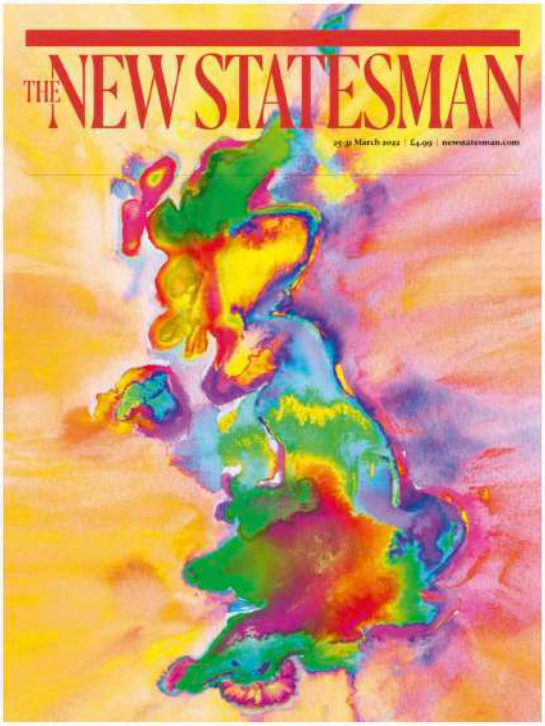


Illustration by Jeremy Deller

This week's cover illustration is by the Turner prize-winning artist Jeremy Deller, who is best known for work that explores British history, politics and pop culture – from *Sacrilege*, his bouncy-castle replica of Stonehenge (2012), to *Everybody in the Place*, his 2018 acid-house documentary.

Deller's map was inspired by William Blake's ink-and-watercolour *Albion Rose*, a naked colossus standing in a cloud of rainbow-coloured light. "It's the last thing you see in the current Stonehenge exhibition at the British Museum," Deller said. "And you could argue that British psychedelia gets invented with that image. It could be an album cover from 1968, 1967."

Working with his long-time collaborator Fraser Muggeridge (who is a descendant of the *New Statesman* co-founder Beatrice Webb), Deller experimented with paints to create a "blended, dynamic, fantastical" map, before intensifying the colours on screen, creating a flare over Plymouth, a burst of gold over Northern Ireland. "It's a hopeful, optimistic interpretation," he said, "almost tie-dye. Its the kind of image you might disappear into if you were under the influence."

What Deller sees is different from what you see: he was diagnosed as colour-blind as a child. The same goes for British identity, he says: it is personal and shifting, and not to be dictated. Nor is this map's beauty incidental: "It was important that it be positive, at an incredibly negative moment in European history."

This cover was commissioned for Michael Sheen's guest edited issue of the New Statesman, "A Dream of Britain", on sale from 25 March.

FRIEZE

‘Testament’ Questions the Moments We Memorialize

A new exhibition at Goldsmiths CCA, London, invites 47 artists to propose solutions to that reliably problematic artform, the monument

BY **TOM MORTON** IN **EXHIBITION REVIEWS**, **UK REVIEWS** | 17 MAR 22



Main image: Roger Hiorns, Pathways, 2007–ongoing, installation view. Courtesy: the artist, Goldsmiths CCA; photograph: Rob Harris

An exhibition born of an assignment, ‘Testament’ at Goldsmiths CCA tasks 47 UK and UK-based artists with creating ‘proposal works’ reflecting on that reliably problematic artform, the monument, against a national backdrop shaped by Brexit, COVID-19, the Black Lives Matter movement and looming ecological crises. This curatorial format is not entirely unprecedented: in 2007, the smart and melancholy show ‘Memorial to the Iraq War’, at London’s Institute of Contemporary Arts, solicited proposals for works commemorating George W. Bush and Tony Blair’s disastrous military adventurism in the Middle East. Still, ‘Testament’ is an undoubtedly timely exercise. Recent campaigns for the removal of numerous historic public sculptures and direct actions to this end (notably the sinking of a bronze statue of the slaver Edward Colston into Bristol Harbour by antiracism protestors in 2020) demand a rethinking of the monument, and how it might be proofed, if at all, against hindsight’s searching glare.

Amelioration is at the heart of several artists’ proposals. Rabiya Choudhry’s painting *The Lost Ones* (2021) depicts a towering, candle-shaped beacon that testifies to the universal experience of loss, while also lighting a dark urban street, making it safer for the vulnerable to walk alone with their thoughts. Abbas Zahedi’s *Police Book Exchange* (2022) provides shelves of literature (including works by Fyodor Dostoevsky and George Orwell) selected by local residents to expand the intellectual horizons of London’s cops. In his video *A proposal for a parakeet’s garden* (2021), Adham Faramawy offers a welcoming environment to a population of migrant birds who have made the British capital their home, an example of hospitality to new arrivals that the UK government would do well to emulate.

Tom Morton, « ‘Testament’ Questions the Moments We Memorialize », in Frieze, 17 mars 2022



Abbas Zahedi, *Police Book Exchange*, 2022, installation view.
Courtesy: the artist, Goldsmiths CCA; photograph: Rob Harris



Jeremy Deller, *Culture War Memorial*, 2022, installation view.
Courtesy: the artist, Goldsmiths CCA; photograph: Rob Harris

Ghislaine Leung's inflatable public house, *385cm/600cm* (2021), might be read as a monument to the pub's place in the British psyche as somewhere different tribes come together in a warm, beery fug. Such communal leisure was, of course, put on pause during the coronavirus lockdowns, when social media replaced social life for many. Nearby, Jeremy Deller's plaque *Culture War Memorial* (2022) proposes commemorating those fallen to 'disinformation and conspiracy theories' with 'an apparently bottomless sink hole'. Some might feel that this short text work illuminates our current epistemological crisis; others that it resembles a (perhaps somewhat smugly) humorous Tweet, reverberating in an online echo chamber.

The title 'Testament' suggests at once the giving of evidence, the profession of faith and the passing on of a material legacy, and the strongest works in the exhibition touch on all these things. An ecclesiastical-looking shroud stitched from black, gold and violet silk – Elizabeth Price's *Renderer for an unspecified statue* (2022) – is intended to be draped over monuments that have fallen from grace, obscuring their surface detail while preserving a ghostly echo of their form. Such a gentle, wholly reversible intervention might satisfy neither conservatives nor iconoclasts, but it poses an important question: are the meaning and power-relations we perceive in a given art object nothing more than temporary adornments, subject to change, or are they inherent and perpetual?

Roger Hiorns exhibits a series of protestors' placards damning the UK government's handling of the 1990s variant Creutzfeldt-Jakob Disease crisis, giving raw and vivid context to his written proposal for *Pathways* (2007–ongoing): a memorial to 177 young people who died from the degenerative brain disease. The artist envisions a modest sheet of sterling silver, installed in a quiet spot near the Houses of Parliament, which the victims' family and friends are encouraged to anoint with scents that remind them of their loved ones, creating brief bursts of olfactory presence and more permanent stains. The evanescent, yet slowly accretive beauty of this repeated gesture is determinedly non-monumental – that's to say, exactly what a 21st-century monument should be.

DAZED

Nan Goldin, Jeremy Deller and more are selling prints for Ukraine

ART & PHOTOGRAPHY - NEWS

Solidarity Prints is the print sale raising money for artists under threat in Ukraine

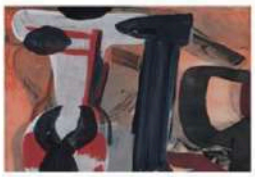
18th March 2022

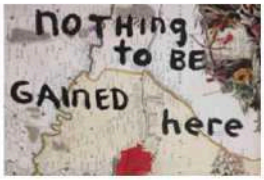
Text Dazed Digital

Artists at Risk print sale (2022)

11 IMAGES





A newly-launched print sale is giving art-lovers the opportunity to buy prints by acclaimed artists who have donated work to benefit the artists in Ukraine. Solidarity Prints – which is now live – includes open editions by an amazing array of artists, writers, and image-makers including the likes of Nan Goldin, Jeremy Deller, Miranda July, Doug Aitken, and writer Lynne Tillman.

Launched by activist, non-profit organisation Artists At Risk, the initiative is part of the organisation's ongoing project of providing support to art practitioners at risk of persecution all over the world. Solidarity Prints raises money for artists in Ukraine and affected neighbouring countries, and all proceeds will directly help facilitate emergency travel, shelter, and financial support for endangered members of the art community.

Take a look through the gallery above for a glimpse of the prints for sale.

Solidarity Prints is live now and the first round is scheduled to run until April 30 2022

« Nan Goldin, Jeremy Deller and more are selling prints for Ukraine », in Dazed digital, 18 mars 2022



Jeremy Deller, “Druid ceremony at Stonehenge” (2018) Druid ceremony at Stonehenge , 2018 © Jeremy Deller, 2022

ARCHITECTURE, ART | BY THOMAS LYONS

Stonehenge, Sacrilege and the spirit of spring equinox

The neolithic monument has been the subject of speculation, books and even an inflatable artwork by Jeremy Deller



Photography: *Weird Walk*

Over 1,000 Druids and Pagans are expected to descend on Stonehenge in Wiltshire to observe the spring equinox on 21 March 2022. The ancient ritual goes back over 5,000 years and celebrates spring as the advent of rebirth, fertility and new beginnings.

For those that come to witness the event, the connection to our ancient culture – and ancestors, who monitored astronomical phenomena at the site – is still worth celebrating. As is the speculation about Stonehenge's primordial meaning and significance.

Antiquarians and archaeologists in the 17th and 18th centuries believed the structure to be a Druid temple while historians in the 1960s proposed Stonehenge was an ancient 'computer' used by our ancient ancestors to predict lunar and solar eclipses. Socio-political theories have cast the ancient stone circle as a meeting point for a confederation of pre-Celtic chiefdoms. Post-millennium historians have argued Stonehenge memorialises the dead, the permanence of its colossal 25-ton stones representing the eternal afterlife.

« Stonehenge, Sacrilege and the spirit of spring equinox », in The Spaces, 18 mars 2022



Photography courtesy *Weird Walk*



Photography courtesy *Weird Walk*

It's even posited that Stonehenge was the original prehistoric 'wellness' centre – a place of healing with magical 30-ft-tall bluestone columns, spotted with brilliant white stars of quartz; the Lourdes of primaeval Europe.

What is certain is that, while most of the theories have been dismissed over time, Stonehenge holds a significant place in our island's history and remains a compelling space full of mystery and power.

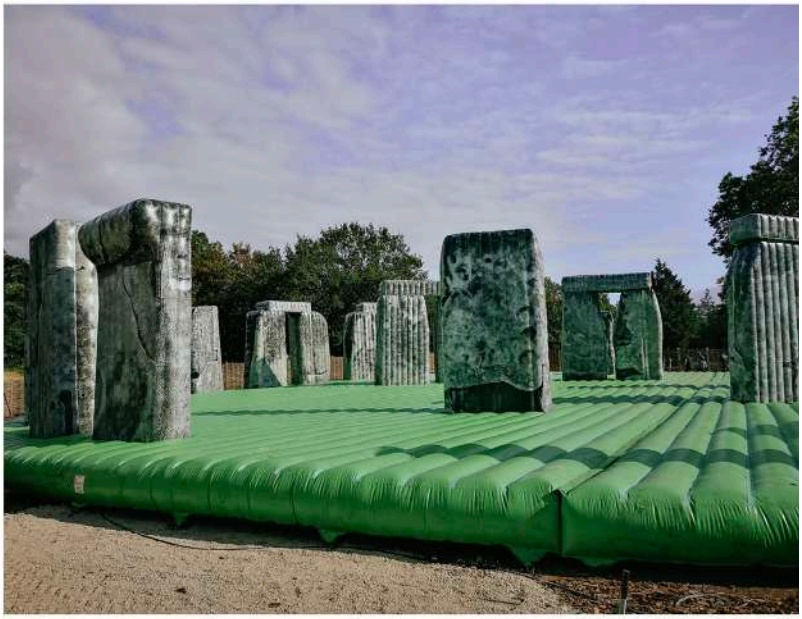
Artist Jeremy Deller has frequently mediated on the ancient monument. He transformed Stonehenge – which can only be viewed at a distance – into a giant inflatable bouncy castle, where the audience can climb, jump and play. In 2018, he also published his book *Wiltshire B4 Christ,* exploring notions of mysticism, Pagan symbolism and British identity accompanied by photographs of Stonehenge and neolithic sites across the UK by David Sims.



'Sacrilege 2012' by Jeremy Deller, installed at Oakley Court in Windsor. Photography: Thomas Lyons

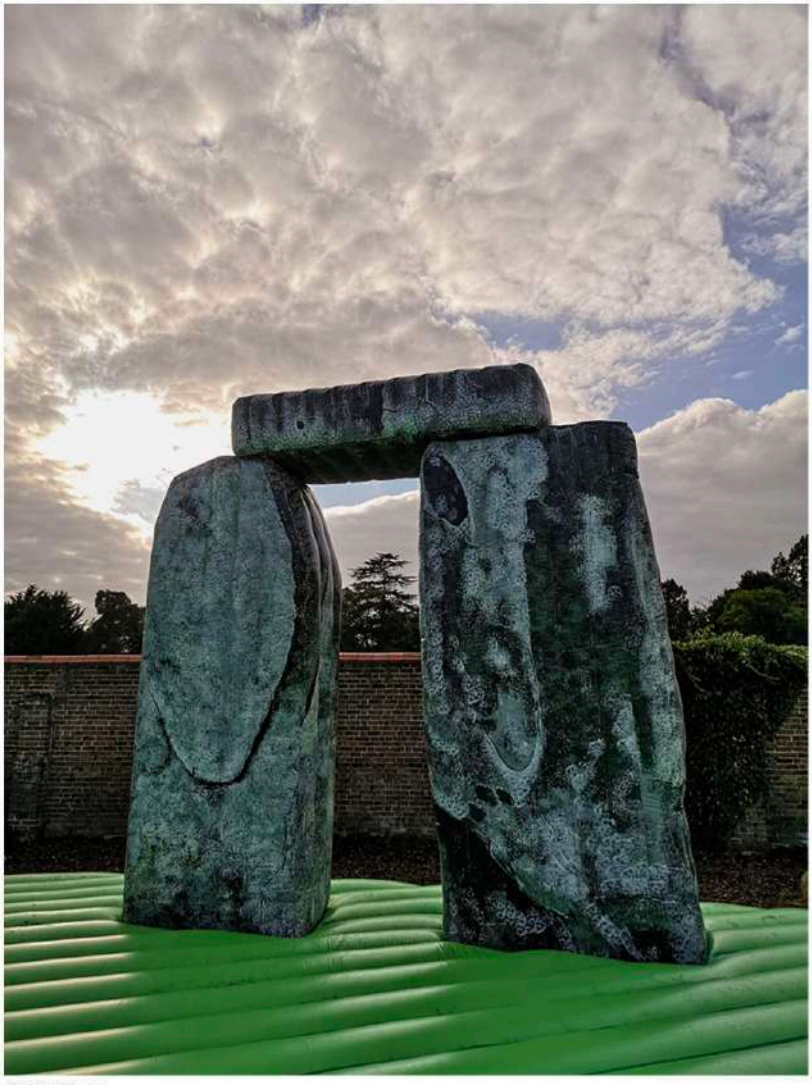
'Magic Circle' features psychedelia-tinged images taken at the 2021 winter solstice which capture the sense of enchantment and optimism inherent to Stonehenge – a phenomenon that still holds value in our modern world.

'Sacrilege 2012' by Jeremy Deller return to Oakley Court this Easter while 'Magic Circle' is available online now.



Photography: Thomas Lyons





Photography: Thomas Lyons

Vogliamo Tutto: alle OGR di Torino, 13 artisti in mostra sul tema del lavoro

22
SETTEMBRE 2021

MOSTRE

di **redazione**

Dalle lotte degli anni '70 al precariato di oggi, la storia contemporanea del lavoro, raccontata dalle opere di 13 artisti in mostra alle OGR di Torino: ce ne parla il curatore, Samuele Piazza



Jeremy Deller, Hello, today you have day off, 2013. Installation view of the exhibition Vogliamo tutto. Una mostra sul lavoro, tra disillusione e riscatto at OGR Torino, 2021.Ph. Hèctor Chico / Andrea Rossetti for OGR Torino

È l'ambito che scandisce i nostri tempi e i nostri spazi quotidiani, che dà una forma alle esperienze e plasma le aspettative. Cambia più rapidamente di quanto sembri a prima vista, si adatta agli strumenti di ogni epoca, che contribuisce a sua volta a mettere a punto. Può essere più o meno sicuro ma troppo spesso è rischioso sotto vari punti di vista, per molti è precario, per alcuni addirittura gassoso, volatile. Insomma, è il lavoro, un termine che può essere vissuto e definito in moltissimi modi dal significato anche contrastante e a raccontarlo attraverso l'arte sarà "Vogliamo tutto. Una mostra sul lavoro, tra disillusione e riscatto", mostra a cura di **Samuele Piazza**, con **Nicola Ricciardi**, in apertura il 25 settembre 2021 alle OGR di Torino e visitabile fino al 16 gennaio 2022.



Kevin Jerome Everson, Century, 2012. Installation view of the exhibition Vogliamo tutto. Una mostra sul lavoro, tra disillusione e riscatto at OGR Torino, 2021. Ph. Hèctor Chico / Andrea Rossetti for OGR Torino. Courtesy OGR Torino

Locus omen, visto che le Officine Grandi Riparazioni erano uno dei luoghi d'eccellenza del lavoro e, ancora oggi, le attività continuano a fervere, producendo "materiali" diversi, leggeri come le idee ma, in fondo, fisicamente impegnativi: basti pensare alle installazioni che hanno transitato per questi spazi, da **William Kentridge a Trevor Paglen**, passando per **Monica Bonvicini**, tra gli altri artisti impegnati nelle grandi dimensioni. L'importante, insomma, è adattarsi ai contesti in continuo mutamento, trovando nuove modalità di narrazione. Per esempio, nel caso di questa mostra, una playlist liberamente ispirata ai temi affrontati sarà ascoltabile sul profilo Spotify di OGR Torino. Inoltre, sulla pagina Youtube sono visionabili vari filmati dedicati alle opere esposte, realizzati in collaborazione con l'Istituto dei Sordi di Torino.

"Vogliamo tutto" prende il titolo da un romanzo dell'artista e scrittore **Nanni Balestrini** pubblicato nel 1971. Il libro racconta l'autunno caldo della Torino del 1969, in una lettura animata e partecipe dei cambiamenti della società italiana di quegli anni. La mostra indaga la condizione contemporanea, senza proporre soluzioni definitive ma invitando i visitatori a un ripensamento della propria posizione nello scenario lavorativo contemporaneo. In mostra le opere di **Andrea Bowers, Pablo Bronstein, Claire Fontaine, Tyler Coburn, Jeremy Deller, Kevin Jerome Everson, LaToya Ruby Frazier, Elisa Giardina Papa, Liz Magic Laser, Adam Linder, Sidsel Meineche Hansen, Mike Nelson, Charlotte Posenenske**.



Installation view of the exhibition Vogliamo tutto. Una mostra sul lavoro, tra disillusione e riscatto at OGR Torino, 2021. Ph. Hèctor Chico / Andrea Rossetti for OGR Torino. Courtesy OGR Torino

Nel mondo occidentale di oggi, come sono state riformate le lotte e le richieste degli anni Settanta? In che modo il lavoro e la sua deregolamentazione all'interno delle dinamiche neoliberiste hanno influenzato la capacità di lottare per i diritti? In una società in cui il lavoro e il tempo libero spesso non hanno più distinzioni, e dove la pandemia di Covid-19 aggiunge ulteriori sfide ogni giorno, ha ancora senso volere tutto? Sono alcune delle domande intorno alle quali ruota la mostra. Ci dice di più Samuele Piazza.



LaToya Ruby Frazier, The Last Cruze, 2019. Installation view of the exhibition Vogliamo tutto. Una mostra sul lavoro, tra disillusione e riscatto at OGR Torino, 2021. Ph. Hèctor Chico / Andrea Rossetti for OGR Torino. Courtesy OGR Torino

Da quali esigenze d'indagine è nata la mostra "Vogliamo tutto" che riflette sulla "trasformazione del lavoro nel contesto post-industriale e digitale"? Come questo progetto espositivo si colloca nella programmazione delle OGR?

«La mostra nasce da una serie di riflessioni che sono connaturate ad un luogo come OGR. Un grande complesso sorto a fine ottocento e frutto della prima rivoluzione industriale. Le officine, con i loro monumentali spazi rimangono un testamento di quell'epoca, e delle persone che hanno abitato questi luoghi.

Il passato della struttura fornisce costanti stimoli per la programmazione della parte artistica di OGR: la scultura di William Kentridge, *Procession of Reparationists*, che accoglie i visitatori dalla riapertura di OGR (commissionata dal Castello di Rivoli e prodotta da Fondazione per l'Arte Moderna e Contemporanea CRT) è un monumento dedicato agli operai e alle operaie delle OGR.

Se penso alle mostre di Monica Bonvicini o Mike Nelson che abbiamo prodotto in OGR, queste erano profondamente legate a riflessioni sui cambiamenti sociali in atto, frutto di una transizione e di una evoluzione di modelli produttivi e di consumo. Lo stesso vale per la mostra di tino Sehgal.

Allo stesso tempo, le OGR rimangono oggi un'officina, frutto di una nuova rivoluzione nella produzione e ad un nuovo apporto delle tecnologie al dibattito sull'innovazione: le OGR Tech sono un luogo di lavoro, e rappresentano un centro di eccellenza per la cosiddetta quarta rivoluzione industriale, quella guidata dai Big Data».

Da quale punto di vista viene osservata questa trasformazione e a che cosa si riferisce il "tutto" di cui si parla nel titolo?

«Il "tutto" a cui noi facciamo riferimento nel titolo è molto meno facilmente identificabile del "tutto" cui aspiravano gli operai in sciopero nel '68: orari più umani, salari commisurati agli sforzi, tutele nellla sicurezza sul lavoro, e in alcuni casi il diritto ad un reddito slegato dal salario. Tutte queste rivendicazioni sono ancora attuali ma sono complicate da uno scenario globale in cui coesistono lotte con stadi di evoluzione molto diversi, e in cui i limiti tra produzione e consumo o tra lavoro e tempo libero sono sempre più labili. Una delle sfide della mostra è proprio cercare di innescare una riflessione sulle categorie con cui guardiamo al mondo del lavoro, e sfidare, grazie al contributo degli artisti, alcuni preconcetti».

In mostra opere di 13 artisti internazionali, quali principali filoni d'indagine di possono rintracciare tra i lavori esposti?

«Direi che i filoni discorsivi che più facilmente identificabili sono due: da una parte si riflette su come affrontare i cambiamenti in atto rispetto allo smantellamento di un sistema produttivo, quello della tradizione industriale nei cosiddetti Paesi occidentali, e come immaginare un futuro che responsabilmente si faccia carico dei lasciti materiali, sociali e ambientali di quel modello. Il secondo filone è un'indagine sul lavoro digitale e su come il suo avvento abbia cambiato, radicalizzato o in alcuni casi lasciato invariate alcune questioni del mondo del lavoro».

Quali saranno i principali appuntamenti alle OGR per i prossimi mesi?

«Nei prossimi mesi avremo una serie di Public Program dedicati alla mostra: il 28 settembre parleremo con Bifo, mentre il 2 ottobre l'artista LaToya Ruby Frazier verrà a presentare il suo lavoro. In occasione degli ATP di tennis siamo felici di presentare il lavoro di Jacopo Miliani *Throwing Balls at Night*, mentre in autunno dovrebbe essere presentato il videogioco *No(w)here*, prodotto da OGR con Patrick Tuttofuoco e Mixed Bags. Il 2022 invece vede un fitto calendario di nuove mostre, frutto di collaborazioni internazionali».

Testament, Goldsmiths CCA, review: A timely study of monuments and their meanings

The gallery's new show explores how our perception of public art has shifted – and what artists today would choose to honour ★★★



The gallery has solicited proposals from 47 artists ranging from Royal Academicians to recent graduates (Photo: Rob Harris)



By Hettie Judah

January 24, 2022 7:00 am

For years the bronze statesmen and soldiers that hover above our public landscape only attracted notice if crowned with a traffic cone. Goldsmiths Centre for Contemporary Art's new exhibition, *Testament*, responds to the fact that those days have passed: public monuments have become lightning rods for discussion of who is honoured in the fabric of our cities, and how.

In 2018, Gillian Wearing's statue of Millicent Fawcett became the first statue of (and by) a woman installed in Parliament Square. Attention has turned to the lack of monuments honouring named women and people of colour. It has also turned to the unsavoury figures once thought worthy of plinth and bronze. In Bristol, the statue erected to slave trader Edward Colston 174 years after his death was toppled into the Avon. At Oxford, the British imperialist Cecil Rhodes has clung on to his niche with the help of a "contextualising" plaque.

A monument honouring proto-feminist Mary Wollstonecraft was installed at Newington Green, north London, in 2020. Designed by respected British artist Maggi Hambling, it aimed to counterbalance the stolid tradition of realist bronzes with an everywoman figure cresting a wave of female forms. All boxes ticked, you might think, but the sculpture met widespread derision, attracting particular criticism for the naked figure it portrayed.

Then, earlier this year, criticism turned to the artists behind statues, rather than their subjects. A lone protester damaged the sculpture *Prospero and Ariel* (1931) on the façade of BBC Broadcasting House in response to artist Eric Gill's historic abuse of his own daughters.

Lean too far into realism and you are accused of kitsch sentimentality, too far against it, and you are obscure and out of touch. Put the
decision to a public vote, and you are at the whim of social media. For many involved with art in the public sphere, the arena has started to feel too toxic to touch.



A protester attacking the Prospero and Ariel sculpture on Broadcasting House in London earlier this month (Photo: Ian West/PA)

What better context, then, for a show exploring what a monument today might honour, and how – or indeed whether -we still want monuments at all. The Goldsmiths gallery has solicited proposals from 47 artists ranging from Royal Academicians to recent graduates. The result is, inevitably, a mixed bag, from the delightfully, deliberately, absurd to the devastating.

Leading that latter category is a gut-punch of a work by Phyllida Barlow, *untitled: hostage* (2022), which asks how you commemorate an appalling act without turning it into spectacle. The stimulus was a recorded conversation between Barlow and an Iranian student at the Slade School of Art in 2006, as the pair reacted in horror to a video of a woman being stoned for adultery. A rough, stony, streaked, bipedal form largely wrapped in a piece of black painted tarpaulin, *untitled: hostage* is about the horror of what you cannot see: the suggestion lurking in concealment.

A proposal on an environmental theme comes from Tanoa Sasraku, who has created a thick tile of layered paper, each thin sheet dyed and weathered with minerals from the Isle of Skye in Scotland. The layers are gently abraded and ripped to expose the full range of earthy colours. The completed work would be a geological map of the British Isles, told through the mineral colours of the earth at dozens of locations, each represented by its own tile. Gentle, evocative and distinctly un-monumental, it's a fragile testament to a threatened ecosystem.

Elizabeth Price is one of few artists to engage head-on with current debate around public monuments. Brought up in a devout Irish Catholic family, Price recalled violet silk coverings being placed over plaster saints in church at Easter, at once cloaking and drawing attention to the statues. Her *Renderer for an unspecified statue* is an outsized satin cover to place over contested monuments: like a more dignified traffic cone, it attracts the eye, but robs the statue of monumental power.

(Price is of course not the first artist to suggest "re-dressing" public monuments. Hew Locke, whose work is not shown here, has for decades proposed embellishing problematic sculptures with jewels, medals, chains and decorations at once flamboyant and laden with critique.)

Rabiya Choudhry's proposal should be commissioned immediately. A monument to the lost and those who have lost them, it's a sculptural street lamp to be placed in unlit areas: at once an enduring vigil, and a response to unsafe spaces in the city.



One of the installations from the exhibition (Photo: Rob Harris)

There are some issues with this show that are, alas, intrinsic. As an exhibition of proposals, it tends to be text-heavy. There are elegant ways round this: Adham Faramawy instead narrates a video arguing for a parakeet's garden, symbolically celebrating these resourceful (often vilified) migrants that have flourished in cold northern Europe. In many instances, though, we are offered pages and pages of explanatory material, as though the artist really were applying to a funding body or public agency.

Other issues are neatly outlined in the (extensive but worth reading) text from Ryan Gander, a veteran of public art projects, who discusses problems of the genre, including the need to address specific spaces, and the difficulty of translating art into the public sphere. "I can't just make work in a public space that I would make for a museum or a gallery," he notes. "I think it's too selfish, because I would be making it for just for me."

This should have been issued as a memo along with invitations to participate in this show. Many artists have approached this as business as usual: submitting existing works to be scaled up, or barely adapting their usual shtick to fit the brief. This can feel perfunctory, but in some cases throws out interesting ideas.

The Botanical Revolution

Centraal Museum





February 1, 2022

The Botanical Revolution
On the necessity of art and gardening
September 11, 2021–May 1, 2022

Add to Calendar

Centraal Museum
Agnietenstraat 1
3512 XA Utrecht
The Netherlands

The Botanical Revolution: On the Necessity of Art and Gardening at Centraal Museum Utrecht has been extended to May 1. In this exhibition, contemporary artists reflect on the ecological and metaphorical significance of gardens. What do gardens tell us about the times we live in? In addition to contemporary artworks by Maria Thereza Alves, Sara Sejin Chang, Jeremy Deller, Lungiswa Gqunta, Kerry James Marshall, Patricia Kaersenhout, Jennifer Tee, Henk Wildschut and others, the exhibition offers a transhistorical perspective through special loans of works by, among others, Albrecht Dürer, Vincent van Gogh, Maria Sibylla Merian and Tetsumi Kudo. These works reveal how deeply rooted the image is of the garden as a mirror of society.

The garden as a metaphor for our relationship with nature
The garden has appealed to the imagination for centuries. In different cultures and religions, the garden is associated with a harmonious and enclosed refuge, places where the cycle of life—growth, blossoming and decay—unfolds. But gardens also reflect society. In the garden, nature is brought under control. It is precisely in this tension between nature and culture that the world manifests itself. The exhibition's subtitle derives from Gerrit Komrij's essay "Over de noodzaak van tuinieren," or "On the Necessity of Gardening" (1990), in which he describes how the perception of gardens throughout history has always been closely entwined with how people view the world. In Komrij's view, the garden is a metaphor for our relationship with nature. The way nature is shaped in gardens reveals something about prevailing and possibly changing conceptions in society. After all, gardens are also places of societal privilege, and the flowers and plants found there tell us something about migration and (colonial) history.

Global warming and the COVID-19 pandemic are forcing us to radically redefine the current relationship between culture and nature. We are forced to critically re-examine ourselves and our own roles, not as opposed to nature but as part of it. The contemporary artists pose critical questions about the way in which we exploit and exhaust natural resources, and challenge us to radically reshape our relationship with the natural world. *The Botanical Revolution: On the Necessity of Art and Gardening* is an investigation by Centraal Museum and these artists to determine the deeper significance of gardens and our contemporary relationship with nature.

Participating artists and works by: Derk Alberts, Maria Thereza Alves, Yael Bartana, Jurgen Bey, Juliette Blightman, Abraham Bloemaert, Johannes Bosschaert, Ambrosius Bosschaert de Jonge, Andrea Büttner, Persijn Broersen & Margit Lukács, Sara Sejin Chang (Sara van der Heide), Meester van Delft, Jeremy Deller, Elspeth Diederix, Stan Douglas, Albrecht Dürer, Ian Hamilton Finlay, Vincent van Gogh, Lungiswa Gqunta, Hendrick Goltzius, Rumiko Hagiwara, Saskia Noor van Imhoff, Patricia Kaersenhout, Tetsumi Kudo, Herman Justus Kruyder, Jort van der Laan, Hans van Lunteren, Kerry James Marshall, Maria Sibylla Merian, Otobong Nkanga, Maria Pask, Otto van Rees, Willem de Rooij, Roelant Saverij, Jennifer Tee, Henk Wildschut.

On the Necessity of Gardening: An ABC on Art, Botany and Cultivation
In addition to a hall booklet, a richly illustrated publication has been published in collaboration with Valiz. In this abecedarium, the cultural-historical tradition of gardens, artists' gardens, but also concepts such as the Anthropocene are discussed. With contributions by: Maria Barnas, Jonny Bruce, Laurie Cluitmans, Liesbeth M. Helmus, Erik A. de Jong, René de Kam, Alhena Katsof, Jamaica Kincaid, Bart Rutten, Catriona Sandilands, Patricia de Vries. The publication was designed by Bart de Baets.

Annex
Persijn Broersen & Margit Lukács , *Fix the Variable, Exclude the Accidental, Eliminate the Impure, Unravel the Tangled, Discover the Unknown*, 2021 collectie / collection Centraal Museum, Utrecht acquisition with the support of the Mondriaan Fund 2020–21 (commissioned by the museum)

The perception of nature and the construction and manipulation of the landscape play a prominent role in the work of Persijn Broersen and Margit Lukács. For the adjoining exhibition space the Annex, they made a new work based on the collection of exotic plants assembled around 1737 by George Clifford III (1685–1760), an Amsterdam-based banker and director of the Dutch East India Company. The Swedish botanist Carl Linnaeus (1707–1778) classified these plants according to his own system. However, he did not necessarily base his classifications on an objective observation of the plants, but on an idealised version. In the video installation by Broersen & Lukács, these individual plants come to life as a fierce crowd and threaten to break free from the straitjacket imposed on them. Together with concert pianist Daria van den Bercken (1979), the duo has made a compilation of musical pieces that takes this manipulation even further. Stirring music transports us into a romantic illusion that is abruptly broken by a protest song by the revolutionary composer Frederic Rzewski (1938–2021), who used the piano as a tool for transformation. This video is also seen on the LED screens on the facade of the museum.

The Botanical Revolution: On the Necessity of Art and Gardening has been extended until May 1. The exhibition design is in the hands of design agency Formafantasma.

FINANCIAL TIMES



Visual Arts + Add to myFT

The public sculpture debate – 47 potential ways forward

An exhibition at Goldsmiths CCA in London asks artists to find a fresh approach, but do monuments help us to remember or let us forget?

En Liang Khong JANUARY 29 2022

In 1995, Horst Hoheisel responded to a competition to design a "Berlin Memorial for the Murdered Jews of Europe" with a provocation. Blow up the Brandenburg Gate, he said, and the scorched earth would become a new Holocaust monument. The artist surely thought it unlikely that the triumphal arch and emblem of Prussian power would actually be razed to the ground. But his unfulfilled plan draws attention to how public monuments so often follow the same script: unyielding obelisks and fluted columns, heroic figures on horseback. What if the act of remembering the past could be encapsulated not in the erecting of another monument, but in the absence of one?

Monuments haunt us and are themselves haunted. The sprawling, cerebral exhibition *Testament* at Goldsmiths Centre for Contemporary Art — a former Victorian bathhouse in south-east London — offers a testing ground for 47 artists to create proposals that respond to the feverish debate around public sculpture. It arrives in the same month that a man scaled BBC Broadcasting House to take a hammer to Eric Gill's "Prospero and Ariel" in protest over the artist's abuse of his daughters; the "Colston Four" activists were acquitted of criminal damage for their role in toppling the statue of the slave trader in Bristol in 2020; a New York statue was removed that showed President Theodore Roosevelt astride a horse, flanked by two bare-chested men of Native American and African descent.



© Rob Harris

Exploring the shamanistic energy of monuments, Zadie Xa and Benito Mayor Vallejo's trippy oil painting "Proposition for Earth Prosperity" (2021) envisions a tree growing from a conch and, perched on its branches, a fox, seagull, orca and cabbage. A reference to a Korean totem pole, it is meant to offer protection against evil — the artists suggest sticking it in the Thames. From a similarly maximalist imagination, Monster Chetwynd's "A Monument to the Unstuffy and Anti-Bureaucratic" (2019) sets a hulking green foam beast on a wooden stage — a cartoonish monstrosity that looks as if it's leapt out of the pages of a medieval manuscript but in whose toothy maw visitors can lounge. Laure Prouvost offers a study for an archway set in some country garden: teats sprout from the roof; bottles of hand sanitiser are set into the walls. "Go through this gate and be free from it all," she promises.

Elsewhere, sprawled over a short white plinth, a cat is snoozing, its grey and white fur mottled and matted; the animatronic creature's paws creeping over the edge. The accompanying text to Ryan Gander's sculpture recounts a submission to a public art competition at a university in Bergen, Norway, in which the artist suggested that the budget be reinvested in an annual scholarship; Gander also stipulated that a Norwegian Forest cat be introduced to the college, allowed to roam at will, with the new scholar responsible for its

care. The (unrealised) proposal points to how public art often does a poor job of understanding who its "public" is in the first place. What if a monument *did* something for us? The artist Ghislaine Leung has answered this in her own way by filling one gallery with a giant inflatable pub.



'I'd rather stand' (2022) by Olu Ogunnaike © Rob Harris

Not everything is zany free-for-all. Several designs conjure feelings of melancholia and loss. In Olu Ogunnaike's "I'd rather stand" (2022), scraps taken from the factory floor of a luxury hardwood supplier are mashed together, the shards of oak, ash and elm pressed into the form of Trafalgar Square's empty Fourth Plinth, turning it into a monument that feels precariously constructed. A video by the artist Lawrence Lek imagines what a memorial to memory loss might look like, riffing on the Greek myth of Nepenthe, a potion of forgetfulness. His film recreates a gallery from the CCA as a woozy video game space that constantly folds in on itself.

Tanoa Sasraku's "Part and Proposal: Storr" (2021) takes the shape of an eroded map created through an inverted process of "constructive self-destruction": the artist has collected sheets of newsprint, rubbed them with a red ochre foraged on the Isle of Skye, plunged them in seawater, and then cut through to reveal rippling strata of the mineral pigment. Its fully realised form will trace the contours of the British Isles: a haunting anti-monument that evokes a sense of deep, geological time resonating beneath.



The unpicking of the relationship between the shape of monuments and the body becomes a thread through the show. Stuart Middleton dramatically unfurls a banner of stitched-together clothing donated by friends, family and colleagues, a monument to everyday human contact that flows down the gallery's balconies. Meanwhile, Elizabeth Price uses cloth to imagine something darker: her curtain of purple, black and green satins is a veil to conceal an unspecified statue. The artist was inspired by her Catholic childhood and how, at Easter, statues in church were often draped in dark silks. Suddenly the sculptures became faceless — "alien, morbid, dreadful" — she recalls.

The exhibition's misfires come in its more didactic parts. Jeremy Deller's plaque, "Culture War Memorial" (2022), provides an obvious one-liner announcing "a memorial to family and friends who have been radicalised and lost to us through disinformation and conspiracy theories" that will "take the form of an apparently bottomless sink-hole". The artist Yuri Pattison has acquired a decommissioned immigration control desk from Heathrow; it squats in the middle of a gallery, ugly and useless, a monument to an imagined borderless future.



Still from Adrian Footaways's proposal for a parakeets garden (2021) © Rob Harris

Better are proposals that prompt a more ambivalent response to monument-making. Adham Faramawy's short film "A proposal for a parakeet's garden" (2021) calls for "a monument for the displaced" in apparent reference to the growing population in the UK of the vivid green birds that have been labelled by some a "feral" threat. The artist's avian paradise works as an atmospheric cipher for anxieties over immigration. "Share the abundance your fathers stole. Let them come," he implores.

A sculptor once observed to me that public monuments, though purportedly designed to suggest feelings of remembrance and reverence, are all too often a way of forgetting, of chiselling memories into cold stone and moving on. (A decade ago, for instance, how many Oxford students would have recognised the slightly crumpled man roosting atop Oriel College, now widely known to be the contentious Cecil Rhodes?). Rather than fretting over whether our renewed interest in these statues is part of "cancel culture", we might ask instead: what was the purpose of the monument in the first place? Was it really to open us up to the past meaningfully, or merely a symbol of an established order?

As I turn to leave, I encounter Phyllida Barlow's "untitled: hostage" (2022): two stumps — bearing a scarlet gash — suffocated in a threatening black hood. The eerie object is accompanied by a harrowing text in which the artist remembers watching footage with an Iranian student of a woman being stoned in her home country. The text captures snatches of panicked conversation as the artist gradually realises she is looking at a woman's body "shrouded, wrapped and tied up". She recalls feeling ashamed to be witnessing the killing but being unable to look away. Here, the monument has taken root in the mind: haunting, threatening and eternal. Testament, indeed.

To April 3, goldsmithscca.art



Phyllida Barlow's 'untitled: hostage' (2022) © Rob Harris



Jeremy Deller

Melting moguls: life-size Rupert and Lachlan Murdoch candles burn in Melbourne installation

Towering symbol of power and influence melts before our eyes in work by Turner prize-winning artist Jeremy Deller

Tim Byrne

Sat 6 Nov 2021 06.46 GMT

Public burning has understandably had a bad rap throughout history, from Savonarola's late 15th century bonfires of the vanities and his own eventual death by fire, to the Nazi student book burnings of 1933; there is usually something ominous about fire in public places, the flicker of

mob rule. Then again, the burning of effigies can represent an act of political solidarity.

So what are we to make of the UK conceptual artist Jeremy Deller's newest installation for the Australian Centre for Contemporary Art (ACCA), Father and Son, burning (until midnight Saturday) in St Saviour's Church of Exiles in the inner-city Melbourne suburb of Collingwood? A grey life-size candle of Rupert Murdoch and son Lachlan posed in acquiescence to the tradition of corporate portraiture, it takes on a serio-comic ghastliness as it melts before our eyes, a patriarchy collapsing in real time as the figures slowly drip to the floor.



▲ People view Jeremy Deller's Father and Son in the deconsecrated church in Collingwood. Photograph: C Capurro

Murdoch is rather an obvious choice for the installation, as towering a symbol of overweening media power and political influence as we can get in our current age, and Deller's choice of Melbourne, Murdoch's birthplace, is surely deliberate.

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The ACCA artistic director, Max Delany, sees something gentler, even contemplative, in the work.

“It’s a work about the passing of time. We’ve thought a lot about the play of light, how it will change as the day progresses. We’ve talked a lot with Jeremy about the soft light of remembrance.”

Its position in the centre of the deconsecrated church feels like a response or provocation to Michelangelo’s Pietà, which unlike this work has the decency to tuck itself away in the nave of St Peter’s Basilica. But then Deller’s use of the precarious medium of wax suggests a memento mori, a reminder of the impermanence of power.

More on this topic
‘Mum wasn’t looking for fame’: John Olsen’s children unveil Valerie Strong’s first solo art show

A Turner prize-winning artist, Deller has always been interested in the communal nature of public art, in ritual and performance, and the audience’s responses to and presence within his works make up a large part of their meaning. The specific nature of Father and Son was kept a tight secret until the unveiling, so the flocks of people who have come to see it seem to have been drawn as much by the mystery as by the chance to experience one of Deller’s famously interactive pieces.

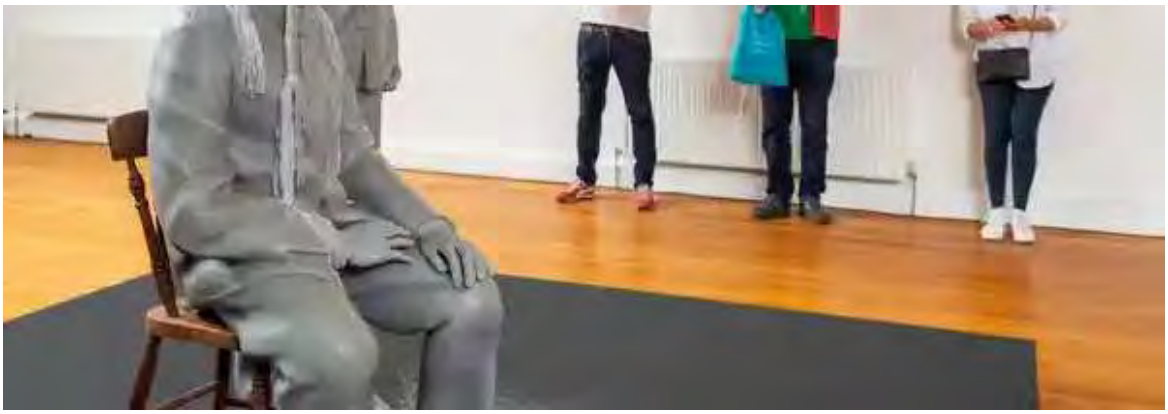
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The producer of Joy FM's Saturday Magazine program, Fiona Brook, "knew something was coming to this space for some time, and knew that nothing could be revealed, so that's intriguing". As people mill about, taking photos and filming with their phones, Brook contemplates the pace of change in the artwork, and what it might mean politically. "Time is running out, but like a lot of things in Australia it takes a very long time for change to come."

Art enthusiast Charles Lai "knew about Jeremy's work, and I knew not to have any expectations before coming here".

"We tend to be cynical about the Murdochs in this country and I think the work promotes this cynicism," he says. The greyness of the features suggests the colourlessness of the legacy, somehow.





▲ Nothing will be left of Father and Son by tomorrow, other than a pond of grey wax. Photograph: C Capurro

One of the aspects Brook and Lai both pick up on is Deller's sense of humour, an impression that he might just be taking the piss out of Murdoch and his lineal pretensions. Deller has said himself of an earlier work involving the mashing up of acid house and brass bands, "there's meant to be humour and absurdity in it, like in a lot of things I do". He avoids the merely jokey; his works seem to start out in the realm of gimmick and subtly transform into something moving and multi-layered.

…

THE AGE

Culture Art & design City life

Father and Son review: Jeremy Deller's pop-up installation burns bright

By **Robert Nelson**

November 7, 2021 — 12.00am

VISUAL ARTS
Jeremy Deller, *Father and Son*, a one-day ACCA project at St Saviour's Church of Exiles, Collingwood November 6

Did I just witness the end of God? The Son was meant to die but not the Father as well; but in Jeremy Deller's spooky installation in a deconsecrated church in Collingwood, the pair of them perish, slowly consumed by fire from their heads to their middle.



Jeremy Deller's Father and Son 2021, a time-based sculptural installation staged by the Australian Centre for Contemporary Art in Collingwood. CHRISTIAN CAPURRO

Staged by the Australian Centre for Contemporary Art, this one-day event by the British Turner Prize-winning artist cast the audience into a thrall of personal speculation.

Even behind their masks, people seemed spellbound by the walk-around spectacle: two suited wax figures burning on a low platform, an older chap seated on a wooden chair, with a younger one standing purposefully beside him.

As people moved around the proud pair, you could sense their puzzlement that the ensemble will soon trickle to the floor in self-combustion. You could sense that viewers were searching in themselves for an explanation.

It didn't make it simpler that these monumental candles were presented as an analogy to God. Before the audience entered the space, they passed through a makeshift narthex, where Jesus was prominently quoted: "Truly, truly, I say to you, the Son can do nothing of his own accord, but only what he sees the Father doing. For whatever the Father does, that the Son does likewise". — John 5:19



The lifelike wax figures of the two men slowly melting. CHRISTIAN CAPURRO

One reaction was to read Deller's two figures as the original Father and Son of the Christian narrative. Yet they didn't look ethereal but rather like ordinary folk who might have gone to Church in the 1960s, dressed in their Sunday best.

Who were they? And what would it mean that the effigies of the God-fearing laity are liquified? They're damned like the molten images of false gods so angrily despised in the Bible. The self-destruction of the sculptures is like an image that embodies its own iconoclasm.

Because of its slow pace, the gradual immolation of father and son didn't make people anxious. It seemed as if father and son might be representatives of a past congregation who are reconciled to burn close to where the altar might have stood when the building functioned for the liturgy.

The old man seemed contented and happily resigned, while his stalwart son looked forward, almost confrontingly, and with a positive bearing, as if ready to march into the future. You sensed that they were getting to an age where the son might have taken over his father's affairs.



The event cast the audience into a thrall of personal speculation. CHRISTIAN CAPURRO

As an allegory, it's touching for an artist to revisit the relationship between the divine Father and Son and to acknowledge that a part of the Father must pathetically die with the Son.

But it's also theologically awesome. There are many amazing details of the Christian God, who is not only both the Father and the sacrificial Son but another person as well, namely the Holy Spirit.

All of these sacred entities existed from the beginning of time. They were not created, including the Son, because although a father is normally defined by siring a child, Jesus is explicitly the Word made flesh; and the Word was already there from the beginning. So the Son is not quite a son in the normal sense.

Since early times, Christians themselves puzzled over the mystery of the three coeternal persons. Augustine, for example, asked how the Trinity can be inseparable as one substance but also three distinct persons. On different occasions, each acts independently. Their identities cannot be collapsed into just one, even though they constitute one Divinity.

I don't think that Deller necessarily has any theological answers but he provides a challenging angle on the way that fathers and sons—like mothers and daughters—are a bit interchangeable, because a father was always once a son and reproduces his dad's image at each stage.

The audience who formed a changing vigil while the two archetypes went down from noon into the night may or may not have thought of the theological Son being inherent in the Father. But watching the simultaneous melt-down, everyone was recast with a common bond, where you

realise that you reconstitute your parents till you, too, come to an end and thus push your parents further into the past.

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Craft/Work

Strong & Stable My Arse: The Ephemera Of Jeremy Deller

John Quin , November 27th, 2021 09:14

With a show of Deller's posters opening at Glasgow's Modern Institute, John Quin looks at three decades of the artist's slyly subversive interventions



Installation view, Jeremy Deller, 'Warning Graphic Content', The Modern Institute, Aird's Lane, Glasgow, 2021. Photo: Patrick Jameson

Where have I seen that before? Walking around our major towns and cities, walking around most of the urban world these days, entails a near second by second exposure to a multitude of messages on walls, a near infinity of posters and graffiti markings, of yers and stickers. Cities are littered with reading material posted onto doors, lampposts, old phone booths, postboxes, feeder pillars, anything that furnishes our streets. Street art: much of it banal, much of it boring. But then there are some interventions that truly snag: stark messages that stop you in your tracks. Make you think: who came up with that? Many are by Jeremy Deller, one of the modern masters: he demands attention must be paid to his pithy one-liners.

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Back in April this year I saw one of his most effective examples on a trip to Glasgow. Near a busy bus stop was a message in huge blue letters on a white background: "Cronyism is English for Corruption". That rang true – the way we've seen the deliberate dilution of meaning, of nastiness, by the use of a seemingly benign term like 'crony' or 'banter'. But it was the word 'English' that really shocked.

Reading that slogan near the commercial centre of the Glasgow, reading this in Scotland, undoubtedly carried a charge. The message couldn't help but imply, given its location, that the political elite of *England* (referencing the recent allegations of cash for peerages) are more specifically associated with venality. And in the current context of an unstable Union such a statement couldn't avoid appearing inflammatory. Deller's adage was also a short, sharp, reminder to the locals that it was the predominantly English vote that forced a reluctant Scotland into Brexit; the Scots were 62% in favour of Remain. And in COVID times too Deller's poster prompted memories that 'cronyism' is the locution often bandied around allegations of profiteering and conflicts of interest as regards contracts for PPE.

Deller has been making posters for nearly thirty years now and his instincts are super-timely. His nous is sound; his methods recall the classic strategies of the Situationist International. He uses their tactic of *détournement* and frequently hijacks the limp clichés used by politicians. He then adds his own caustic spin – as with the Theresa May-baiting "Strong and Stable My Arse" done around the time of the election in 2017. Again you'd see this on walls in London whilst wandering around, your dreamy oblivion rudely interrupted by Deller's reality.



Installation view, Jeremy Deller, 'Warning Graphic Content', The Modern Institute, Aird's Lane, Glasgow, 2021. Photo: Patrick Jameson

His texts make prescient calls demanding we wake up. Even in these past few days another of his works has taken on a more poignant charge: "Thank God For Immigrants". We recall the likes of Dr. Waheed Arian, one-time Afghani asylum seeker, and now a hard-pressed A+E doctor working for the NHS. Going along with immigration there's Deller's obsession with Stonehenge. I remember an edition he made a few years back (in 2013, I think) for the Glasgow International art festival, an image of the megaliths at sunset. And he referred to the ancient construction again in Glasgow when I was there earlier this year. On a wall on Aird's Lane, not far from the Clyde, was a sign that read: "Stonehenge Built by Immigrants". This was set on a red brick wall with the white and yellow text on a green background, the font done in imitation of U.K. road signs.

Do I have a personal favourite? I'd go for the one that reads 'Tax Avoidance Kills'. Why? Because my old man was a tax inspector who rammed that maxim home as we grew up. Schools, sewers, public transport, the NHS, family benefits, unemployment benefits, student loans, the roads, *the streets* – it all had to be paid for. And if you were

into tax fraud – if you bank, like the dodgers do, in the Caymans or the British Virgin Islands – this meant the Exchequer had less to play with, which meant less care for the needy. And that led to *deaths*: tax avoidance kills.

Going round and round on the London tube you'd also catch examples of Deller's work. As part of the capital's Art on the Underground series of commissions he combined an old picture of Gandhi with the subversive slogan (subversive given its readers were mainly commuters in a rush from A to B): 'There is more to life than increasing its speed'. Sadly Deller had another disruptive work rejected by the Underground recently, an environmentally friendly proposal. His map cover image features a line drawing of a bicycle done in the colourings and circuit diagram style favoured by Harry Beck, the map's original designer. Deller's guide was not to be used.



Installation view, Jeremy Deller, 'Warning Graphic Content', The Modern Institute, Aird's Lane, Glasgow, 2021. Photo: Patrick Jameson

Another route of exposure to Deller's aphorisms came through personal encounters with the art world itself, and his own subversion of art fairs and the like. Deller has been scrupulous at making available cheap limited editions, art that is affordable. In October this year at the Frieze fair in London I caught sight of a door totally plastered by some of his stickers. Those that stuck in memory read: "I love Patrick Caulfield" and "Welcome to the Shitshow", this on a Union Jack background. Then there was "Farage in Prison" on an orange dot, and "I Blame Zuck" in Facebook style lettering. All of these were found in a haphazard scatter on the door, a display that could be glanced at but also had the firm intent to halt the viewer.

I missed my chance to pick up a copy of "The History of the World" way back in 1997, Deller's mind map linking Acid House and brass bands, Throbbing Gristle and 808 State, when it was on sale from Habitat. He also made limited editions with the non-profit Studio Voltaire; again I was way too late to get a hold of one. Similarly there was his "Roxy Music" seen back in 2010 at the Whitechapel gallery. This was an appropriated poster of the band in their early Eno prime, a much folded affair, tatty, with the band looking a tad scruffy and moody: faded glam incarnate.

Deller's posters often reflect his catholic musical taste. He loves some of my own personal favourites as with his message "I Miss The World of Twist" and another image has their singer, the late, great, Tony Ogden in one of his action shot poses called "He's a Rainbow", a reference to the band's cover of the Rolling Stones classic. Other posters have featured or referenced the likes of The Who, Madchester, Neil Young, The Kinks, Can, the Manic Street Preachers, and Brian Epstein. An alternative canon some might say: one that elevates those artists who have gone just that bit further out than most. People like Ogden and Joe Meek, Ian Curtis and Richey Edwards, Keith Moon and Brian Epstein. There's a Morleyesque air of sacrifice: *these men died for you*.



Installation view “Warning Graphic Content’, The Modern Institute, Aird’s Lane, Glasgow, 2021

Courtesy Of The Artist And The Modern Institute, Glasgow

Art

14 Hrs ago 2.3K 0

Jeremy Deller Is Showcasing All His Prints and Posters From 1993-2021

In a new joint exhibition at The Modern Institute, Glasgow and Galerie Art Concept.

Jeremy Deller is an English conceptual artist best known for graphic prints and installations with political undertones. A Turner Prize winner in 2004, much of Deller’s work is collaborative and involves devaluing the often egotistical artistic process.

As a retrospective of all his prints between 1993 and 2021, The Modern Institute, Glasgow and Galerie Art Concept are holding a joint exhibition, titled “Warning Graphic Content.” Once described by critic, Mark Brown, as “a pied piper of popular culture,” the London-based artist works across a variety of mediums to humorously comment on complex socio-political events.

At the core of Deller's practice is an interest in people. In the past, Deller has convinced a Stockport brass band to perform acid house music and restaged a 1984 clash between miners and the police. "Warning Graphic Content" is on view at The Modern Institute, Glasgow until January 22 and Galerie Art Concept until January 15.

In other art news, Robert Irwin created a site-specific installation at Kraftwerk Berlin.

The Modern Institute, Glasgow
14-20 Osborne St,
Glasgow G1 5QN, United Kingdom

Galerie Art Concept
4 Passage Sainte Avoye,
entrée par le 8,
rue Rambuteau, 75003
Paris, France

TEXT BY

Shawn Ghassemitari

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Arts and Culture > Art

Art reviews: Jeremy Deller | Cathy Wilkes | Drink in the Beauty | Khvay Samnang

Jeremy Deller makes his points loud and clear at the Modern Institute, while Cathy Wilkes takes a subtler approach. Reviews by Susan Mansfield

By Susan Mansfield
Monday, 29th November 2021, 12:44 pm



Installation shot of Jeremy Deller's exhibition Warning Graphic Content at the Modern Institute, Glasgow

Jeremy Deller: Warning Graphic Content, Modern Institute, Glasgow *****

Cathy Wilkes, Modern Institute, Glasgow ***

Drink in the Beauty, GoMA, Glasgow ***



Cronyism is English for Corruption by Jeremy Deller at the Modern Institute, Glasgow

Khvay Samnang: Calling for Rain, Tramway, Glasgow ****

Jeremy Deller is one of those artists who is a genius at the encapsulation of an idea, a mood, a moment, whether that's on a billboard the size of a wall or in a large-scale participatory project. The first ever survey show of his prints and poster works, happening simultaneously in Scotland and in Paris, makes this abundantly clear.

Some of these are encapsulations themselves, documenting much larger works, like the cards handed out by the 1,600 men in First World War uniforms who appeared silently in city centres around the UK to mark the centenary of the Battle of the Somme in his project We're Here Because We're Here. Others have appeared as billboard ads and bumper stickers. Some are posters for exhibitions or gigs.

Many are text works, by turns pithy, poetic and political, from the self-explanatory More poetry is needed to the philosophical Every age has its own fascism (Primo Levi), the succinct Strong and stable my arse, to the quirky Don't not eat octopus. Rock lyrics are celebrated: one poster series frames quotes from Bowie and Cobain as if they were Bible verses ("Kurt ch.1 v.2"). And some are simply genius acts of observation, like the reproduced sign from the DJ booth in a long-gone nightclub reminding DJs to play calming music 45 minutes before closing time.



Installation shot showing work by Cathy Wilkes at the Modern Institute, Glasgow

Music, politics and social history are recurring themes, as is Deller's fascination with Stonehenge and "English Magic". The major events of the last three decades are chronicled, from the invasion of Iraq to the Brexit vote. If anything, Deller's political claws have got sharper in recent years, with good reason.

“Welcome to the Sh*tshow” reads one sign emblazoned on a post-Brexit union jack. A new billboard is right up to the minute with “Cronyism is English for corruption”.

Deller is superb with details: the frontage of Modern Institute’s Aird’s Lane space is emblazoned with “Warning Graphic Content” posters in day-glo colours. Inside, the posters are patchworked on coloured walls, with giant post-it notes in Deller’s handwriting explaining bits of background.

While a po-faced chronological hang would be out of step with the spirit of the show, it would have been good to have more information on when the works were made as so many address specific moments. It’s a kind of social history filtered through the mind of one of our cleverest artists. However long you spend in it, there is always more to see.

If Deller’s work is generally designed to deliver its meaning straight away, sometimes with all the subtlety of a sucker punch, **Cathy Wilkes**, also currently showing at Modern Institute, is his polar opposite. Glasgow-based Wilkes, whose work was in the British Pavillion at the 2019 Venice Biennale, seems to grow ever more subtle, creating delicate warps in the fabric of reality and determinedly providing no clues to their meaning.





Houses, Gardens by Carol Rhodes PIC: Copyright: Estate of Carol Rhodes / photograph by Ian Marshall / Lighthouse Photography

Paintings and prints are arranged along one wall of Modern Institute's Osborne Street Gallery, while a handful of sculptures seem to radiate out from them. It's as if the human figures which have populated her tableaux in the past have become fragmented, ethereal, a pair of ghostly shoulders, an outstretched hand. Designed to be seen only in daylight, the whole show feels like it might fade before our eyes.

That said, there's something hard-edged here. Look at the tiny drops of red (blood?) which star the floor from the wall to the first figure. In response to an unnamed menace, there is a kind of erasure, as if the occupants of the room were seeking to render themselves invisible. While Wilkes is adamant that any narrative here will be the one we supply, the hazy shimmer of this show has razor blades just below the surface.

With the legacy of COP26 still tangible in Glasgow, its themes are still echoing through the city's galleries. **Drink in the Beauty**, a long-running show at GoMA inspired by recent acquisitions, is also the first show marking the gallery's 25th anniversary. It celebrates art by women working with landscape and environmental themes (the title comes from writer Rachel Carson), and feels like a companion show to the excellent Dislocations at the Hunterian Art Gallery.

Carol Rhodes' paintings and prints rarely feature people, but her underlying concern about the human impact on the world is increasingly clear. Ilana Halperin's work is about geology and time; photographs of a fissure in Iceland at the meeting of the Eurasian and North American tectonic plates seem to convey as much about time as place. Kate V Robertson's Better Versions are images from newspaper ads transferred onto archival paper by biro-rubbing, leaving hazy suggestions of idealised places.



A still from Calling for the Rain, by Khvay Samnang

There are cyanotypes by 19th-century botanist Anna Atkins, and rain-catchers made by Jacki Parry from hand-made papers. In a film by Jade Montserrat and Webb Ellis, Montserrat covers her body in North of England clay, gouging it out of the ground with her hands in a physical tussle with the landscape, an intense

engagement by a non-white British woman with the land which might or might not be home.

At Tramway, Cambodian artist **Khvay Samnang**'s new film, Calling for Rain, has a direct environmental message. Commissioned by the Children's Biennale National Gallery of Singapore, and suitable for all ages, it uses mythology, dance and impressive animal masks to create a narrative about climate change. The film is inspired by Reamker, the Cambodian version of Ramayana, and informed by time Samnang spent with the Chong people, an indigenous minority threatened by land grabs and deforestation and living at the sharp end of the climate crisis.

What we see, however, is a story. The monkey, Kiri, falls in love with the fish, Kongea, in a world in which habitats are threatened by the selfish behaviour of Aki the fire dragon, who grabs all the power and energy for himself. Though the film is wordless, Samnang doesn't hold back on images of environmental destruction, trees being bulldozed and creatures dying as drought advances.

It saves its magic until the end, when the rain comes, both in the story and in Tramway, in one of those moments which synthesise real and imagined worlds and make the hairs stand up on the back of your neck. While one could argue that rain in Glasgow is not quite the godsend it can be in Cambodia, the point is powerfully made, and it serves as a reminder that there is a place for spectacle in an art world which has had to operate for too long via the small screen.

Jeremy Deller and Cathy Wilkes until 22 January; Drink in the Beauty until 23 January; Calling for Rain until 6 March.

A message from the Editor:

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Warning Graphic Content, nuova esposizione parigina alla galleria Art:Concept

Parigi

martedì 14 Dicembre 2021

Sofia Di Gravio

La galleria Art:Concept a Parigi presenta l'esposizione *Warning Graphic Content*. Lo spazio, allestito sotto la supervisione dell'artista, attira l'attenzione dello spettatore, lasciandolo, però, in una situazione di confusione e riflessione. Nella mostra sono esposte tutte le opere su stampa dell'artista Jeremy Deller, noto per la sua forte vena polemica.

Jeremy Deller (nato nel 1966 a Londra) ha studiato storia dell'arte al *Courtauld Institute* e all'Università del Sussex. Ha vinto il Turner Prize nel 2004 per la sua opera *Memory Bucket* e ha rappresentato la Gran Bretagna alla cinquantacinquesima Biennale di Venezia nel 2013. Negli ultimi tre decenni ha prodotto progetti che hanno influenzato la mappa convenzionale dell'arte contemporanea.

Warning Graphic Content, riunisce tutte le opere di stampa e poster di Jeremy Deller dal 1993 al 2021, ogni poster ha la sua storia, una complessa idea alla base e una specifica tecnica di realizzazione. La realizzazione di stampe e poster come forma d'arte è un messaggio chiaro e significativo che l'artista vuole inviare: una forma di arte che individua il suo pubblico nei passanti, lontani dal mondo dell'arte, senza alcuna conoscenza specifica. Questo impulso, fondamentalmente democratico, rimane una caratteristica distintiva del lavoro di Deller degli ultimi trent'anni ed è stato l'elemento sul quale si è costruita la sua identità pubblica: dopo aver vinto il Turner Prize nel 2004 – che ha dedicato a "...tutti coloro che vanno in bicicletta, tutti coloro che si preoccupano della fauna selvatica, e il movimento Quaker...", Deller divenne gradualmente il simbolo di un'arte che combatte il mondo dell'arte stesso, ad oggi fortemente elitista. Il desiderio di inquadrare idee, spesso complesse, in un modo che sia leggibile e accessibile, ma mai paternalistico, dimostrano l'aspetto inclusivo e collaborativo del lavoro di Deller.



Exhibition view Jeremy Deller, Warning Graphic Content, 2021. Photo Nicolas Brasseur

*Warning Graphic Conten*t è la rappresentazione su stampa di un periodo di sconvolgimenti sociali, culturali, politici, ecologici e tecnologici, spesso senza precedenti. La mostra fornisce anche una retrospettiva del pensiero di Deller, una manifestazione visiva dei suoi interessi e impegni, sempre in evoluzione e cambiamento. Combinando il poetico con il polemico e l'artistico con il mediatico, i manifesti di Deller hanno assunto una dimensione sempre più attuale, quasi politica, come dimostrano i suoi recenti slogan *post-Brexit Thank God For Immigrants* (2020), *Welcome To The Shitshow*! (2019), *Tax Avoidance Kills* (2020) e il nuovo *Cronyism Is English For Corruption* (2021).

Scrivendo nel 2012 in occasione della mostra di Deller alla Hayward Gallery di Londra, il curatore Ralph Rugoff ha descritto la posizione unica di Deller: "...Deller ha cercato di illuminare le connessioni che ci legano gli uni agli altri – spesso sfidando i nostri modi di intendere la società e il nostro posto al suo interno. Esplorando i modi in cui la cultura è intessuta da reti di attività che attraversano tutte le sfere e le categorie sociali, il suo lavoro ha fornito un'alternativa necessaria allo status quo dell'arte contemporanea, e una spinta necessaria di energia per mettere in discussione e re-immaginare come diamo senso al mondo". Questo tipo di messaggio è ben esplicito nella mostra alla Galleria Art:Concept, che nel cuore dei Marais crea uno spazio artistico, comprensibile da chiunque abbia modo di visitarlo.

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NEWS

A JEREMY DELLER EXHIBITION IS OPENING THIS MONTH

From acid house to modern politics and beyond



BRIAN CONEY

MONDAY, NOVEMBER 8, 2021 - 14:25

A new exhibition by Turner Prize–winning artist Jeremy Deller is opening this month.

Simultaneously running at Glasgow's Modern Institute and Art: Concept in Paris from 6th November until 22nd January, Warning Explicit Content compiles all of the London artist's

print and poster work from 1993 until the present day.

Titled in reference to the explicit content warning that featured on the covers of many 1990s albums, the exhibition will trace Deller's trajectory from creating work centering on rave and acid house to more directly political output.

Deller's 2019 documentary Everybody in The Place: An Incomplete History of Britain 1984–1992 explored rave and acid's impact on '80s Britain. Featuring rare and unseen archive materials, it uprooted "popular notions of rave and acid house, situating them at the very centre of the seismic social changes reshaping 1980s Britain."



A new multi-media exhibition exploring Coventry's house music scene runs from 11–28th November.

Elsewhere, a photo exhibition recently captured the euphoria of the '90s free party movement.

Topics

jeremy Deller exhibition Glasgow Paris Prints everybody in the place Warning Explicit Content Acid House Rave Art Gallery Art

THE ART NEWSPAPER

L'ARTISTE JEREMY DELLER LIVRE SES CONSEILS POUR PRODUIRE UNE ŒUVRE NFT

Entretien avec l'artiste Jeremy Deller, qui va produire sa première œuvre NFT et la proposer ensuite aux enchères en collaboration avec l'édition internationale de *The Art Newspaper*. Il livre ici ses conseils aux artistes qui veulent créer une œuvre NFT.

Propos recueillis par Tom Seymour



Combien coûte la production d'une œuvre d'art numérique ?

La création d'une œuvre d'art numérique peut être gratuite ou, quand ce n'est pas le cas, sa production coûte généralement entre 70 et 100 dollars, selon la plateforme. Si l'œuvre se vend, cependant, vous devrez payer des « frais d'essence », qui fluctuent fortement. Il y a aussi des démarches à réaliser : vous devez créer un portefeuille, acheter des cryptomonnaies et choisir la bonne plateforme. Une fois que votre NFT est créé, vous choisissez un prix de départ, déterminez le prix que vous voulez recevoir, faites la promotion de votre création sur les médias sociaux à l'ancienne avec un « lancement » - et attendez la bataille des enchères.

« LA PRODUCTION D'UNE ŒUVRE D'ART NUMÉRIQUE COÛTE GÉNÉRALEMENT ENTRE 70 ET 100 DOLLARS, SELON LA PLATEFORME »

Comment créer un portefeuille ?

Un « portefeuille » est un composant essentiel de tout système de la blockchain. Conformément aux principes de la blockchain, les utilisateurs auront besoin d'un portefeuille pour accéder à la plateforme, approuver les transactions et gérer leur solde. De cette façon, les plateformes recourant à la blockchain évitent de stocker les détails du compte des utilisateurs, ce qui rend la plateforme plus sûre.

Un portefeuille est composé de deux parties: une « adresse publique » et une « clé privée ». Une bonne métaphore pour décrire ce système serait « une boîte aux lettres » et « une clé de boîte aux lettres ». Tout le monde peut déposer quelque chose dans la boîte aux lettres, mais seul le propriétaire de la clé privée peut y accéder. La clé privée se trouve généralement dans la section des paramètres de votre portefeuille.

Tom Seymour, « L'artiste Jeremy Deller livre ses conseils pour produire une oeuvre NFT », in The Art Newspaper Daily, 26 mars 2021, pp.7-10

De nombreuses applications de portefeuille de cryptomonnaies sont facilement disponibles sur Apple et Android pour acheter et stocker des cryptomonnaies. De nombreux portefeuilles – comme BitPay, Bither et Unstoppable, par exemple – sont conçus spécifiquement pour les traders de Bitcoins débutants et inexpérimentés, et peuvent guider les utilisateurs en répondant à leurs interrogations sur les « frais d'essence », l'impact environnemental, ou encore les problèmes de sécurité et de confidentialité. Certains portefeuilles offrent une sécurité renforcée au-delà d'un simple courriel et d'un mot de passe, avec une phrase d'accès de 12 mots de type appel-réponse (également appelée phrase d'amorçage). Pour ceux qui sont intéressés par ce protocole de sécurité renforcée, Metamask est le portefeuille qu'il vous faut.

Un autre portefeuille qui mérite d'être mentionné est Fortmatic (Magic), qui ne nécessite pas la mise en place d'une phrase d'amorçage, un utilisateur peut simplement se connecter avec un e-mail et un mot de passe. Le portefeuille créera et stockera la phrase d'amorçage pour vous, sans que vous ayez à la voir ou à la stocker.

Comment acheter des cryptomonnaies pour votre portefeuille ?

Vous pouvez acheter des cryptomonnaies avec des monnaies fiduciaires traditionnelles, telles que le dollar américain, l'euro ou la livre sterling, auprès d'une bourse de cryptomonnaies telle que Coindesk. Pour les ventes en *peer-to-peer*, vous achetez normalement de la « crypto » auprès d'un vendeur en activité qui cherche à vendre de la crypto en créant un nouvel ordre d'achat. Une fois que le paiement convenu a été reçu par virement bancaire, la crypto sera envoyée *via* un « compte séquestre aveugle » à votre portefeuille numérique. Vous êtes alors libres d'échanger la crypto que vous avez achetée avec d'autres cryptomonnaies ou contre des devises fiduciaires. Binance est la plus grande bourse de Bitcoin au monde, tandis que BitForex est la bourse de cryptomonnaies la plus active. BitMEX est la principale plateforme d'échange *peer-to-peer*. Ramp vous permet facilement de recharger votre solde de cryptomonnaies avec de la monnaie fiduciaire via une carte de crédit ou de débit ou à partir d'Apple Pay.

« LA PLUS CONNUE EST NIFTY GATEWAY, UNE PLATEFORME DE CRYPTOMONNAIES QUI A FAIT LES GROS TITRES EN "HÉBERGEANT" LA VENTE AUX ENCHÈRES DE L'ŒUVRE DE BEEPLE PAR CHRISTIE'S »

Comment choisir la bonne plateforme ?

Cela dépendra en grande partie de votre expérience ou de votre capacité à naviguer à travers les nuances des cryptomonnaies, de ce que vous voulez réaliser en collectant et en échangeant des cryptomonnaies, ou de vos priorités concernant des questions telles que l'assurance, les coûts ou les problèmes de sécurité et de confidentialité.

Posez-vous la question suivante : êtes-vous dans une optique à long terme ou souhaitez-vous négocier à court terme ? Avez-vous l'intention d'amasser rapidement une armée de NFT, de vous lancer sur un nouveau marché ou de jouer le jeu des contrats à terme, comme un négociant en actions traditionnel ? Le fait d'avoir une stratégie initiale déterminera les plateformes qui vous conviennent le mieux.

Les grandes plateformes comme Binance offrent des politiques d'assurance-dépôts particulièrement solides pour protéger vos investissements. Elles bénéficient souvent d'une protection intégrée de la Federal Deposit Insurance Corporation.

D'autres, comme Coinbase et Paxful, offrent des fonctions de sécurité de premier ordre, comme la technologie d'authentification à deux facteurs ou avec phrase d'accès, qui vous protégeront contre le piratage ou l'hameçonnage. Il existe également des plates-formes plus petites, connues pour leur facilité d'utilisation, comme Changelly ou Coinmama, qui, bien qu'elles soient susceptibles de facturer des frais plus élevés ou d'offrir une protection moindre à long terme, sont plus faciles à utiliser pour le trader NFT novice qui souhaite s'y initier. Mais la plus connue est Nifty Gateway, une plateforme de cryptomonnaies fondée en 2018, et qui a fait les gros titres dans le monde entier en « hébergeant » la vente aux enchères de l'œuvre de Beeple par Christie's.

Y a-t-il des frais cachés ? Et qu'est-ce qu'un frais « d'essence » ?

Pour les non-initiés, oui. De nombreux nouveaux collectionneurs se sont retrouvés rapidement à court d'argent après avoir été victimes de frais de conversion entre différentes formes de devises ou d'autres frais de plateforme obscurs qui interviennent au moment de l'achat et de la vente.

Mais les coûts réels proviennent des frais dits d'« essence ». Sur la plupart des plates-formes NFT, les opérateurs doivent payer l'énergie nécessaire au calcul – ou les « frais d'essence » – pour traiter les transactions sur leur blockchain. Et, comme les écologistes n'ont pas manqué de le souligner, ces frais peuvent être considérables.

« SUR LA PLUPART DES PLATES-FORMES NFT, LES OPÉRATEURS DOIVENT PAYER L'ÉNERGIE NÉCESSAIRE AU CALCUL – OU LES "FRAIS D'ESSENCE" – POUR TRAITER LES TRANSACTIONS SUR LEUR BLOCKCHAIN »

Comme la plateforme Open Sea [que Jeremy Deller a utilisée pour son NFT], le recours au principe du « lazy minting », la production de *The Last Day* n'a pas nécessité d'« essence ». Cependant, une fois l'œuvre vendue, son transfert à un nouveau propriétaire nécessitera 48,14 kilowattheures d'énergie de traitement sur la plate-forme Ethereum. Cela équivaut à 1,63 jour de consommation électrique pour un foyer américain moyen. [Jeremy Deller a également limité son édition à un seul exemplaire afin de maintenir un faible impact environnemental].

Que se passe-t-il lorsque vous produisez une œuvre ? Comment fonctionne un dépôt ?

Le processus de production de votre œuvre est peut-être la partie la plus simple du processus, et n'est pas différent du téléchargement d'une vidéo sur YouTube ou d'un MP3 sur Spotify. En monnayant votre œuvre, vous faites en sorte qu'elle devienne un jeton non fongible, ou NFT, doté de ses propres métadonnées uniques et traçables. En fait, vous vous assurez que votre création a une provenance traçable. Vous créez un actif unique qui peut désormais être vendu et possédé.

En « déposant » votre œuvre, vous annoncez votre intention de la proposer aux enchères sur la blockchain. Pour bien « lancer » votre œuvre, on pourrait penser à utiliser les bons vieux moyens de communication – un titre accrocheur, une histoire à vendre, une campagne sur les réseaux sociaux, une stratégie de presse, peut-être même un article dans *The Art Newspaper*.

« EN MONNAYANT VOTRE ŒUVRE, VOUS FAITES EN SORTE QU'ELLE DEVIENNE UN JETON NON FONGIBLE, OU NFT, DOTÉ DE SES PROPRES MÉTADONNÉES UNIQUES ET TRAÇABLES »

Que se passe-t-il après la vente de l'œuvre ?

En créant un NFT, vous vous
assurez que la propriété de cette
création est enregistrée sur une blockchain, un registre numérique décentralisé, totalement transparent et impossible à manipuler, qui sert de preuve publique de la singularité de votre création. Les métadonnées uniques liées à votre NFT sont consultables sur un Grand Livre, de sorte que tout le monde peut les voir. Une fois que vous avez trouvé une personne intéressée par l'achat de l'œuvre, elle est libre de faire une offre via la blockchain. Si vous acceptez l'offre, la transaction sera enregistrée publiquement, la propriété du NFT sera transférée, et l'identité du propriétaire ainsi que les détails de la transaction seront enregistrés sur la blockchain. Vous pourriez alors vous réveiller et découvrir que vous êtes un crypto-millionnaire fraîchement émoulu. Il ne vous reste plus qu'à trouver comment échanger votre crypto contre de la monnaie fiduciaire avant d'acheter votre billet d'avion pour Palawan !

The New York Times



Giving Hope, and a Place to Mourn: Memorials to the Pandemic

How should we memorialize those who've died from Covid-19? In Italy and Britain, artists and architects are beginning to come up with answers.

By James Imam and Alex Marshall

Feb. 22, 2021

CODOGNO, Italy — On Sunday afternoon, several hundred people gathered in the small town of Codogno, about 35 miles south of Milan.

The group, including local dignitaries, army veterans and hospital workers, was meeting for the unveiling of a small garden, featuring a quince tree and a sculpture with three steel columns. Inscribed on a platform below the columns were the words "Resilienza" (Resilience), "Comunità" (Community) and "Ripartenza" (Restart).

The garden is one of Italy's first memorials to those who have died after contracting the coronavirus, and it was dedicated on the anniversary of the day news broke that a 38-year-old resident of Codogno, who became known as "Patient One," had been diagnosed with the virus. That man was Italy's first known case of local transmission. The next day, police sealed the town, and no one could enter or leave.

"It was horrific, absurd and unimaginable that this nightmare could unfold in Codogno," Francesco Passerini, the town's mayor and the driving force behind the memorial, said in a telephone interview before the ceremony. "Nearly everyone has lost someone," he added.

James Imam and Alex Marshall, « Giving Hope, and a Place to Mourn: Memorials to the Pandemic », in nytimes.com, 22 février 2021

Giovanna Boffelli, 71, who watched the event on Sunday, said the garden was a fitting tribute to Codogno's strength in the face of the pandemic. "We are simple countryside folk, and we roll up our sleeves when the going gets tough," she said. "Like us, the memorial is simple, strong and unpretentious," she added.

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For some, it may seem too early to create a memorial to a pandemic that is still raging. More than 200 people were reported to have died from Covid-19 in Italy on Sunday, and the country is in a state of emergency until at least the end of April, with strict travel restrictions in place.

But the memorial in Codogno and others planned elsewhere in Europe are not intended as sweeping monuments to the historical moment, but simple places to grieve and reflect.

Earlier this month, local officials in the town of Barnsley, in northern England, revealed the design for a statue that will be installed there in November, featuring a nurse, a teacher and other essential workers. In a news release, the officials said it would be "a tribute to key workers and unsung heroes of the pandemic."

Several other towns and cities in Britain, including London, have announced plans for memorial gardens.

Avril Maddrell, a geographer at the University of Reading, in England, who has researched public memorials, said in an email exchange that since national governments tend to memorialize public figures, rather than private individuals, others were stepping in. "In the absence of a national discussion or plans for a memorial to those who have died from Covid-19, families and groups are filling the void," she said.

"They want to recognize the deaths of those individuals, as well as to express a communal sense of shared loss and shared remembrance," Maddrell added.

Carlo Omini, an architect who designed the memorial in Codogno, said that the town's residents "feel the need to commemorate the people who have passed away and look for a place other than a cemetery to stop in prayer."

"Unfortunately, the pandemic is not over, I am aware of it," he said in an email. "But I believe that starting from these symbolic places can help."

The Codogno memorial is not the first in Lombardy, one of the Italian regions first affected by the coronavirus. Last August, the nearby town of Casalpusterlengo unveiled a memorial designed by Ottorino Buttarelli, a local artist, featuring stones piled into a small tower, to represent townspeople who have died.

In an email exchange, Buttarelli said he had involved the town's residents in the memorial's creation. He asked them to go to the nearby Po river to collect stones for the structure, and many wrote the names of loved ones they had lost on them, sometimes adding personal messages or decorating them with stars and hearts.

"We realized the need and urgency people had to mourn," Buttarelli said. "People in this village were left to die in solitude and silence, often without a funeral. Bringing the stone and writing the name became the funeral," he continued.

"Unfortunately, we are still adding names," Buttarelli added.

While the Italian memorials have been intimate and local in character, in Britain, there have also been calls for more traditional monuments. Earlier this month, The Daily Mail, a conservative tabloid newspaper, started a campaign for a statue to be erected in memory of Tom Moore, an army veteran, better known as "Captain Tom," who raised tens of millions of pounds for Britain's health service during the pandemic. He died from Covid-19 in February.

Jeremy Deller, a British artist who has designed several works of public art, said in a telephone interview that making any large central memorial to the pandemic would be difficult: It has no clear icons, and simply too many people had died to write all the names on a single structure, like a war memorial.

His own proposal — which he created as a print and offered for sale in a drive to help British museums struggling during the pandemic — was a huge, golden statue of a pangolin. Scientists once thought that the virus may have jumped from pangolins to humans (though many now reject that suggestion), and the fantasy monument could make people think about humanity's relationship with animals, Deller said.

In Barnsley, Graham Ibbeson, the sculptor behind a proposed memorial, said in a telephone interview that he had initially worried it was too soon for such a memorial. "I didn't want to do it at first," he said. "I thought if there was a war going on — and this is definitely a war — would you put up a memorial in the middle of it?"

But town officials asked him to, and he agreed because it could be a symbol of hope, he said. His statue will not only feature seven figures to represent those who had worked selflessly during the pandemic, but also plants running up its plinth to give a sense of life, and local children's drawings of key workers to provide a little humor and warmth.

Everybody in the place. Clubbing as an antidote to the contemporary art institution?

PART 1

Lately, art criticism has been mainly focusing on the critique of the institution and the limits that are reached by cultural organisations. Be it harassment at work, tyrannical leaderships, art programs lacking in inclusiveness, perpetuated hierarchies, patriarchy within the executive boards, or the interference of patronage from major corporations, the most progressive people of the art world are trying these days to put an end to the machinations, schemes and habits which are all now too visible to be hidden. The hour has to come to imagine other models and to push past the cumbersome model of the institutional system currently operating. As stated through their cultural objectives and programs, the political authorities now in power have very frequently expressed their discontent with artistic programmers of these same institutions (which are thus subsidized by local authorities), for not being sufficiently open and accessible to non-initiated audiences. Although these rebukes are often questionable and rarely objective, they are sometimes shared by people involved in the arts, as they themselves try to make the dissemination of contemporary art ever more "democratic". Winning over a vast diversity of crowds still remains nowadays a major aim for any department dealing with audiences. Yet, after some twenty years of cultural mediation and arts outreach programs, contemporary art institutions—which, incidentally, have at their disposal ever more effective and efficient means of communication—see themselves repeatedly and invariably accused of elitism. They are blamed for being clique-like coteries favouring their peer-groups and old-boy networks, so to speak. They are seen as divorced from the "general public" and struggling to put forward their "common good" role, unwilling to impose it by force.



Tony Regazzoni, *Boîte de nuit*, 2017.
Vue de l'exposition au / Exhibition view at Studio 15/16 du Centre Pompidou, Paris.

Yet, at the same moment, club and rave cultures of the 1990s are undergoing a resurgence of interest amongst artists and people involved in the contemporary art world. This interest arrives at a timely moment for a socio-professional stratum who is not sure how to rid itself of the constraints of their own institutional system. A plethora of artists' works, critical essays and exhibitions attests to the revival of this culture and the "cool" attraction that can be wielded by emblematic clubs on the artistic globalized community. It would thus seem that contemporary art deciphers in clubbing an ideal solution for solving its "institutional crisis".

Benoit Lamy de la Chapelle, 'Everybody in the place.Clubbing as an antidote to the contemporary art institution?', in 02 revue no.0295, winter 2020-2021

"Nightlife" cannot be separated from the life of artists. It offers them inspiration, entertainment, socialization, licit and illicit alike, by way of music and various substances. It provides them with the refinement of professional networks thanks to increasingly more fluid encounters taking place in a festive atmosphere. The significance of the nocturnal world for artists goes way back, as pointed out by the exhibition *Into the Night: Cabaret and Clubs in Modern Art*, which was held at the Barbican Centre in London in 2019. Modernity has as such been thought of and built during nocturnal gatherings happening outside of venues traditionally earmarked for art. In these times of revival of the 1990s, the growing interest in club culture and raves appeared in the mid-2010s. The journalist Tobias Rapp acknowledged and pinpointed this new tendency in his overview of the German electronic music scene: "But if anything was clear in 2015, it was that electronic music in Germany is, above all, a generational project. Those born between 1970 and 1990 in East and West Germany alike use house and techno to tell each other about the world they know, people who came of age in the '90s and found rock music boring, who experienced as schoolchildren the fall of the Berlin Wall, who took part in the Love Parade (or some other street parade), who witnessed first-hand the rise and fall of the rave movement and were subsequently part of electronic music's withdrawal into that ample niche in which it is now growing and thriving".1 If this is true of the German scene, the same goes for the Belgian and British scenes—all three being regarded collectively as the movement's birthplace —,but also for the rest of Europe. Mark Leckey has constantly paid tribute to rave parties in his work, and quite specifically in 2003 during his performance *BigBoxStatueAction*. For this work, the artist re-created a monumental sound system which dialogued with a sculpture produced in the 1940s by Jacob Epstein, and which is presented at Tate Britain.



Jeremy Deller, *Everybody in the Place, An Incomplete History of Britain 1984-1992*, 2018, video, 62 min. © Jeremy Deller. 24. Courtesy Art: Concept, Paris

Similarly, Jeremy Deller developed an interest at a very early stage of his career in the popularity of club culture through projects such as *The Search for Bez* (1994), *Do You Remember The First Time?* (1995), —which highlighted the yellow smiley icon of acid house —, *History of the World*, and *Acid Brass* (1997). And yet, it was precisely in those latter years of the re-appropriation of club culture that the artist came up with the idea of a historicization of the movement with *Everybody in the Place, An Incomplete History of Britain 1984-1992* (2018). The work emerged from his concern with educational transmission to young generations, while it re-situates itself at the same time within his overall approach as a vernacular historian of counter-cultures, if not to say with a certain British paganism that is always very present. The spectator attends a very didactic class given by the artist himself, recounting the saga of a youth which, finding itself too cramped in night clubs, decided to use the English countryside to gather around techno, house and trance music, which was then all the rage. This video, which is extremely joyous but not devoid of nostalgia, can only give rise to a feeling of belonging to a past that is still within arm's reach, and whose rebirth is not purely fantasy. Having grown up in Frankfurt in the 1990s, a city rivalling Berlin over the beginnings of techno in Germany,2 Zuzanna Czebatul freezes *Tristan, Kewin, Joss* (2015)—the best dancers of the moment in Berlin's nocturnal haunts—as they are in full motion. This sculpture is nothing less than an ode to clubbing, as it presents the legs of dancers clad in tracksuits, truncated but united forever. Simultaneously fun and lugubrious, the work reflects the uncertainties of a generation which, if it is doomed to fall, will do so with a festive and collective state of mind.

Everybody in the place. La culture club comme antidote à l'institution d'art contemporain ?

—

par Dimitri Lozeron à Utrecht

PARTIE 1

La critique d'art s'est beaucoup penchée dernièrement sur le problème institutionnel et les limites atteintes par les organismes de diffusion culturelle. Qu'il s'agisse de harcèlement au travail, de directions tyranniques, de la programmation des lieux d'art manquant d'inclusivité, de la maintenance des hiérarchies, du patriarcat des conseils d'administration ou de l'ingérence du mécénat des grandes entreprises, les acteurs de l'art les plus progressistes cherchent aujourd'hui à mettre un terme à ces agissements et habitudes dorénavant trop visibles pour être dissimulés. L'heure est à l'imagination d'autres modèles afin de dépasser celui encombrant du système institutionnel actuellement en fonction. Le pouvoir en place, quant à lui, dans le cadre de ses objectifs culturels, reproche très souvent aux programmateurs artistiques de ces mêmes institutions (et donc subventionnées par les collectivités territoriales) de ne pas assez s'ouvrir aux publics non-initiés. Bien qu'ils soient très discutables et rarement objectifs, ces reproches sont parfois partagés par les acteurs de l'art cherchant eux-mêmes à rendre la diffusion de l'art contemporain toujours plus « démocratique ». La conquête de tous les publics demeure actuellement un objectif fondamental pour tout service des publics. Pourtant, après une vingtaine d'années de médiation culturelle poussée, les institutions d'art contemporain, disposant par ailleurs de moyens de communication toujours plus performants, se voient encore et toujours taxer d'élitisme, reprocher d'être des cénacles privilégiant l'entre soi et coupées du « grand public », et peinent à faire comprendre leur fonction d'intérêt général, ne souhaitant pas l'imposer par la force.



Tony Regazzoni, *Boîte de nuit*, 2017.
Vue de l'exposition au / Exhibition view at Studio 13/16 du Centre Pompidou, Paris.
Courtesy Diane Arques - ADAGP, 2017.

Constatons qu'au même moment, la culture club et rave des années 90 connaît un regain d'intérêt chez les artistes et les acteurs de l'art contemporain, celle-ci arrivant à point nommé pour un milieu socio-professionnel ne sachant comment se délier des contraintes de son système institutionnel. Une pléthore d'œuvres d'artistes, d'essais critiques ou d'expositions attestent du renouveau de cette culture et de l'attrait « *cool* » que peuvent avoir des clubs emblématiques sur la communauté artistique globalisée. Il semble alors que l'art contemporain voie dans la culture club un format idéal de résolution de sa « crise institutionnelle ».

Le monde de la nuit est indissociable de la vie des artistes ; il leur procure inspiration, divertissement, socialisation licite et illicite par la musique et les substances, mais aussi affinage de réseaux professionnels grâce aux rencontres rendues plus fluides dans une ambiance festive. L'importance de l'univers nocturne pour les artistes ne date d'ailleurs pas d'aujourd'hui, comme le rappelle l'exposition « Into the Night : Cabaret and Clubs in Modern Art »qui s'est tenue au Barbican Centre de Londres en 2019 : la modernité s'est également construite à partir des rassemblements noctambules hors des lieux traditionnellement dévolus à l'art. En cette période de *revival* des années 90, cet intérêt poussé par la culture club et rave est apparu au milieu des années 2010, comme le soulignait le journaliste Tobias Rapp dans une synthèse sur les scènes de musiques électroniques allemandes : « si une chose était claire en 2015, c'était que la musique électronique en Allemagne était avant tout le projet d'une génération. Les personnes nées entre 1970 et 1990 en Allemagne de l'Ouest et de l'Est, utilisaient toutes de la même manière la house et la techno pour exprimer leur vision du monde ; des gens ayant atteint l'âge adulte dans les années 90 et qui trouvaient le rock ennuyeux ; qui ont vécu la chute du Mur à l'école ; qui ont participé à la *Love Parade ;* qui ont vécu en direct l'essor et le déclin du mouvement rave, et été par la suite partie prenante du repli de la musique électronique dans une ample niche, dans laquelle celle-ci continue de se développer et de prospérer1. » Si cela est vrai de la scène allemande, il en va de même pour les scènes belge et britannique – toutes les trois étant considérées comme le berceau du mouvement –, mais aussi du reste de l'Europe. Mark Leckey rend constamment hommage aux *rave parties* dans son œuvre, et tout particulièrement en 2003 lors de sa performance *BigBoxStatueAction* pendant laquelle l'artiste avait reconstitué un *sound system* monumental, dialoguant avec une sculpture des années 40 de Jacob Epstein dans la Tate Britain.



Jeremy Deller, *Everybody in the Place, An Incomplete History of Britain 1984-1992*, 2018, vidéo, 62 min. © Jeremy Deller. Ed. Courtesy Art. Concept, Paris

De même, Jeremy Deller s'est très tôt intéressé à la popularité de cette culture dans des projets tels que *The Search for Bez* (1994), *Do You Remember The First Time?* (1995), mettant en avant le smiley jaune icône de l'acid house, ou encore *History of the World* et *Acid Brass* (1997). Mais c'est justement en ces années de réappropriation de la culture club que l'artiste propose une historicisation de ce mouvement avec *Everybody in the Place. An Incomplete History of Britain 1984-1992* (2018), dans un souci de transmission pédagogique aux jeunes générations, tout en replaçant cette œuvre dans sa démarche globale d'histoire vernaculaire des contre-cultures, voire d'un certain paganisme britannique toujours très présent. Le spectateur suit un cours de l'artiste très didactique, narrant l'épopée d'une jeunesse qui, se trouvant trop à l'étroit dans des *night clubs*, décide d'investir la campagne anglaise pour se rassembler autour des musiques techno, house et trance alors en plein essor. Cette vidéo, extrêmement réjouissante mais non dénuée de nostalgie, ne peut que susciter l'admiration pour un passé encore à portée de main, dont la régénération ne relève pas du fantasme. Ayant grandi à Francfort dans les années 90, ville se disputant avec Berlin les débuts de la techno sur le territoire germanique2, Zuzanna Czebatul fige *Tristan, Kevin, Jaza* (2015) – les meilleurs danseurs des nuits berlinoises du moment – en plein mouvement. Véritable ode à la culture club, cette sculpture présente les jambes des danseurs vêtues de joggings, tranchées mais rassemblées pour toujours. À la fois *fun* et lugubre, l'œuvre reflète les incertitudes d'une génération qui, si elle doit sombrer, le fera dans un état d'esprit festif et collectivement.

Benoit Lamy de la Chapelle, « Everybody in the place. La culture club comme antidote à l'institution d'art contemporain ? », in 02 revue no.0295, hiver 2020-2021

Le monde d'après par le monde d'avant

William Morris, Art under Plutocracy, *1883* - *Jeremy Deller*, English Magic, *2013*

Dans le pavillon britannique de la 59e Exposition internationale d'art contemporain de la Biennale de Venise, *English Magic* de Jeremy Deller s'origine sa politique de la reprise [1] en un jeu complexe de citations aux combinaisons multiples. Or, en plusieurs endroits et de plusieurs manières s'y apparaissent les traces et indices de la figure de William Morris [2], Michel de Certeau disait que l'historien percevait les bords de son présent comme Robinson la grève de son île, produisant, ajoutait-il, « le discours qu'organise une présence manquante » [3]. Jeremy Deller a intuitivement étudié l'histoire de l'art et il déplie dans son œuvre les bords de notre présent en nous renvoyant à la fin d'un XIXe siècle anglais en pleine industrialisation à laquelle William Morris s'opposa.

Il y opère poétiquement une révolution par l'art, où cet art considéré comme étant « la plus haute fonction de la vie » [4], ce qui est à l'origine à la nature elle-même et qui le mène à une écosophie variable résonnant au cœur de notre présent : « Quel sera notre génération si nous perdons de vue la beauté de la terre, et ce sens de l'art », écrit-il en 1880 [5]. C'est en ce sens qu'il faut entendre le mot art « jusqu'à englober la configuration de tous les aspects extérieurs de la vie » et c'est ce qu'il ne cesse de mettre à l'œuvre dans sa si riche production artistique.

Son œuvre politique et son activisme révolutionnaire sont indissociables de son art, constituant l'une des matrices des pensées contemporaines « de l'écologisme et de la décroissance, de la critique anti-scientifique et de l'éco-socialisme » [6]. Il représente ainsi une alliance rare de poétique et de politique, d'utopie et d'activisme.

À cet égard, Jeremy Deller présente Everlasting sous deux aspects différents : à la fois matériel et les tablettes de bois de frêne ayant servi à son impression, il opère ainsi une exemplification [7] du végétal hybridant l'identité du motif et la mentalité procédurale.

En fin, cette série de références à William Morris participe d'une réflexion plus globale que l'artiste contemporain engage sur les conditions de cohabitation entre l'humain et le non-humain. Ainsi, la fresque murale Good Day for Cyclists - « Bonne journée pour les cyclistes » - présentée dans une autre salle du pavillon de la Biennale, montre la revanche de la nature figurée par un aigle zoomorphe se saisissant d'une automobile, cet objet fondateur de la société industrielle, du taylorisme et du fordisme.

L'auto-complexification du motif d'Everlasting, le yacht de Roman Abramovitch, la figure de Venise, les coupons d'actions russes, le drapeau de 1891 sur l'art comme idéal social, la légende de Midas d'Ovide, autant d'éléments apparemment hétérogènes venant se connecter à la double figure vengeresse de William Morris et de l'oligarque se saisissant pour l'un d'un yacht et pour l'autre d'une automobile. Jeremy Deller fait ainsi, comme le notait dès 2007 Christophe Kihm, « d'un facteur de répétition entre les êtres et les choses, l'opérateur même de leur réunion » [8]. Cette capacité à réunir des éléments hétérogènes issus de temporalités différentes me paraît centrale afin de se saisir de l'implication de l'art dans les enjeux politiques de notre temps. Elle permet ainsi d'enrichir les réflexions de celleux qui, aujourd'hui, reconnaissent dans la pensée agencement de Donna Haraway, pensant l'expérience des contre-pensabilités dans une remise en cause des dichotomies entre l'humain et le non-humain, entre l'artificiel et la nature. Elle permet plus particulièrement à l'on pense aux célèbres Nouvelles de nulle part [9], de participer à la construction d'autres imaginaires désirants que ceux proposés par les penseurs extractivistes qu'envisagent aujourd'hui des chercheuses sur l'écofeminisme telles qu'Émilie Hache.

L'incursion de William Morris dans notre contemporanéité opérée par Jeremy Deller dans *English Magic* implique une fabrique des êtres et des choses, des lieux et des temps qui nous invite à quitter les bords de notre présent, un lieu où pour Michel de Certeau se tient l'historien [10]. C'est donc en tant qu'artiste qu'il nous invite à entrer de plain-pied dans un espace autre, une hétérologie [11] que nous avons possiblement en partage avec notre passé, un espace situé entre l'univers à partir duquel il nous parle et l'ici où nous sommes. Un espace inventif entre l'amour et l'oeuf de récit moderne. Habités par cet espace, le domestique permettait d'entendre ce que la structure sensible et l'activisme politique de romantisme révolutionnaire [12] de l'oubli, de la modernité disent à notre temps ; nous interpellant ainsi à nous appeler urgemment à réformer notre actuelle condition extractiviste.

Jérôme DUPONT



Jeremy Deller, We Sit Burning Amidst our Coal (William Morris), Jeremy Deller, Everlasting Yet Very Soon, Lancaster, 2013.
Work commissioned by Focal Point Gallery. Photo © Tate, 2013. Vue de l'installation *English Magic*, Pavillon Anglais, Biennale de Venise 2013.
Courtesy de l'artiste et de Cabinet Gallery, Londres / Courtesy of the artist and Cabinet Gallery, London.

Dans *English Magic*, Jeremy Deller dépose sur les bords de notre présent des œuvres de William Morris comme autant de traces de cette présence manquante : quelques coupons de 1876 prêtés par le Montclarion Hall, un manuscrit d'Everlasting, un calicot imprimé de 1883, ou encore, suspendues au mur comme les traversins d'une improbable créature, douces tablettes d'impression en bois, vestiges de l'activité des manufactures qu'il souhaitait opposer à la division du travail et des humains.

Non loin de ces reliques, sur une fresque murale, sa figure pygmalionesque et vengeresse émerge, ses pieds propres du terre, de la légune de Venise, se saisissant du yacht du collectionneur d'art contemporain Roman Abramovitch.
Nous retrouverons le nom de Roman Abramovitch, avec celui d'autres investisseurs d'affaires russes, dans une autre salle du pavillon britannique, sur des coupons d'actions issus de la collection du Wanda Museum [1]. Datant du début de la période pré-soviétique, ils auraient contribué à la richesse de ces oligarques en fonctionnant sur un principe similaire au système de Ponzi. Tout comme les productions de William Morris, qui dénonçait en son temps la logique de la gloutonnerie et ses conséquences sur l'art [2], ces coupons sont eux aussi les traces tenaces de ce qui fut notre passé et de ce qui fait notre présent.

Le titre de la fresque peut se traduire par « Nous sommes assis affamés au milieu de notre or ». Il renvoie à cette idée d'accumulation, à cette richesse ne profitant qu'à une infime partie d'un appauvrissement général. Or, ce titre n'est pas seulement une référence à Midas, il est aussi un fragment, un restige de l'œuvre de William Morris. Il est extrait d'un texte intitulé « The Socialist Ideal: Art » qu'il publie en janvier 1891 dans *New Review*.
William Morris y sert de figure de Midas pour illustrer la honte face à l'inévitable accumulation capitalistique des richesses tant du point de vue de l'être humain que de celui de la nature. Or, il convient pour Midas la destruction de notre propre vers et la source même de notre perte, elle n'est pas le fait du pouvoir divin de Dionysos, mais de nous-mêmes. Pour lui, nous en sommes pleinement responsables et c'est justement à cette injonction que nous sommes possiblement encore de mettre fin à cette guerre que nous menons contre la nature et contre nous-mêmes.

Dans *English Magic*, Jeremy Deller travaille cette parécosophie en l'explorant dans différents registres plastiques et sémantiques. Reprenant la dimension également conceptuelle des productions naturalistes, Arts & Crafts, il refait entendre leur voix comme voie alternative au vivant et à la terre nourricière. Notons d'ailleurs qu'il choisit à dessein de présenter le motif fertile Everlasting, tirant son nom d'une référence de la Terre et pouvant aussi se traduire par « éternelle mère », rêve de William Morris, témoignant de sa vision poétique de la nature, vision à la fois globale, sensible et procédurale.



1. Cette notion est de Gilles Deleuze (Dire, écrire, une politique de la reprise », *Multitudes*, 1er juin 2000/1, p. 195).
2. Durant la même période, nous le retrouvons aussi chez Jean Dubuffet, Thierry Mac, William Morris et nous sommes conscients d'exploiter « sans scrupule William Morris & Andy Warhol » dans lequel il mêle la production de la figure emblématique des Arts & Crafts et celle du pape du pop consumérisme.
3. Michel de Certeau, *L'écriture de l'histoire*, 1975, Paris, Gallimard, p. 69.
4. Traduit par nous, William Morris, *An anti-plutocrat*, 1883 (The William Morris Internet Archive, [En ligne] www.marxists.org).
5. Traduit par nous, William Morris, *Art under Plutocracy*, 1883, Ibid.
6. Ibid.
7. Nelson Goodman, « Will to Matter », *À Parte Rei*, 2014, p. 6 (Parte Rei, [En ligne] www.parte-rei.org).
8. Je tiendrai Nelson Goodman dans ses différentes publications, notamment dans *Langages de l'art*, 1976, Nîmes, Jacqueline Chambon, et dans les références sont contenues sur les quatre fondements de la symbolisation : la composition, la densité, la saturation et la relativité.
9. William Morris, *Nouvelles de nulle part*, 1983, op. cit.
10. Michel de Certeau, op. cit.
11. Christophe Kihm, op. cit.
12. Publiées en 1890 sous forme de feuilleton dans la revue anglo-américaine *The Commonweal*, *Nouvelles de nulle part* (titre original : *News from Nowhere*) de William Morris paraît en 1891 et connaît une forte popularité auprès du public britannique. Il est traduit en français dès 1893 par Charles Maurin et Paul Gruyer.
13. Michel de Certeau, op. cit.
14. Les différentes définitions que donne Gombrich du romantisme à travers son ouvrage *Histoire de l'art* (1950) nous aident à mieux définir ce terme. Voir notamment la définition qu'il en donne dans l'édition du 40e anniversaire (Gombrich E.H., *Histoire de l'art*, Paris, Phaidon, 2001, p. 497).
15. Voir également Michel Lévy, « William Morris, romantique révolutionnaire », *Mots/Les langages du politique*, 1er juin 2011, p. 107-117.

Jérôme Dupont, « Le monde d'après par le monde d'avant » , in Horsd'œuvre, n°45, juin- décembre 2020, p.6

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Interview

Jeremy Deller: 'Who'd play me in a film? Worzel Gummidge'

Rosanna Greenstreet

The artist on a touching encounter with an elephant, mentoring his hair and his love of bats



Born in London, Jeremy Deller, 54, gained an art history degree at the Courtauld Institute in 1988. He went on to become a conceptual, video and installation artist. In 2004, he won the Turner prize for his mixed-media installation *Memory Palace*, which documents his youth through Texas. In 2010 he was awarded the RSA's Albert Medal and in 2013 he represented the UK at the Venice Biennale. From 2007 to 2011, he served as a Tate trustee. He lives in London.

Which living person do you most admire and why?
Either Steve Wonder or Willie Nelson. Hopefully one is going to respond.

What is the trait you most deplore in yourself?
I am always right.

Property aside, what's the most expensive thing you've bought?
I bought a ticket to fulfil a dream.

What is your most treasured possession?
My hair.

What is your wallpaper?
Photographs of Malaysian Orang Asli. Between 1948 and 1960, a state of emergency existed in the operating theatre in Malaysia, having already been declared from the hills, when bandits attacked by troops.

What would your superpower be?
I would be able to make a book by touching it.

What do you most dislike about your appearance?
My voice.

If you could bring something extinct back to life, what would you choose?
Nature.

Who would play you in the film of your life?
Worzel Gummidge.

What is your most unappealing habit?
I eat my haircuts with a knife.

What is your favourite smell?
Any clean.

What is your favourite word?
Skeptic.

Which book changed your life?
Beyond Belief: Unearthing Britain's Visionary Music by Rob Young and The War Against Amnesia by Philip Reeves. The first one was out of Charles Manson's anti-fascist pandemic, but through the eyes of Cherokee-red-old Jewish boy called Phillip.

What did you want to be when you were growing up?
More successful with girls.

What was the best kiss of your life?
Currently a kiss, but an elephant did once inspect my face with its trunk.

Which living person do you most despise and why?
Anyone who underestimates motorbikes.

Who would you invite to your dream dinner party?
Mum, Dad, George and Hegs.

If you could go back in time, where would you go?
Prehistoric Mexico, around 400 BC.

What is the closest you've ever come to death?
There was a bit of a rule in 1992.

What single thing would improve the quality of your life?
A garden.

What has been your closest brush with the law?
A cease and desist letter from a man's solicitor. Awaiting it.



Kim Noble: "She [who] caught it off [Channel 4] after just one series."

What song would you like played at your funeral?
Nightswimming by the Hidden Cameras.

How would you like to be remembered?
Differently.

Where would you most like to be right now?
At the cave, near Corsica, in the hill country of West Texas at dusk, to watch millions of bats take flight as a whole mass to go hunting.

Tell us a secret
For years I have read the occasional obituary subjects that ended up in it. Now I am one of those unobituarised. Does it seem a comfortable home to [illegible]?

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Rosanna Greenstreet, « Jeremy Deller: 'Who'd play me in a film? Worzel Gummidge' », in The Guardian, 27 juin 2020

Jeremy Deller: 'I don't make art to relax'

As he appears on Channel 4's Grayson's Art Club, the Turner Prize winner talks to Hettie Judah about art and activism under lockdown



By Hettie Judah
Monday, 18th May 2020, 11:54 am
Updated Monday, 18th May 2020, 1:24 pm



Jeremy Deller in Grayson's Art Club (Photo: Channel 4)

laureate Jeremy Deller has been spending more time recently thinking about other people's art than his own.

"We're just instinctively interested in what other people do, aren't we?" he muses. "We're nosy, instinctively. So we want to see what other people get up to." Over the course of lockdown, he's watched the nearby London streets progressively transform into improvised exhibitions, with art hung in people's windows and kids chalking the pavements.

"I also like the little films that people make – they're really good," he says. "So much art is being made – probably more so than ever before in the history of this country, by all sorts of people – children and grownups."

Hettie Judah, "Jeremy Deller: 'I don't make art to relax'", in inews.co.uk, 18 mai 2020

On Monday, Deller appears as the visiting artist on *Grayson's Art Club*. The theme of the week is "view from my window", but for Deller the view of other people's windows, and what they display in them is where it's at. "I was saying to Grayson, it's the equivalent of somebody putting a bumper sticker on a car – it's showing what they think about something, what they believe in, what they like or don't like."

A few weeks ago, this observation inspired Deller to issue a poster with the graphic designer Fraser Muggeridge. It read "Thank God For Immigrants", and was sold in the hope that this, too, would be hung in front windows.

"In Britain we're quite ungrateful about immigration, there are all these perceived resentments around it," Deller says. Nevertheless, he felt the poster expressed "what a lot of people are thinking but are not saying." He was right: the first run of 500 sold out almost immediately, with the money going to Refugee Action and the Trussell Trust food banks.



A lot of his spring has consequently been spent rolling posters and packing them into postage tubes: quite a contrast to the same period last year. Between January and March 2019, in fair weather and foul, Deller was out in Parliament Square filming protestors ahead of Britain's proposed exit from the European Union. The resulting film was titled *Putin's Happy*, reflecting the influence of Russia Today and "alternative" news sources shared across social media among Deller's pro-Brexit interviewees.

"Thank God For Immigrants" was sparked by memories of those conversations in Parliament Square – in what now seems an alien world of mass gatherings. "I was thinking about the people I met last year who were very far right characters," he says. "I wonder how they're feeling about all this, if they get sick – because they're of an age where they would get sick – and then get tended by people who are immigrants?"

You can watch *Putin's Happy* online - it makes for depressing viewing. Deller is happy to make his films available for free (this is not a common sentiment among artists – access to video work is usually tightly controlled to maintain an aura of precious scarcity.) As well as *Putin's Happy,* you can also find the magnificent video portrait of wrestler "Exotic" Adrian Street, *So Many Ways To Hurt You* (2010-2012) which was on show at the Barbican's Masculinities exhibition. He has also posted the long gestating documentary (made with filmmaker Nicholas Abrahams) *Our Hobby Is Depeche Mode*, which explores the devotion inspired by the British band among fans in the former Soviet Union and Iran as well as back home in the UK.

Fandom has long interested Deller – not least (to return to our theme) for the art and expression of belonging that accompanies it. For an early project – The Uses of Literacy (1997) – Deller handed out flyers inviting fans of the Manic Street Preachers to submit art for an exhibition dedicated to the band.

There is something about the honest, heartfelt earnestness of teenage fan art that fascinates him. Writing about The Uses of Literacy in the past he has described the "specific moment," the art was made "before these young people might go to art college... It is like catching these artists in their purest form."

Deller's own adolescence in South London was, by his own account, rather less inspiring. "This lockdown reminds me of what it was like when I was a teenager because I didn't really go out much," he admits. "I didn't have a social life, it was uneventful, to put it mildly. I just remember at a certain age the thing you'd look forward to would be having a bath in the evening. It was that dull. This is not too dissimilar: it was just watching telly and being in my room a lot."

While Deller has been admiring the public output around him, he has found himself stalling. He has become celebrated for works involving mass participation, such as The Battle of Orgreave (2001,) which restaged a brutal clash between police and pickets during the 1980s miners' strikes, and the living memorial to the Battle of the Somme, We're here because we're here (2016.) It's hard to imagine when public works on this scale might be commissioned again.

"Work has dried up. Everything has been put off for a year. And it doesn't seem that important what we do – what I do – compared to what else is happening," he admits, disarmingly. "It just makes you realise where your priorities are and your use: your social use maybe isn't quite what you thought it was." For Deller, for whom art is the day to day, creativity is no escape: "I don't make art to relax."

Actually he has still been working, just not at his usual rate. If you live in North or East London, you may have spotted black posters pasted out and about reading "Tax Avoidance Kills." They're stark and sombre as a government health warning. These are Deller's own contribution to the on-street exhibitions, a far cry from the usual hearts and rainbows. "That was a reaction to all these motivational, positive messages that were being posted up," he says. "I wanted something that was almost unpleasant, a very plain funereal looking poster, and just chuck that one out as a thought."

Deller is concerned that calls for public positivity – and the resulting tide of cosy, upbeat "we're all in this together" ads and messaging – risks placing underlying injustices out of sight.

He's planning a new film work (music and a dancer are involved, but he'll say no more). He's also thinking of issuing another poster around the time of the summer solstice. Last year Deller passed the solstice with the druids at Stonehenge – an event that on a good year draws 25,000 people – and collaborated with the fashion brand Aries on a campaign to "Make Archaeology Sexy Again".

The solstice ties in with his interest in mass gatherings, rituals and alternative communities. For an artist so engaged with the public sphere, often working collaboratively, this has been an unusually introspective time for Deller. Thank God, then, for other people's art.

THE BROOKLYN RAIL

Film

Losing Control of the Nightclub: *Everybody in the Place*

by Matt Turner



Everybody in the Place. Courtesy of CPH:DOX.

"The club is the haven, a place where you can be who you want to be," says Turner Prize winning artist Jeremy Deller near the start of *Everybody in the Place*. Dubbed "An Incomplete History of Britain 1984 – 1992," Deller's film documents a performative, participatory lecture he delivered to a class of 16-year-olds in London about the emergence of acid house music in the U.K. While essentially about the past, it also concerns itself with continuities, intending to involve the audience in an assessment of their shared present through the deconstruction of a past they are too young to have been a part of.

Commissioned by Frieze and Gucci as part of a series of films "exploring the year 1988's enduring impact on international contemporary culture," the film premiered in October at the Frieze Art Fair in London, a slightly stuffy setting for such a lively film. This March, it found a more suitable home at Copenhagen's CPH:DOX festival—one of the world's foremost sites for the discovery of creative documentary—where it was shown in a small, sweaty room with a rave afterward.

Deller's project looks to reposition late '80s rave culture not just as reckless abandon but as a radical act; and as something that emerged from a very specific political moment, where, after a sustained, ruinous period of conservative leadership, division and uncertainty prevailed. Considering the orientation of the project toward contemporary youth culture, it is no coincidence that this description is recognizable in the country's current moment too.

The film's opening sequence sets the tone, one that is nostalgic but not backward-looking. Shots of the students in class are cut between archival clips showing kids of about the same age at a rave, their school clothes swapped for a uniform of bucket hats and Adidas tracksuits. D-Shake's "Techno Trance (Paradise Is Now)" rises on the soundtrack as the two scenes are cut back and forth. As they blend together, though three decades divide them, the two worlds start to seem not so far apart.
Talking to the class and using archival footage to illustrate his plainly stated, precisely positioned arguments, Deller proposes that it is pertinent that the popularization of acid house music in Britain ran parallel to the second half of the prime ministership (1979–1990) of Margaret Thatcher, emerging in the immediacy of the Miners' Strike (1984–1985) and countryside protest movements as much as from inner-city factories and community centres. A genuinely new counterculture capable of bridging divisions, Deller argues that in a relatively short period, rave culture shifted the national consciousness, offering an opportunity of "being part of something" in a time of self-interest.

Showing the speed of this shift—in a sequence that is emblematic of the project's wit and clarity, a condensation of an argument into two short pieces of contrapuntal visual material—Deller contrasts two clips from 1988 and 1990, both from *The Hit Man and Her*, a show about U.K. nightclubs hosted by music mogul Pete Waterman. In the first, a handful of smartly-dressed kids shuffle awkwardly in a brightly lit room; whilst in the second, a proper

party—with sweat-soaked t-shirts, loose tongues, and eyes rolling—unfolds in the dark. At ease in the first, by the second, Waterman looks visibly distressed. "The world has collapsed around him," Deller says wryly. "He's lost control of the nightclub."

By the time it ends, the film is as much about the students' response to Deller's arguments as the lecture itself. As an artist, his practice is usually collaborative. In *Acid Brass* (1997), he worked with a brass band to fuse their traditional music with acid house and techno; in *The Battle of Orgreave* (2001), a public re-enactment of a violent confrontation that occurred during the Miners' Strike, he is seen collaborating with thousands of volunteers.

By making *Everybody in the Place* a workshop film, as participatory as it is pedagogical, he evades one pitfall he could easily have fallen into. Here, Deller is not a middle-aged man lecturing the young on how things used to be, but an artist facilitating a two-way exchange. As he lectures, he fields feedback from the students on his conclusions and whether or not they remain relevant to today, and asks for their reactions to the materials they view together. The film's conclusion has students reading out YouTube comments from wistful ex-ravers, suggesting something stuck in the past, but as the credits roll, a classroom rave is started. Sined Roza's "I Don't Know What It Is" blares out as strobe lights illuminate the students' grinning faces. The past becomes present again; the kids take back control.

Contributor

Matt Turner

is a London-based film writer and programmer. As well as writing and organizing events, he currently works at Open City Documentary Festival in London.

Matt Turner, «Losing control of the Nightclub: Everybody in the place», The Brooklyn Rail, 1st May 2019

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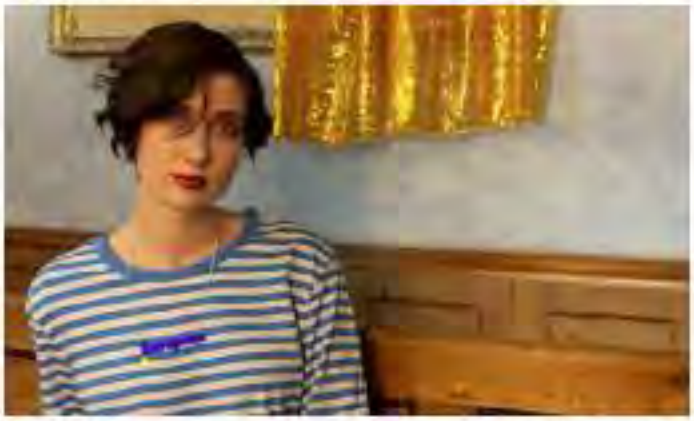
The Observer
Brexit

Anti-Brexiters say it loud... with Remain T-shirts, towels and mugs

Artists, designers and retailers drive their message home with inventive rage of merchandise

Nosheen Iqbal

150




Ad
Mieux vivre, c'est possible

When it comes to making radical political statements, Jeremy Deller has been there, done that – and now he's sold the T-shirt. The Turner prize-winning artist's Fuck Brexit collection, which includes T-shirts, beach towels and a mug, has now almost sold out as Remainers seek creative ways to vent their frustration.

Launched in collaboration with arts charity Studio Voltaire, Deller's pieces have raised £25,000 for the organisation. "It's been the most popular range we have ever made," said the charity's head of development Niamh Connelly. Of an original stock of 800 T-shirts, only 60 remain.

Speaking to the *Observer*, Deller said he was originally frustrated by how much better the visual messaging of the Leave campaign was. His own designs came together quickly. "It was a very immediate response. It wasn't particularly clever or articulate, but necessary – they're just T-shirts, at the end of the day. They're supposed to be funny."



The artist isn't the only one doing a roaring trade in Remainer merchandise. The Flag Shop in Chesterfield, which sells EU and Union Jack flags made in Taiwan, has been selling out of stock ever since the referendum result was declared. "I couldn't get them in quick enough," said owner Brian Speed, who says he has sold "absolutely thousands" of EU flags, peaking in the weeks before big marches.

Meanwhile, the east London jewellery maker Tatty Devine is celebrating its biggest-selling piece in 20 years of business – a £25 slogan necklace that reads "European" and has been spotted on MPs Jo Swinson and Meg Hillier. Co-founder Rosie Wolfenden said that she "couldn't believe the appetite" from customers wanting to wear their politics loud and proud.

"We have an engaged customer base and our move to making more campaign jewellery has been emerging over the last few years with jewellery for the suffragette anniversary and the No More Page 3 campaign – people

Nosheen Iqbal, "Anti-Brexiters say it loud... with Remain T-shirts, towels and mugs" in theguardian.com, 13 April 2019

DAZED

Jeremy Deller's new artwork simply reads 'Farage in Prison'

ART & PHOTOGRAPHY - NEWS

Sending a pretty clear message post Brexit Day

30th March 2019

Text Thom Waite Old

Cult British artist Jeremy Deller has always been an outspoken voice against the current Tory government and Brexit – his "Strong and stable my arse" posters and an image of Putin with a pro-Brexit tattoo being highlights – but Theresa May isn't the only one in his sights. Yesterday (March 29) – so-called "Brexit Day" – the Turner Prize winner unveiled a new artwork that has it in for another instrumental Brexit figure, Nigel Farage.

"Farage in Prison" the artwork simply reads. The words are printed on silkscreen and a hundred copies will be released, at £110 each. Proceeds will go towards a crowdfunder to save The Social, a central London bar threatened with closure.

Not only does the succinct slogan capture the anger at Nigel Farage for playing a huge role in misleading the country in the run-up to the EU referendum, it also has a personal side to it. As Deller explained in a 2018 *Financial Times* interview, he and the former UKIP leader both attended south London's Dulwich College, where Farage was two years above.

"Me and Farage go back a long way," says Deller in the interview. "I know where he comes from. I know better than he suspects. I know the environment he grew up in and how horrible it was for a teenage boy – a tough, rightwing culture. He obviously thrived on it. He made it his life's work in a way."

Earlier this year Deller also collaborated with Aries on a Stonehenge-inspired capsule collection, because English heritage should be about mystical powers, not about shutting out the rest of the world, right?



Thom Waite Old, «Jeremy Deller's new artwork simply reads 'Farage in Prison', DAZED, 30/03/2019

Hürriyet DAILY NEWS
LEADING NEWS SOURCE FOR TURKEY AND THE REGION

It's not Brexit but is it art, asks new London show

LONDON - Reuters



From Brexit-inspired art to newspaper front pages leading up to Britain's 2016 referendum on European Union membership, a new London exhibition takes a look at the vote that has divided the nation ever since.

Dozens of artworks and newspaper headlines dating from the run-up to when Britons voted to leave the EU are on display at the "Take Back Control" exhibition.

The title reflects a "Leave" campaign slogan, but artworks both in favour of and against staying in the EU are on display along with the media coverage.

"It's a chance to relive the gut-wrenching excitement of the referendum vote week through newspapers and artivists," said the exhibition curator and artist, who goes by the single name Bryden.

"It gives us an opportunity to reflect on what's happening now through what happened then."

On display are a "Strong and stable my arse" poster by Turner Prize winner Jeremy Deller - a reference to Prime Minister Theresa May's "strong and stable" 2017 election campaign theme, as well as a mock exit sign reading "Brexit" by artist Guy Morris.

Other exhibits include "What if Voting Changed Everything?" by David Dunnico - a ballot box with shredded white, blue and red paper, and papier mach works of various anti-EU newspapers by Bryden.

The exhibition, which runs until March 24, is open at a time of political chaos in Britain just weeks ahead of the date it is supposed to leave the bloc, March 29.

On March 14, after three turbulent days of votes, Britain's parliament voted to seek a delay to Brexit unless it can agree next week, at the third attempt, to a divorce deal negotiated by Prime Minister Theresa May.

"I think both sides need to start from a foundation of hope and excitement for the future, as opposed to this constant bickering between both sides," Bryden said.

London, Brexit, exhibition

«It's not Brexit but it's art, asks new London show», Hurryiet Daily Show, 15/03/2019

Milan - Interviews

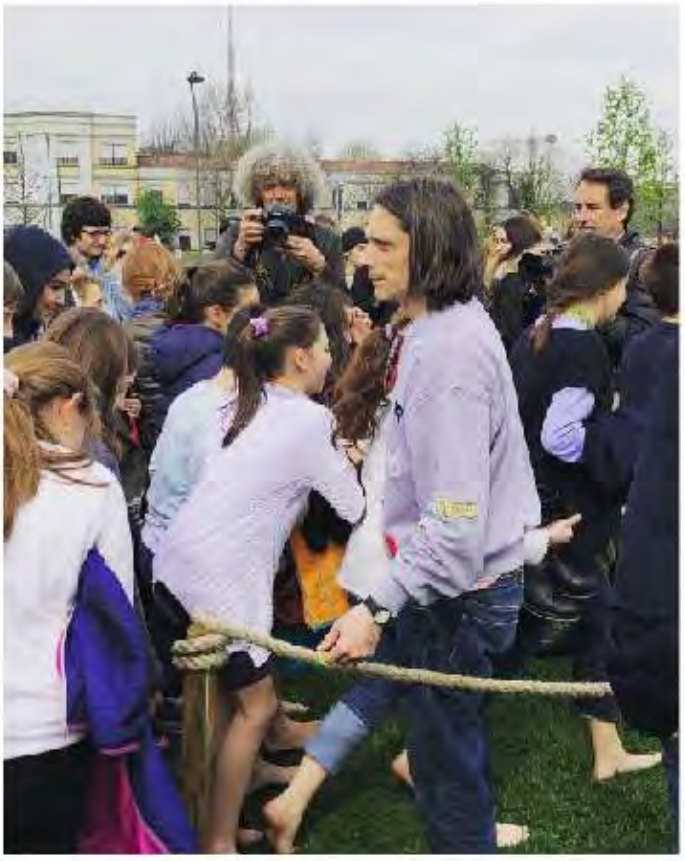
Please, Jump on it!: an Interview with Jeremy Deller and Massimiliano Gioni

During the somewhat soggy opening of **Jeremy Deller's Sacrilege, a bouncy-castle Stonehenge**, at **CityLife** sculpture park in Milan, we interviewed both the British artist and curator **Massimiliano Gioni** to find out more about the installation and the collaboration with **Fondazione Trussardi.**

The installation will be erect until Sunday, April 15th.

With Sacrilege, Deller brings to the heart of Milan a life-size inflatable reconstruction of the archeological site of Stonehenge – an icon of British culture and heritage, and a UNESCO World Heritage Site since 1986.

Deller believes in the devaluation of artistic ego through the involvement of other people in the creative process and this gentle approach of his was evident throughout our interview with him as he hastily encouraged all passers; the young, the old, two legs or four to get involved, jump and play on the inflatable.



Jeremy Deller at the opening of Sacrilege, City Life Park

Meeting the artist: a rainy interview with Jeremy Deller

Lara Morrell: Well in true British style let's start by talking about the weather, how perfectly apt it is? (It has been pouring with rain in Milan for the last few days)

Jeremy Deller: I know, brilliant isn't it?! I'm soaking and we've spent the whole morning mopping and trying to empty the thing of water, you should jump on and have a go! (Jeremy interrupts our talk to usher a passerby and her dog onto the inflatable Stonehenge). Sorry, but the whole point is that people interact and play on it, thats what its all about, for people to enjoy it.

L.M.: Could you tell us a little about the title – why Sacrilege? Is it perhaps a way of covering your back?

J.D.: Perhaps yes, but that's what I called it back in 2012 and that's how it stayed, people seem to like it. At the time I thought people may think turning a pre-historic site in to a bouncy castle sacrilege, so to ward off any criticism I called it just that.

L.M.: 'A week or so ago you handed out posters to commuters in stations in London and Liverpool with instructions on how to delete their Facebook profiles. Now in the light of yesterday's Mark Zuckerburg hearing could you tell us some more about this intervention?

J.D.: Back in January I made a red t-shirt with a six step instruction on how to delete your Facebook account for an opening party at Kettle's Yard. this was before the Cambridge Analytica scandal broke, then in its wake I was commissioned by the Rapid Response Unit News to make posters, they were printed on pink paper and handed out in Liverpool and London and also on the walls of the Facebook's London headquarters.

The Rapid Response Unit is a Liverpool based cultural experiment which encourages artist to respond creatively to global events, believing in public engagement and free distribution.

L.M.: My Art Guides is based in Venice, you represented Britain in the British Pavilion for the Biennale in 2013 with English Magic, how has your vision of Britain and it's ever weirder status changed since then, regarding Brexit for example? What was your experience of Venice like?

J.D.: Wow, that's a big question and I need more time to think about it, but the show would be a lot different today, the country is ever more divided and bizarre. However in one of the rooms in the pavilion there is a reference to our relationship to Russia, with William Morris throwing a luxury yacht belonging to Roman Abramovich into the Venetian lagoon. I had a great time in Venice and the show was a great success, people reacted really well to it.

L.M.: On the topic of Brexit have you heard about the Brexiters proposal for the 'Museum of Sovereignty' a museum of Brexit leading to galleries displaying a selection of your old school friend Nigel Farage's tweed jackets.

J.D.: No I haven't heard about it, but I think its a brilliant idea, it will demonstrate just how absurd they all are!

From the curator's perspective: a few questions for Massimiliano Gioni

Lara Morrell: How did the collaboration with Jeremy come about? When did you two start working together?



Sacrilege, Installation views, City Life Park



Beatrice Trussardi, Jeremy Deller and Massimiliano Gioni

Massimiliano Gioni: Jeremy and I go back a long way, we started working together for the first time in 2004 in San Sebastian when he organised one of his first parades and then we collaborated in 2006 at the Berlin biennale and in 2009 at New Museum. We met again at the Venice Biennale in 2013 where he was not in the international show but in the British pavilion which was even greater, its a friendship and long-lasting collaboration and we wanted to bring the piece to Milan since he installing it in Glasgow and London. It took some time to make it happen on a practical level because the city has strict regulations that prohibit the erection of any sort of structure in public green spaces. So we finally found a way to do it because this park technically doesn't belong to the city yet as it's in transition between private ownership (those who built CityLife) and the city. So it was because of this transition period it was possible to have access, it's a technicality but it also demonstrates the patience Jeremy has when realising a project and it worked out well as its a strange and interesting context and it happens to be near miart.

L.M.: Why this specifically this piece of his? Is there any kind of underling message to the piece in this context?

MG: I don't even know if he had this in mind in 2012, but certainly this piece sadly becomes more relevant today when certain ideas of nationalism and populism appropriate these types of symbols with xenophobic or nationalistic messages, that was what I read in his piece but I don't know if this was what he had in mind. In Italy this type of imagery is very much associated with the myth of origins, which are regarded with suspicion, even in England as well. We had this occasion to work together in Milan and we took it and we'll most probably work together again in the future. Typically with the foundation during Miart we hold smaller projects like this, not it terms of scale, but smaller in ambition, one-off unique projects.

L.M: Any Milan highlights to suggest for the visitors of Milan Art Week?

M.G: This is the kind of thing you do not want to disclose to the press! Ok, let me think...This is not meant to be self serving but what I do love about the Trussardi Foundation is that in a sense it has become a compass for the hidden history of the city tracing the different places where we have held exhibitions, for example two years ago in an abandoned art deco public bath near Porta Venezia we held a show by Sarah Lucas, Albergo Diurno – that's a really amazing space but can be accessed during special openings only (currently it is closed).

Lara Morrell



Jeremy Deller

Lara Morell, «Please, Jumpon it! : an interview with Jeremy Deller and Massimiliano Gioni», in myartguides.com, avril 2018

artnet news

Turner Prize-Winning Artist Jeremy Deller Has Launched a Campaign to Help People Quit Facebook

The artist is not happy that the social network compromised millions of users' personal data.

Naomi Rea (https://www.artnet.com/about/naomi-rea-410), March 22, 2018



Jeremy Deller. Photo by Oli Scarff/AFP/Getty Images.

Facebook-weary Brits are getting a little help from the art world. In protest of the recent data-mining scandal, Turner Prize-winning artist Jeremy Deller designed posters with instructions on how to leave the social platform. On Wednesday, he distributed them throughout London and Liverpool.

Deller's "How to Leave Facebook" flyers were posted at Facebook's UK headquarters in the British capital, and 2,000 original prints were handed out at two heavily trafficked commuter stations in London and Liverpool. The straightforward instructions detail six steps to deleting your account, including the various password and captcha code hoops you have to jump through to do so.

The action, first reported in *Time Out* (https://www.timeout.com/london/news/turner-prize-winning-artist-is-handing-out-2000-posters-to-protest-against-facebook-032118), is an intervention that's part of a Liverpool-based project called "Rapid Respond Unit. (https://www.rruliverpool.com/)" a public newsroom that has artist-correspondents responding to the news in real time. Former Guardian journalist Mark Donne is the bureau editor. He said in a statement that the posters are "self-explanatory."

The campaign started shortly after Facebook CEO Mark Zuckerberg admitted that it was a mistake to let Cambridge Analytica, a political data firm hired by Donald Trump's 2016 election campaign, exploit the personal data of 50 million Facebook users in order to target US voters with political ads and influence the US election.

Speaking to artnet News, Deller said the revelations were "not really a surprise" considering the information has been an "open secret" since last year, but he added that "the Cambridge Analytica hidden filming admissions gave [the campaign] an added urgency."



@RRUNEWS
@rrunews

#DeleteFacebook @jeremydeller's response to Facebook news

8:16 PM - Mar 21, 2018

15 See @RRUNEWS's other Tweets

This is not the first time Deller has been involved in a poster campaign to make a statement. In May of 2017, he covertly posted up posters reading "Strong and stable my arse" ahead of the British elections. He told artnet News he was drawn to posters because they're "quick, cheap, and easy."

Nor is Deller the only artist to target Facebook—Jim Carrey has zeroed in on Mark Zuckerberg in his latest political caricature.

Oddly, Deller has not actually deleted his own Facebook account. He told artnet News that he "tried a few years ago but was confused by the process," adding that he hasn't posted to the social network since 2010. So, there's at least one person who will benefit from his posters.

Naomi Rea

Associate Editor, London

Naomi Rea, «Turner Prize-Winning Artist Jeremy Deller Has Launched a Campaign to Help People Quit Facebook», in news.artnet.com, 22 mars 2018

“Part of The Good Readers, in Le Modèle, FRAC Bretagne, 2017”

Sharon Kivland

Keith Piper’s On the Seven Rages of Man is a potent exploration of Afro-Carribean identity and experience. Based around seven casts of the artist’s head, it was first exhibited in Sheffield in 1984 but part of the work had been lost. The artist responded to the invitation to revisit it. The heads have been mounted on totem poles with statements on plaques attached to each one with painted canvasses behind.

“The project has been interesting for him,” observes the curator. “His politics have changed since 1984 (when he was 24) and what has happened in the country has changed a lot.”

An installation by Hester Reeve (on behalf of the Emily Davison Lodge, a contemporary reconvening of the activist group originally established after the funeral of the suffragette campaigner). Though best known for her fatal protest at the Epsom Derby, one of her other exploits was to hide in a broom cupboard in the House of Commons overnight on the day of the census in order for her to be registered there. A broom cupboard has been constructed to house Reeve’s video.

Sharon Kivland, an artist who divides her time between Sheffield and Paris, has produced an installation referencing the French Revolution in which a pack of foxes with red Liberation caps and copies of Das Capital in their mouths surround the figure of Marianne, the historic symbol of the French republic.

Hope is Strong continues at the Millennium Gallery until June 10..

Ian Soutar, «Showing the power of art to challenge injustice», in sheffieldtelegraph.co.uk, 15 mars 2018

It's Nice That

Jeremy Deller designs protest flag for 14 American art institutions



Jeremy Deller: Pledges of Allegiance flag

Artist Jeremy Deller has designed a flag that reads "Don't worry be angry" as part of public artwork series Pledges of Allegiance. The project, which is produced by New York-based organisation Creative Time, will see Deller's flag raised at 14 arts institutions around the US from New York to Texas to Florida.

Creative Time conceived the project in response to the political climate of Trump's America, commissioning 16 artists to respond to an issue or cause that they were passionate about. Deller is the tenth artist in a roster that includes Yoko Ono, LaToya Ruby Frazier, Alex Da Corte, Trevor Pagan and Nari Ward.

Creative Time artistic director Nato Thompson says, "We realised we needed a space to resist that was defined not in opposition to a symbol, but in support of

A film released by Creative Time to promote the project features Deller's flag flying from the Creative Time headquarters soundtracked to soundbites from President Trump, National Rifle Association advocates and student activists from the Marjory Stoneman Douglas High School in Parkland, Florida, where 17 people were shot dead and 14 more were injured last month.

Of the design, Deller said, "I hope it's pretty self-explanatory."

Laura Snoad, «Jeremy Deller designs protest flag for 14 American art institutions», in itsnicethat.com, 1er mars 2018



Creative Time Raises Artist Jeremy Deller's Pledges Of Allegiance Flag At 14 Cultural Institutions Nationwide



Creative Time is pleased to announce the hoisting of the tenth public artwork in the Pledges of Allegiance series, Don't Worry Be Angry, by British artist Jeremy Deller. The flag will be raised today, February 28, in partnership with 13 institutions nationwide. Full list below.

Pledges of Allegiance is a serialized commission of sixteen flags by Creative Time. Each flag is created by an acclaimed artist who was asked to reflect on the current political climate.

"Don't worry, be angry" reflects the roots of much of Deller's artworks, inspired by social ritual and folkloric history. Deller's work is animated by a commitment to all narratives, whether they are sourced from high or low culture. This flag acts as a gentle call-to-action with a serious message: "Don't worry," the artist reminds us, there are other options for protest: "Be Angry."

When asked to comment on his flag, Deller replied: "I hope it's pretty self explanatory."

Jeremy Deller's flag will be raised in the following fourteen locations:

1. Creative Time Headquarters at 59 E 4th Street in New York, NY
2. 21c Museum Hotel in Durham, NC
3. Atlanta Contemporary in Atlanta, GA
4. California College of the Arts in San Francisco, CA
5. Herbert F Johnson Museum of Art at Cornell University in Ithaca, NY
6. KMAC Museum in Louisville, KY
7. Mid-America Arts Alliance in Kansas City, MO
8. Museum of Contemporary Art Detroit in Detroit, MI
9. RISD Museum at Rhode Island School of Design in Providence, RI
10. Zimmerli Art Museum, Rutgers University in New Brunswick, NJ
11. Texas State Galleries at Texas State University in San Marcos, TX
12. The Union for Contemporary Art in Omaha, NE
13. The Commons, in partnership with the Spencer Museum of Art, University of Kansas in Lawrence, KS
14. University of South Florida Contemporary Art Museum in Tampa, FL

ABOUT JEREMY DELLER

Jeremy Deller was born in 1966. He lives and works in London. His works, trans-historical and presenting freedom of expression as a social vector of sense and values, initiate a dialogue between cultures, people, past, present and what the future could be. In the lead-up to the UK's 2017 general election, posters by Deller bearing the text "Strong and stable my arse" caused a sensation when they appeared throughout London.

ABOUT PLEDGES OF ALLEGIANCE

Pledges of Allegiance is a nationwide public art project by Creative Time. The project is a serialized commission of sixteen flags, each created by acclaimed contemporary artists: Tania Bruguera, Alex Da Corte, Jeremy Deller, LaToya Ruby Frazier, Ann Hamilton, Robert Longo, Josephine Meckseper, Marilyn Minter, Vik Muniz, Jayson Musson, Ahmet Öğüt, Yoko Ono, Trevor Paglen, Pedro Reyes, Rirkrit Tiravanija, and Nari Ward.

Each flag embodies art's ability to channel political passion, providing a unifying symbol around which to unite, as well as a call-to-action for institutions nationwide to raise upcoming Pledges of Allegiance flags in solidarity with Creative Time.

Pledges of Allegiance aims to inspire a sense of community among cultural institutions beginning with an urgent articulation of the political demands of the moment. Each flag points to an issue the artist is passionate about or a cause they believe is worth fighting for, and speaks to how we might move forward collectively as a country. To inaugurate the project, Creative Time raised Marilyn Minter's RESIST FLAG on the roof of its headquarters on Flag Day, June 14.

Pledges of Allegiance was originally conceived by Alix Browne and developed in collaboration with Clan Browne, Fabienne Stephan, and Opening Ceremony.

ABOUT CREATIVE TIME

Creative Time, the New York based public arts non-profit, is committed to working with artists on the dialogues, debates, and dreams of our time. Creative Time presents the most innovative art in the public realm, providing new platforms to amplify artists' voices, including the Creative Time Summit, an international conference convening at the intersection of art and social justice.

Since 1974, Creative Time has produced over 350 groundbreaking public art projects that ignite the imagination, explore ideas that shape society, and engage millions of people around the globe. Since its inception, the non-profit organization has been at the forefront of socially engaged public art, seeking to convert the power of artists' ideas into works that inspire and challenge the public. Creative Time projects stimulate dialogue on timely issues, and initiate a dynamic experience between artists, sites, and audiences.

For more information on Creative Time please visit www.creativetime.org. To connect with us via twitter use @CreativeTime and find us on Instagram @CreativeTimeNYC. To share the project on social media use the hashtag #PledgesofAllegiance.<

«Creative Time Raises Artist Jeremy Deller's Pledges Of Allegiance Flag At 14 Cultural Institutions Nationwide», in broadwayworld.com, 28 février 2018

Numéro

Striptease, activism and contemporary art, interview with Cecilia Bengolea

ART

Born in Argentina, but living in Paris since 2001, this highly original visual artist has shaped her practice around dance. As well as being recognized for her collaborations with other artists, such as Jeremy Deller, François Chaignaud or Dominique Gonzalez- Foerster, she has made a name for herself with her "living sculptures." For *Numéro*, she explains what gets her moving and grooving.

Interview by **Nicolas Trembley**



Happening "Sylphides" (2009) by Cecilia Bengolea and François Chaignaud. Credits Alain-Monot.

Cecilia Bengolea was born in Argentina in 1979 but has lived in Paris since 2001. Before graduating in philosophy and art history in Buenos Aires, she studied under Eugenio Barba, founder of the International School of Theatre Anthropology in Denmark. In France, Bengolea honed her contemporary-dance-based practice with Mathilde Monnier, but always with a basis in an ethnological approach to street dance. Ragga, hip-hop, dancehall – Bengolea does them all, to every kind of music, and sometimes even puts on ballet points for classical dance. As well as founding, with François Chaignaud, a dance company with a

difficult-to-pronounce name – Vlovajob Pru –, she continues to collaborate with contemporary artists. At the 2015 Biennale de Lyon and the 2016 São Paulo Biennial, she showed videos that she made with Jeremy Deller, while more recently she has taken part in performances by Dominique Gonzalez-Foerster. This relationship with fine art is natural for her, since she sees dance as an animated sculpture – often humorously, as was the case, for example, with *Same Same Joy*, her piece inspired by Thai boxing that was shown in early 2017 at the *Elevation 1049* exhibition in Gstaad. For this extraordinary performance, she danced to techno beats in a fluorescent catsuit against a colourful video backdrop projected onto a ski slope.

Numéro: How did you come to make an artistic career out of dance?

Cecilia Bengolea: In Argentina, film, theatre and literature are very popular disciplines, but not so much dance. At 18 I went on a self-discovery trip to the north of the country where I met indigenous tribes who organized rituals to help me understand what I wanted to do – rituals involving fire, snakes, mushrooms and tree branches.

Do you consider yourself an artist, a choreographer, a dancer or a per- formance artist?

Dance is a means of expression within a structure – choreography. I like to have choreographic ideas, but also to let dance speak freely, without choreography. A performance is about sharing an experience. In my videos, I can show dance from a different angle to in a gallery or a performance. If I chose dance it's because it seemed to me the most immediate medium with which one can communicate.

"At the time, I was stripping on the Champs-Élysées, not only to pay my bills, but also because I was conducting research into erotic dance and the social conscience of sexual objects."

Which artists have influenced you?

Dancers from Jamaica – Dancing Rebel, Black Eagles, Oshane Overload Skankaz, Dhq Nickelsha – Michael Clark (especially in the film *Hail the New Puritan*), the book *The Philosophy of Andy Warhol*, but also Dominique Gonzalez-Foerster for the conversations I had with her, and not forgetting George Condo, particularly through his jokes and his anecdotes about Keith Haring.

"It seemed to us that prostitutes and dancers had a lot in common, such as working with their bodily fluids, pleasure, pain, the idea of limits..."

How did your "animated sculptures" appear in your work, and what do they represent?

Lots of children have ideas about animism, and as a child I felt that stones held knowledge about the world. In 2009, I created a work with François Chaignaud in which there were several bodies vacuum-packed in latex bags. In the piece, our bodies became fetish objects, and I was suddenly conscious of being an animated sculpture. Moreover, when I started my performances in Paris, in 2004, I was doing striptease, and the fact of changing every evening into an erotic object was a huge pleasure. This ability to be two people at once gave me a special power: I was an object, and at the same time a subject who was master of her encounters.

You founded a company with François Chaignaud called Vlovajob Pru. What does the name mean?

It doesn't mean anything. But perhaps "Vlova" sounds a bit like "vulva," "job" makes you think of work, and "pru" could be a humorous version of "pro." François and I met in 2004, in Pigalle, at a demonstration by sex workers who were fighting for their social rights. At the time, François was writing a book about the history of feminism, while I was stripping on the Champs-Elysées, not only to pay my bills, but also because I was conducting research into erotic dance and the social conscience of sexual objects. It seemed to us that prostitutes and dancers had a lot in common, such as working with their bodily fluids, pleasure, pain, the idea of limits...

You recently presented a video piece at Dia Beacon and Dia Chelsea in New York. How impor- tant is video in your practice? François and I were in residence at Dia Beacon for two years, and in May 2017 we showed a series of performances which were filmed over a period of three weeks in the Dia basement with the work *Fence* by Dan Flavin. While performance is all about the here and now, photo and video interest me for their "archival" aspect. When you're dancing in the street in Jamaica, you can't transpose the specific context to a gallery or a theatre. In video and photography, the relationship between bodies and their environment is an integral part of the work.

Is there anything in particular that you'd like to get across through your work?

I'd like to make people want to dance, because the way a person dances reveals their personality. It's a discipline that connects you directly to your emotions, and which can open us towards others, facilitating empathy.

Nicholas Trembley, «Striptease, activism and contemporary art, interview with Cecilia Bengolea», in numero.com, 14 février 2018

artlyst
London Art Network



Actions: The image of the world can be different

A group show featuring new and existing work by 38 artists. The exhibition follows a two-year redevelopment of the Cambridge gallery by Jamie Fobert Architects, including new gallery and education spaces which complement the uniqueness of the Kettle's Yard House and collection. The exhibition will include site-specific works across Cambridge.

The exhibition is inspired by a letter Naum Gabo wrote to Herbert Read in 1944, in which Gabo reasserts the potential of art as a poetic, social and political force in the world and his belief that "the image of the world can be different".

Actions brings together work across a variety of forms and media made by artists of different generations, from the emerging to the renowned. The exhibition features work by 38 artists including nine new commissions by Rana Begum, Jeremy Deller, eL Seed, Idris Khan, Issam Kourbaj, Harold Offeh, Melanie Manchot, Cornelia Parker and Caroline Walker.

Lead image: Nathan Coley. The Same for Everyone, 2017. Originally commissioned as part of the Aarhus 2017 – European Capital of Culture. Courtesy Studio Nathan Coley and Parafin, London. © Aarhus 2017

Duration	10 February 2018 - 06 May 2018
Times	Tuesday – Sunday 11am – 5pm
Cost	Free
Venue	Kettle's Yard
Address	University of Cambridge Castle Street Cambridge CB3 0AQ, ,
Contact	+44 (0)1223 748 100 / mail@kettlesyard.cam.ac.uk / http://www.kettlesyard.co.uk/

«Actions: The image of the world can be different», in artlyst.com, 10 février 2018

CNN style



What does music look like?

Jeremy Deller is a rare artist whose work has won him fans well outside of the micro-culture of the fine art world. Large scale event-pieces such as "The Battle of Orgreave" – a 2001 reenactment of the violent 1984 clash between police and miners in the North of England – and his recent tribute to the fallen soldiers of the Somme have gained him a kind of populist appreciation not usually reserved for Turner Prize winners.

His interests in acid house music, mine workers, brass bands and Peter Stringfellow have gained him a certain cult status.

Deller's career-long fascination with the niches of British culture and music has led to a reputation as a sort of unofficial artist of the acid house movement – a tag he's reluctant to indulge in too much.

"Well, I feel a bit of a fraud," he explains from his London studio. "I didn't really partake in that early acid house moment and never really pretended I did, but I made work about it. I'm interested in it as a moment, a social one as well as a musical one. I was interested in what it meant."

His latest project has seen him back on familiar ground: heading up a series of talks at London's Paul Mellon Centre, entitled "The Look Of Music."



Beyoncé, The Formation World Tour, 2016. Stage design by Es Devlin.

The talks will examine the relationship between the sounds of popular music and the aesthetic and images they produce. Those who have already spoken in the series include acclaimed set designer Es Devlin and writer Jon Savage whose book "England's Dreaming" is considered to be the quintessential text on punk culture by many, and next week sees the final installment, featuring Art-Pop icons The Pet Shop Boys.

The premise of these lectures will be the question 'What does music look like?' — but how close does Deller think he and his collaborators will get to actually answering that?

"Oh, we won't get close at all", he replies with a typical lack of self-seriousness. "It's just a tagline, really."

However, there is plenty of weighty discussion to be had about the relationship between pop music and art, using case studies of musicians who seem to best explore this relationship, such as the aforementioned The Pet Shop Boys and American rock icon Iggy Pop, the focus of Jon Savage's lecture.



Iggy Pop at the Grande Ballroom, 1968.

In The Pet Shop Boys, it appears that Deller has found the perfect act to examine the intersection between music and art through. "They're great connoisseurs of pop music," he says. "They're a little bit older than me but they've had a similar experience with music being the dominant culture. They take a lot of care in a way they present themselves. In a way, they are perfect."

A band fond of large-scale playfulness, yet imbued with a very British sensibility. Could they be the closest thing to him in the music world? "I never really thought of it like that," he muses. "But I'll happily accept it. I like them a lot."

With regards to Iggy Pop, Deller and Savage's interest in his work is less about aesthetic and more about the performance and constancy of his being. "I think he's been doing a performance piece all his life," says Deller. "He's a musician, a front man, but he approaches it in a very specific way. He has a very consistent look, and he quite consciously lets that age over the years, remaining topless even though his body changes. The longer it goes on, the more of a work of art it becomes."



Deller bounces on his artwork "Sacrilege" at the Glasgow International Festival of Visual Arts in 2012. Credit: Jeff J Mitchell/Getty Images Europe/Getty Images

The boundary between music and art is an interesting one to explore with Deller. But only up to a point. "I'm not a musician, but I work with music and musicians, so it's part of the work. I'd never call myself a musician, I just don't have the talent."

Is there a point when a musician becomes an artist, or do we separate the worlds of art and music too much? "They're all artists anyway, I think. I don't think they should strive to be artists -- that's where it goes wrong. They should just keep doing what they're good at, and then eventually it becomes artwork or a body of work. It's when it becomes self-conscious that there's a problem. Pop music is an art form and they are practitioners of it."

What does he think his own art would sound like, then?

"Eclectic, but listenable," he laughs.

For more information about "The Look of Music" click here.

Clive Martin, «What does music look like?», in CNN edition, 24 janvier 2018

WHATSONSTAGE

THEATRE NEWS

Graeae piece to feature in 14-18 NOW WWI centenary

The line up for the latest 14-18 NOW centenary line up has been announced



Fly by Night at Duke Riley
© Tod Seelie

Graeae Theatre Company is to create and stage a new piece as part of the 14-18 NOW WWI centenary art commissions.

The show, *This Is Not for You* is a new show written by Mike Kenny and directed by Jenny Sealey. It pays tribute to Britain's wounded war veterans and will be a large-scale outdoor work performed by Blesma, the Limbless Veterans. The company has trained with Graeae in aerial performance and will be joined by professional performers and a local choir. The piece opens as part of Greenwich and Docklands International Festival in July.

Elsewhere in the line-up, Australia's Brink Productions brings its staging of Alice Oswald's poem *Memorial* to the Barbican Centre between 27 and 30 September. The poem is inspired by *The Iliad* and focuses on the fates of the soldiers within it. The piece is directed by Chris Drummond with movement from Circa's Yaron Lifschitz. A choral army of 215 people - one for every soldier in Oswald's work - will appear on stage.

South African theatre company Isango Ensemble will stage *SS Mendi: Dancing the Death Drill* at Nuffield Southampton from 29 June to 14 July. Celebrating the role of carrier pigeons in the first world war is *Fly By Night* by Duke Riley, which is a performance at dusk where he conducts a flock of pigeons flying with an LED light.

Marc Rees' immersive piece *Nawr Yr Arwr/Now The Hero* will run as part of Swansea Internatonal Festival and takes audience members on a journey through three intertwining narratives of war.

WildWorks returns to Cornwall's Lost Gardens of Heligan with site specific work *100: UnEarth* from 3 to 22 July. *The 306: Dusk* is the concluding part of Oliver Emanuel and Gareth Williams' WWI trilogy and will be directed by Wils Wilson. It opens in the newly restored Perth Theatre on 12 October. Poets Selina Thompson and Debris Stevenson will stage work in Bristol and at the Royal Court as part of *Represent* commissions.

The commissions also include works from Danny Boyle, Akram Khan, Artichoke and a new statue of Millicent Fawcett by Gillian Wearing in Parliament Square.

14-18 NOW is a programme of arts experiences which mark the anniversary of the First World War. In 2016 Jeremy Deller's *We're Here Because We're Here* had volunteers dressed as soldiers and unexpectedly appeared across the UK to commemorate the 100th anniversary of the Battle of the Somme.

Daisy Bowie-Sell, «Graeae piece to feature in 14-18 NOW WWI centenary», in whatsonstage.com, 22 janvier 2018

Prague Daily Monitor

Prague exhibition presents American, European videoart

ČTK | 19 JANUARY 2018

Prague, Jan 18 (CTK) - An exhibition of American and European videoart, politically and socially engaged documentary films and music video clips opened in Prague's Galerie Rudolfinum under the title of Domestic Arenas on Thursday.

The authors of six art works, in spite of their seemingly entertaining musical form, respond to particular social and demographic problems mainly of the American society.

According to the exhibition's curator Petr Nedoma, it also opens a new way for the gallery by shifting the limits of the possibilities for working with its space.

"An intellectual exhibition addresses the functioning of the global society," Nedoma characterised the exhibition made of thematic videos, which counterpoise pop video production.

The works use a range of forms from a six-hour long stream of music (Stan Douglas) to escalated and dynamic social analyses of socially excluded groups in themes of street dance contests (Jeremy Deller and Cecilia Bengolea) and very emotionally charged scenes of encounters between ethnically different worlds in the streets of Los Angeles (Kahlil Joseph).

In his film installation, Joseph poses the question of what it means to be part of the complex and complicated black community. Joseph took inspiration for it from U.S. rapper Kendrick Lamar's 2012 album good kid, m.A.A.d city making use of home videos filmed by the singer's uncle in 1992.

Berlin-based Omer Fast's film stories are told in a completely different way. His video entitled Continuity shows a middle class married couple experiencing their son's return from Afghanistan.

In an installation named Stateless, Shimon Attie deals with the themes of migrants' anxieties, their issues of identity and the problems caused by political conflicts.

British filmmaker of Ghanian descent John Akomfrah, on the other hand, returns to the 16th century, setting his formal series referring to the beginnings of slavery in it.

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«Prague exhibition presents American, European videoart», in praguemonitor.com, 19 janvier 2018

Time Out

From Life review



Life, oh, life: not just the greatest song of the twentieth century, but one of the elemental building blocks of art education. For centuries, life-drawing was taught in art schools across Europe as an essential step in the huge leap towards becoming a great artist. Life classes have fallen out of fashion over recent decades, but artists still use real life as a source.

This show kicks off with old paintings and etchings of eighteenth-century life-drawing classes: studious pupils in wigs obsessing over the details of nude male models. There's an amazing little wisp of a Lucian Freud painting here too, a shimmering, hovering torso on barely touched canvas.

Then you're plunged into a whole room of works from Jeremy Deller's 'Iggy Pop Life Class' project, which is exactly what it sounds like: drawings by amateur artists who got the privilege of depicting punk rock's most iconic body in the flesh. Some are precise, some a mess, some overdone, others just right – Iggy's flesh sags, his bits dangle, and throughout he remains uniquely and iconically him. It's a neat, clever exercise in pure, unfiltered form.

But then the show sort of falls apart. There are some good works, like the handful of gorgeous Chantal Joffe nude self-portraits, Ellen Altfest's hairy arse, and a couple of excellent Jenny Saville works (the study of her fresh-out-of-the-womb newborn baby, screaming with sharpened teeth, is enough to put you off bonking for life). But there are also some new but dull Yinka Shonibare sculptures, an inevitable Antony Gormley and some Gillian Wearing and Humphrey Ocean works that feel barely related to the theme. Why these artists? Why these works? Why in this order? They're trying to make the show feel like a 'project', but it just feels like a rushed mess. It ends up too convoluted, too haphazard.

The virtual reality works downstairs are brutally pointless too. Why would you need to see a Shonibare sculpture in VR when you've literally just seen it in R?

There are some really great works here, but you wish they'd just take it all down and start again; give the project the time, love and space it deserves. Then they'd have something excellent. Instead, it just ends up feeling a little lifeless.

@eddyfrankel

BY: EDDY FRANKEL

Eddy Frankel, «From Life review», in timeout.com, 7 décembre 2017

FINANCIAL TIMES

Cambridge university's Kettle's Yard gallery to reopen in 2018

Works by Deller, de Wall and Murillo will be on display



Four 19th century cottages will be at the heart of the gallery space © Kettle's Yard

Works by Jeremy Deller, Edmund de Waal, Oscar Murillo, Cornelia Parker and Richard Long will be among those on display when Kettle's Yard, Cambridge university's revamped modern art gallery, reopens next year.

Jamie Fobert Architects, which was responsible for the recent expansion of Tate St Ives, is creating new display rooms and other areas at the unconventional gallery space with four 19th-century cottages at its centre. The new building will reopen in February, after a two-year renovation.

Kettle's Yard was created in the late 1950s by Jim Ede, a curator at the Tate Gallery during the 1920s who became a friend to many prominent artists of the time, including Ben and Winifred Nicholson, Alfred Wallis, Christopher Wood, Joan Miró, Henri Gaudier-Brzeska, Constantin Brancusi, Henry Moore and Barbara Hepworth.

He bought the rundown cottages in Cambridge and turned them into a home, before modelling them as galleries for his extensive art collection and flinging open the doors to visitors. Students were invited in every weekday afternoon during the Cambridge university term and guided round by Ede himself — "unhampered", as he put it, "by the greater austerity of the museum or public art gallery."

Ede would even lend paintings and drawings from the collection to students to place on the walls of their accommodations for a modest fee. The scheme continues to this day.

Ede donated the buildings and their contents to Cambridge university in 1966 before retiring to Edinburgh. He died in 1990 at the age of 94.

The New Kettle's Yard received £3.7m in funding from Arts Council England and £2.3m from the Heritage Lottery Fund, as well as donations from institutional and private donors.



The interior of Kettle's Yard showing some of the artworks © Kettle's Yard

New commissions and works not seen before at Kettle's Yard will feature in "Actions. The image of the world can be different", the first exhibition after its reopening. The show will be inspired by a letter written to Ede by the artist Naum Gabo.

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James Pickford «Cambridge university's Kettle's Yard gallery to reopen in 2018», in Finalcial Times, 22 novembre 2017

THE ART NEWSPAPER

Moving art: Martin Luther King's words echo around Newcastle

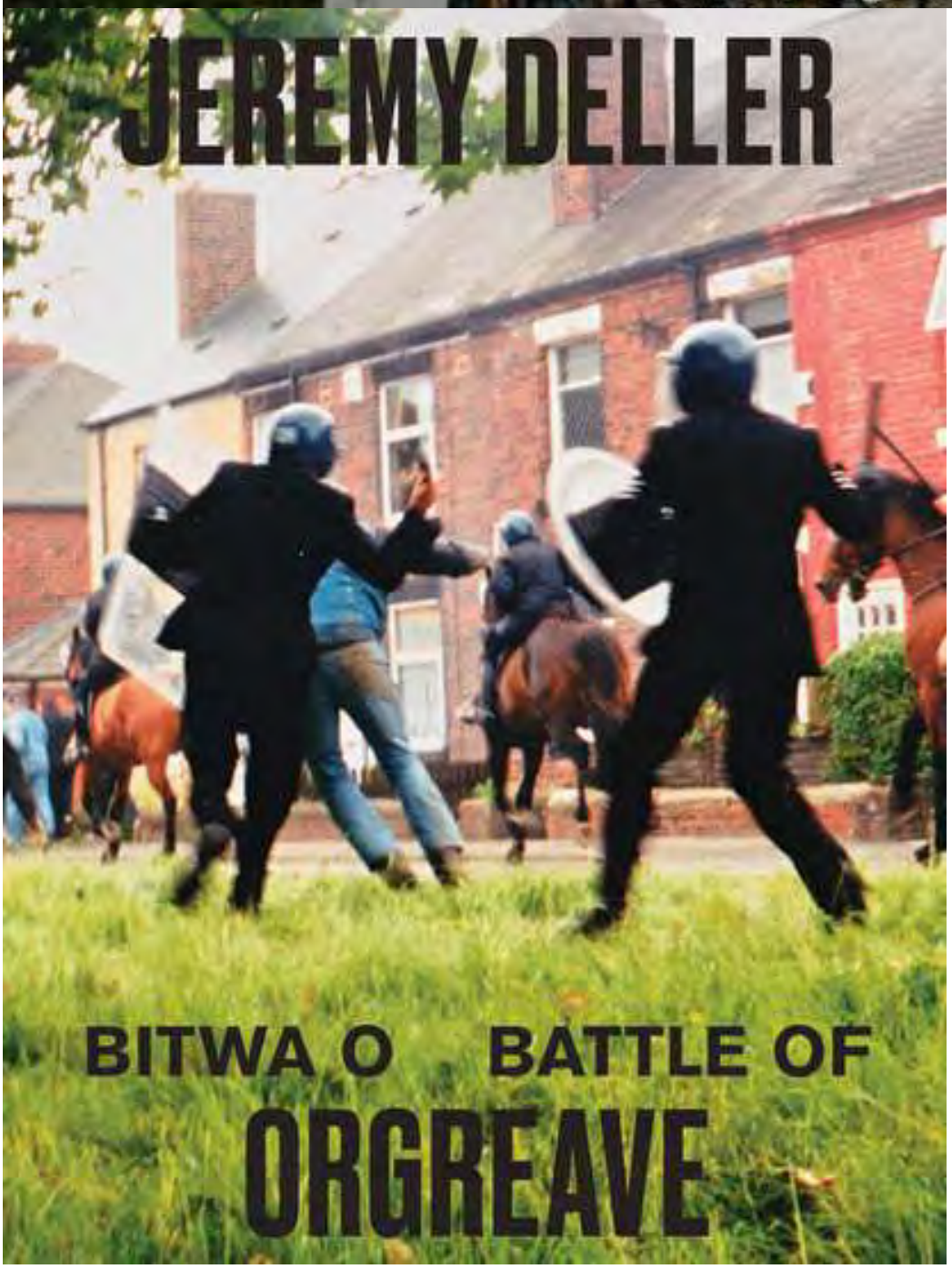


Yuri recorded passages from Martin Luther King's speech for the Metro network in Newcastle © courtesy Wunderbar

Jeremy Deller knows how to stir emotions. Last year, his poignant public art project We're Here Because We're Here, evoking the centenary last year of the bloody Battle of the Somme, made grown men and women weep in the streets. Now Deller has realised another significant public art piece, involving the residents of Newcastle upon Tyne. Earlier this week, the citizens recited out loud parts of a speech made by Martin Luther King in November 1967 when he received an honorary degree from Newcastle University, touching on ever-relevant issues such as racism, poverty and war. "Participants stepped out of their usual role for moments to recite before handing out cards acknowledging the speech context to listeners," says a project statement from Wunderbar, the culture organisation behind the initiative. Yoga teachers, bakers, barbers and food bank took part, bringing King's spirit to the city. IT project manager Amanda Hepburn delivered her eulogy in the city library. "There was a lady with a pram who hustled away, frightened that I was some loony in the library. But I think when they understand what it's all about, and what it means to Newcastle, they'll understand what a special event this is," she told the BBC.

«Moving art: Martin Luther King's words echo around Newcastle», in The Art Newspaper, 15 novembre 2017


in your pocket
25 years
Gdansk
Battle of Orgreave - Jeremy Deller


JEREMY DELLER
BITWA O BATTLE OF
ORGREAVE



Jeremy Deller's "Battle of Orgreave"

Orgreave is infamous for being one of the lowest points in the turmoil of the 1980s in Britain. Workers of a coking plant took to the streets to protest announced closures and huge job losses. It's estimated that approximately 5,000 workers faced over 8,000 police, including mounted officers in clashes which turned into running battles through the streets of the South Yorkshire town. The exhibition's appearance in Gdansk aims to highlight a number of points, not least the brutal way the British Prime Minister Margaret Thatcher put down striking workers in her own country while she was at the same time lauding the trade unionist protestors of the Gdansk-based Solidarity movement. You've got until the end of the year to catch it.

Date

Open 11:00 - 19:00, Tue, Wed 11:00 - 17:00. Closed Mon.

Nov 10 2017 - Dec 30 2017

Venue

The Gdańsk City Gallery 2

ul. Powroźnicza 13/15, 16/17;

Gdańsk

«Jeremy Deller's «Battle of Orgreave»», in In Your Pocket, 10 novembre 2017

Miranda July in conversation with Jeremy Deller



On 31 August 2017, an unexpected retail experience appeared on the third floor of Selfridges in London. Miranda July's Interfaith Charity Shop, open until 22 October 2017, was run and staffed jointly by four religious charities invited by July: Islamic Relief, Jewish charity Norwood, London Buddhist Centre and Spitalfields Crypt Trust. All proceeds from sales in the shop went to charity. Here artist Jeremy Deller speaks with Miranda July at Prince Charles Cinema, London, 19 October 2017 about how this project came about. For more information: artangel.org.uk/project/interfaith-charity-shop/

Director and Editor: Jared Schiller
Camera: Cressida Kocienski and Erin Hopkins

HUFFPOST

LES BLOGS

Une FIAC 2017 festive, entre décoration et spéculation

Arpenter les allées fleuries du Jardin des Tuileries parsemé de sculptures procure un plaisir certain.

21/10/2017 01:02 CEST | Actualisé 21/10/2017 07:00 CEST



Alexia Guggémos
Critique d'art, directrice de l'Observatoire du Web social dans l'art contemporain



GILLES BARBIER - PAR ALEXIA GUGGÉMOS

Monsieur Dé = Jardin des Tuileries, FIAC 2017

Festive, et sportive... la 44e édition de la FIAC, rendez-vous international des amateurs d'art moderne et contemporain, se tient au Grand Palais et ses alentours aux Tuileries à Paris. Jusqu'au dimanche 22 octobre. Chaussez vos baskets!

Arpenter les allées fleuries du Jardin des Tuileries parsemé de sculptures procure un plaisir certain. On se trouve nez à nez avec les cursons en bronze d'Erik Dietman (1937-2002) ou les animaux-chimères de Stefan Rink (né en 1973). Outre cette drôle de ménagerie, un immense dé rouge incliné sur une pierre est posé sur la pelouse interdite au public. "C'est un dé 'cassé'. On ne sait pas s'il faut rejouer. Un état suspendu ...", explique l'artiste, Gilles Barbier (né en 1965).

La partie continue sur scène, dans différents lieux parisiens, où l'on peut assister à une vingtaine de performances mêlant sons et images, comme dans le spectacle de l'Américain Robert Whitman (samedi 20h30) au Louvre ou la pièce performative du Français Christian Rizzo (dimanche 18h30 et 20h30 où un motard casqué à l'allure de mouche attend les visiteurs pour un dialogue étonnant au Centre Pompidou. Le spectacle est permanent avenue Winston Churchill au Cinéphémère dont la programmation est assurée par la Fondation d'entreprise Ricard. Au programme: les films de Chantal Akerman, Jeremy Deller ou Charlemagne Palestine.

Sous la grande nef du Grand Palais, 173 galeries. Ça brille pas mal, de la poignée dorée de l'Américain Lewin Stein à l'étage sur le stand de la galerie Essew Street de New York, à *L'homme qui mesure les nuages*, taille réelle, en bronze, du Belge Jan Fabre, exposée à la galerie Templon. A l'entrée, une sculpture torche de cinq mètres de haut, 300 kg, est recouverte de feuilles d'or. C'est *Flame of Desire*, l'œuvre du Japonais Takashi Murakami chez Emmanuel Perrotin. Les ombres se dessinent sur le mur et se superposent donnant de l'épaisseur à cette évocation enflammée...

Et, les prix vont flamber! On retrouve notamment un Jean-Michel Basquiat de 1982, galerie new yorkaise Van de Weghe Fine Art. Sur le panneau de bois, une main jaune pointant vers le sol, une plongée en direction des racines. Retour aux sources. Les marchands le savent: c'est un bon investissement pour les (très) riches collectionneurs. La cote de l'artiste new-yorkais, mort à 27 ans en a fait un bond de + 1600%, depuis 2000 selon les analyses ArtPrice. Un record. Inaccessible pour la plupart d'entre nous.

Mon coup de coeur? Les dessins de la Canadienne Larissa Fassler (née en 1975), instants de flux, l'art, la vie, présentée galerie Jérôme Poggi, en dialogue avec les maquettes de l'architecte américain Yona Friedman, 94 ans, le doyen de la FIAC cette année.

Alexia Guggémos, « Une FIAC 2017 festive, entre décoration et spéculation », in huffingtonpost.fr, 21 octobre 2017

frieze



TALKS

Listen: Alt-Monuments

Jeremy Deller, Antony Gormley and Adam Pendleton ask how should we commemorate history in public?

0:06:46

Jeremy Deller (artist, UK), **Antony Gormley** (artist, UK) and **Adam Pendleton** (artist, USA)

Chaired by: **Ralph Rugoff** (Director, Hayward Gallery, London)

As societies – and art institutions – increasingly debate how to commemorate history in public places, what kind of alternative monuments might make most sense for this moment, and what are we to do with all those existing statues honouring morally reprehensible figures from our past?

INTERVIEW, Ralph Rugoff « Talks Listen: Alt-Monuments : Jeremy Deller, Antony Gormley and Adam Pendleton ask how should we commenorate history in public? », frieze.com, 6 octobre 2017

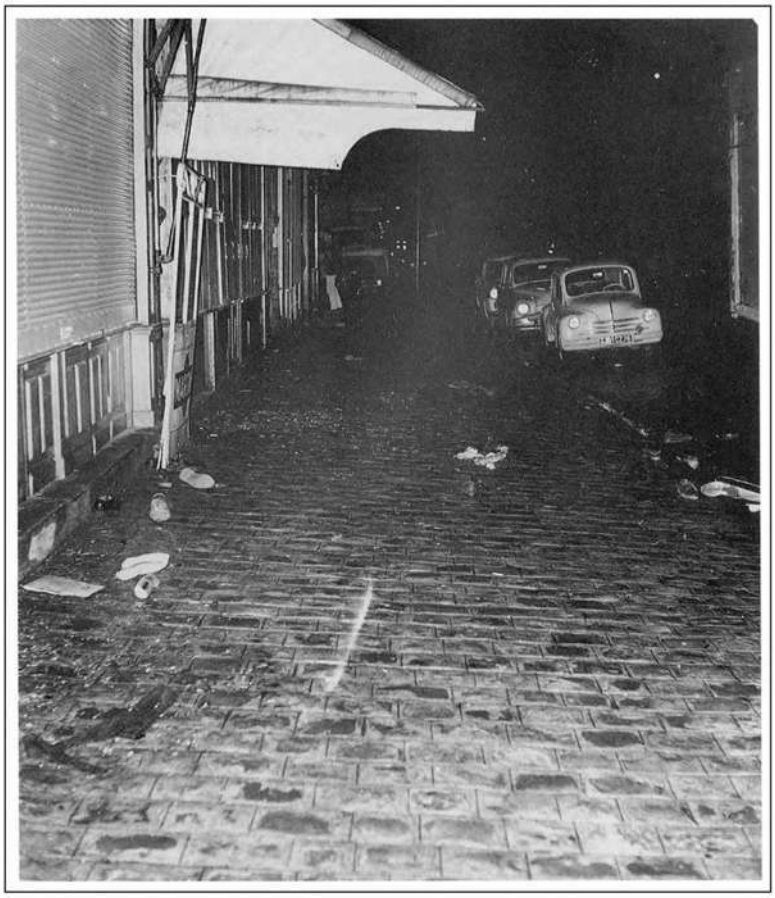


Le collectif au cœur de la Nuit blanche 2017

Sous le commissariat de Charlotte Laubard, Paris s'apprête à faire samedi 7 octobre sa Nuit blanche. Une édition placée sous le signe du collectif._*Par Philippe Régnier*

Samedi, Paris fera sa Nuit blanche. Cet événement ultra-populaire réunit chaque année près d'un million de personnes qui parcourent la capitale à la découverte d'œuvres que des artistes ont souvent conçues spécialement pour l'événement. Lancé en 2002, ce rendez-vous fête cette année son quinzième anniversaire, avec un site Internet dédié. Au gré de ses éditions, la Nuit blanche a été placée sous la direction de la fine fleur des commissaires d'exposition français : Jean Blaise en 2002 et 2005 ; Ami Barak, Pierre Bongiovanni, Robert Fleck, Camille Morineau, Suzanne Pagé et Gérard Paquet en 2003 ; Ami Barak, Hou Hanru et Nicolas Frize en 2004 ; Nicolas Bourriaud et Jérôme Sans en 2006 ; Jérôme Delormas et Jean-Marie Songy en 2007 ; Ronald Chammah et Hervé Chandès en 2008 ; Alexia Fabre et Frank Lamy en 2009 et 2011 ; Martin Bethenod en 2010 ; Laurent Le Bon en 2012 ; Chiara Parisi et Julie Pellegrin en 2013 ; José-Manuel Gonçalvès en 2014 et 2015 ;

CET ÉVÉNEMENT ULTRA-POPULAIRE RÉUNIT CHAQUE ANNÉE PRÈS D'UN MILLION DE PERSONNES



Rue déserte, nuit du 17 octobre 1961. © Dalmas, Sipa (illustration pour Jeanne Gillard et Nicolas Rivet).

/...

LE COLLECTIF AU CŒUR DE LA NUIT BLANCHE 2017

SUITE DE LA PAGE 07 et Jean de Loisy en 2016. Au total, ce sont aussi plus de 3 000 artistes qui ont été conviés à l'événement.

Cette année, le programme a été concocté par Charlotte Laubard, ancienne directrice du CAPC musée d'art contemporain de Bordeaux, qui enseigne aujourd'hui à la Haute École d'art et de design de Genève (HEAD). Elle a aussi cofondé la société suisse des Nouveaux commanditaires sous l'égide de la Fondation de France. La commissaire a imaginé un parcours qui se déploie dans deux quartiers : le centre de Paris, sur la rive droite, autour des Halles ; et le nord de la ville, de la gare de l'Est jusqu'au boulevard des Maréchaux. D'un point de vue artistique, cette édition innove en ce sens qu'elle fait la part belle aux collectifs. Performances et vidéos seront donc à l'honneur. Ainsi, PEROU propose de recenser les gestes d'hospitalité qui s'expriment chaque jour, sur la place Baudoyer, dans le 4e arrondissement de Paris. Sous la Canopée du Forum des Halles, le chorégraphe Olivier Dubois invite 300 danseurs amateurs et 150 jeunes instrumentistes des Conservatoires de Paris à revisiter des scènes de cinéma mythiques accompagnées de leur bande-son. Rue de l'Évangile, dans le 18e arrondissement, Jeanne Gillard et Nicolas Rivet interrogent de leur côté les mécanismes de construction de la mémoire collective. Le parcours intègre aussi des œuvres de John M Armleder installées dans la chapelle du Souvenir de la Charcuterie française de l'église Saint-Eustache dans le cadre du programme des nouveaux commanditaires de la Fondation de France, ou des pièces vidéos proposées par la Collection Pinault-Paris, une de Jeremy Deller et deux autres de Lutz Bacher et Anri Sala. Enfin, ceux qui ont le cœur à la fête iront jusqu'au Centquatre où un bal pop sera proposé toute la nuit.

LA COMMISSAIRE A IMAGINÉ UN PARCOURS QUI SE DÉPLOIE DANS DEUX QUARTIERS : LE CENTRE DE PARIS ET LE NORD DE LA VILLE

www.nuitblanche.paris

https://www.paris.fr/nuitblanche15ans



Jeremy Deller, *English Magic*, 2013. Courtesy de l'artiste et Collection Pinault.

Philippe Régnier, « Le collectif au cœur de la Nuit blanche 2017 », Le Quotidien de l'Art, vendredi 6 octobre 2017

BeauxArts



1. Un, deux, trois… ne partez pas !

Le meilleur moyen de rater sa Nuit Blanche est d'y aller trop tôt. Profitez donc de ses horaires farfelus (de 19 heures à 7 heures du matin) et rappelez-vous que ce n'est pas une nocturne, mais bel et bien une nuit tout entière qui s'offre à vous. C'est donc vers minuit que l'on vous conseillera de commencer par le parcours nord du programme, plus dispersé, et de consacrer les premières heures du jour au très concentré parcours centre. Première étape : regarder la carte et se diriger vers la toute nouvelle gare Rosa-Parks. Les artistes Jeremy Deller et Cecilia Bengolea y suivent en vidéo une jeune Japonaise qui part en Jamaïque pour exaucer son vœu le plus cher, devenir danseuse de *dancehall*. Danse, rencontres et vidéo : vous voilà au cœur du sujet !

→ **Bom Bom's Dream**

Jeremy Deller et Cecilia Bengolea

Gare Rosa-Parks, 12 rue Gaston Tessier, 75019 Paris

de 19 heures à 7 heures

Carte du parcours nord



Jeremy Deller et Cecilia Bengolea, *Bom Bom's Dream*, 2016

2. Faire l'expérience de l'autre dans le 18e arrondissement

Un chouïa plus loin, le terrain de sport Tristan-Tzara échappe au brouhaha de la nuit parisienne : une vidéo de Pauline Boudry et Renate Lorenz y questionne la force du silence comme forme d'engagement – jusqu'au chant final de résistance de la musicienne Aérea Negrot, loin des micros tendus… On frissonne. Politique, le projet nous introduit à celui du gymnase voisin, où Benjamin Efrati et le collectif Miracle inventent une start-up qui propose aux participants de devenir un autre, pour ainsi changer de point de vue (et adopter par exemple celui d'une plante verte). Amusant !

→ Silent

Pauline Boudry et Renate Lorenz, Aérea Negrot

Terrain de sport et gymnase Tristan-Tzara, 11 rue Tchaïkovski, 75018 Paris
de 19 heures à 7 heures

La Bible du xénoxénisme

Benjamin Efrati et le collectif Miracle

Terrain de sport et gymnase Tristan-Tzara, 11 rue Tchaïkovski, 75018 Paris
de 19 heures à 7 heures

FLY
ING
LEAPS

THE BRILLIANT 'AWKWARD' ARTIST WHO HAD THE ANTIDOTE TO 'STRONG AND STABLE' ELECTION SLOGANS



Sacrilege (2012)

Jeremy Deller

STONEHENGE

As Jeremy Deller was being shown round Stonehenge its custodians were unaware his intention was to make a 'bouncy castle' replica of the late Neolithic monument. When official backs were turned PVC swatches were surreptitiously held up against the sandstone sarsens and bluer igneous rock in an attempt to arrive at satisfactory colour matches. The original subterfuge being well worth it when you saw what tumbling joy *Sacrilege* (2012) bought to huge numbers of people as it toured the country.

A significant strain of Deller's extensive body of work revisits the monumental, the mythological and regenerates it so presumed fixities in material and symbolic terms might be questioned. Maybe, as well as the performance of solemn rites, there *was* fun to had on that plain in prehistoric Wiltshire. If not bouncing then at least a great game of hide-n-seek. Deller brings back to life, restores to the public realm a site that seemingly in recent years has been ever more commodified, sold back to the public in aspic, on terms dictated by tourism and profit.



The Battle of Orgreave (2001)

BATTLE

But it's not just the distant past that the artist has drawn on for inspiration. A work for which the 2004 Turner Prize winner first became more widely known is *The Battle of Orgreave* (2001). This involved a re-enactment of the bitter 1984 conflict between police and striking miners: a violent culmination of a decades' long ideological battle between successive governments and the British trades union movement.

It was in his late teens that Deller first saw news footage of the brutal events of June 18th 1984 and remembered thinking 'There's something seriously wrong with this country if this is what we have to do to people.'

Nearly a 1000 folk took part in Deller's reenactment. And the work is as much about the participants – some were miners or related to miners present at the original fracas – as it is a prompt to considering what happened subsequently. A coming together of people who'd lived through recent history yes but hardly cathartic, more like (ironically) a police reconstruction of events relevant to a serious crime.

Deller challenges buried histories, brings unresolved issues to light, this is no exercise in healing but rather confronting something unresolved, bringing it back into discussion. Reminding us of the trauma of individuals, families and communities affected. 'There's no way you can recreate a 20,000 person riot but you can resurrect a version of it,' explained the artist. It opened up wounds that have been sunk by subsequent shifts in ideology. But there's also humour, a comedic absurdity as well as the very serious intent to challenge establishment cant.

In Mike Figgis' film about Deller's reenactment Tony Benn revealed how the BBC has always been a tool of the state. Journalists' footage of the battle near Orgreave coking plant showed that miners threw rocks only after a police 'cavalry' charge. When it was aired on television events had been edited, turned around to suggest it was miners who struck first. The BBC later claimed that the re-constructed truth (a lie) was an inadvertent mistake. Something not dissimilar appears to be happening with some of the current election campaign coverage.

So much contemporary, socially engaged art wants 'the world to be a better place' but Deller is neither confident in nor satisfied by such a pat answers. While emphatically oppositional the artist is never didactic, thereby avoiding the straitjacket of some politically inclined artworks. Instead, through what's been termed his 'curation of the improbable' Deller opens up and encourages debate, invites multiple viewpoints.

Admittedly the artist's practice sees him introducing what by his own admission are sometimes quite blunt instruments into the public domain. Deller wants to rile people, get them angry, to challenge how things stand and through a bringing together of disparate points of view and the people who hold them have a tangible social impact. The artists' role in society is s/he's 'always a bit of a troublemaker. They fight with ideas and imagery [...] of course there's artists who make beautiful things and that's fine but that's not where my focus is.'



It Is What It Is (2009)

5TH MARCH 2007

Take Deller's 'It Is What It Is' (2009) – labeled Baghdad, 5th March 2007 – in physical terms the work consists of the rusted, mangled remains of a vehicle caught up in a car bomb blast that decimated an Iraqi street book market.

It's a formidable object, symbolising the vulnerability of the human body and a memorial to the dozens of people killed on that fateful 'everyday' in a war torn city: a sobering reminder of the impact of modern war on civilians.

Aesthetically, materially it is gruesome and fascinating. Some artists might be satisfied just to have come by this found object plucked from the morass of a very messy conflict. Its power as an index of violence is plangent. But Deller is never content with making a visual blast. He took the artifact on tour. There are artists who make 'trophy objects' and others who create experiences.

The potential for conflict while travelling across the U.S. with such a potent wreck was glaring. Making art in this way you really have little or no control over the weather, how people will react, on the road it could've become a farce, it could have turned nasty in a country that is much more overtly militaristic and gun loving. It was an exciting if somewhat dangerous way to proceed – Having the courage to 'risk' meaningful, honest, open relations with 'ordinary' people as well as specialists was something Deller learnt early on with *Acid Brass* (1997) and the positive outcome of which was something of a jumping-off point for subsequent endeavours – if you are clear and straight with people much of the time they will respond positively in kind.

Deller discerns a difference between art and activism. The Baghdad car wasn't an anti-war protest, again rather it was an attempt to provoke much wider considerations and reflection. If the car had only been shown in an art gallery then it would have lost some of its testimonial aspect and become an object appreciated for its formal qualities: its shape, colour, texture…

The artist doesn't hold much truck with that reading. Deller's said that after towing the work across America – together with an Iraqi and US soldier – again it was the prompting of numerous discussions amidst potentially risky encounters, reactions, that proved to be the salient meaning or value of the work. And now its permanent exhibition at the Imperial War Museum avoids it being bracketed out as an art object rather than a document of conflict.



We're Here Because We're Here (2016)

IN MEMORIAM

More recently Deller's *We're Here Because We're Here* (2016) saw soldiers appear in mundane situations – transport hubs, shopping malls, Ikea – dressed in WW1 uniform across the UK to mark the centenary of The Battle of the Somme. These apparitions of the dead engaged with but didn't talk to 21st century passersby. If any member of the public appeared to show an interest they were simply handed a card bearing a real WWI combatant's name, their role and age at death. Seeing the 'dead' walk the streets (a phenomena understandably reported by loved ones as really happening after the war) caused a gamut of emotion in 2016 from bemusement to tears.

Deller likes to take his art somewhere awkward, not awkward for awkward's sake, but somewhere that's tough and unsentimental, an imaginary of various troubling situations that can be so easily papered over by subsequent events.

That the artist's 'toolkit' of media and approaches to work can make people cry, laugh and be genuinely afraid is pertinent because there are so many reasons to be affected by what's going on at local, national and international levels today.

Our consciences should, must be pricked at times. We deserve much more than the oftentimes patronisingly simple, binary choices on offer. We deserve better than politicians stabbing each other in the back, lying to us. Deller's work refutes the carping sophistry of silver tongued corrupt individuals and power blocs who sacrifice ethical social concern for the sake of their careers and vested interests of which they are often the direct beneficiaries.



Strong and Stable My Arse

(2017)

FLYINGLEAPS

A current work by Deller is a plain and simple street intervention. Appearing on hoardings around the country: a black and white poster bearing the words 'Strong and stable my arse.'

'Strong and stable' is a stock phrase, of course, and has become gratingly all the more so since Theresa May's flip flop snap election. Deller's unfussy black lettering on a white ground is a design knowingly spartan. That is 'showing or characterized by austerity or a lack of comfort or luxury.' Sounds familiar. Together with its somewhat melancholy 'black bordered tell of grief', as Dickens had it, the work resonates with the 'just about managing' state of the nation.

Because so many aren't managing, not without charity and as Mary Wollstonecraft noted 'It's justice not charity that is wanting in this world.' And Deller's pièce de résistance maybe somewhat base but at the same time it's pure gold. That terse, defiant and disapproving 'my arse' appended to May's glib attempt at verbal con trick.

'Grapefruit my arse' 'Bono my arse' 'Feng Shui my arse'. 'Strong and stable my arse.' Where's Ricky Tomlinson as Jim Royle? We need him voicing Deller's phrase twenty-four seven, to counter what is so often the mainstream media's biased, rank and insidious reporting.

Adrian Burnham

Adrian Burnham, « The brilliant 'awkward' artist who had the antidote to 'strong and stable' election slogans », flyingleaps.co.uk, 26 septembre 2017

morris hargreaves mcintyre

Engaging 30 million people with heritage in a single day: We're here because we're here

How do you evaluate something that has never been done before? This was the challenge that 14-18 NOW posed with 'We're here because we're here', a modern memorial performed throughout the UK on 1 July 2016 to commemorate the centenary of the Battle of the Somme.



A ground-breaking project

'We're here because we're here' was commissioned by 14-18 NOW as part of their five-year programme of extraordinary arts experiences connecting people with the First World War.

Conceived by Turner Prize-winning artist Jeremy Deller, the project was delivered through a unique cross-sector collaboration involving 14-18 NOW and 26 national and regional theatres across the UK.

Planned in total secrecy, 1400 voluntary participants dressed in First World War uniform appeared unexpectedly in locations across the UK; these 'ghost soldiers' were seen in train stations, shopping centres, mountains and industrial estates. A profound response saw 63% of the UK population aware of the project, two million people experience it live and 28 million via the media.



How to capture total impact?

To capture the total impact of the project, MHM worked with 14-18 NOW to develop an **evaluation framework** that would encompass the experiences of the audiences, volunteers, theatres and artists. Through a programme of in-depth interviews, video diaries, workshops, voxpops and surveys we achieved a rich 360-degree view of the 'event' and all those who were involved.

'I felt quite emotional when I first saw them this morning, and when I realised what it was about, I was holding back tears for a while, and I was just really sombre for a good hour or so.'

- Vox Pop respondent

The immediacy of the audience experience

On 1 July 2016, we stationed interviewers up and down the UK to carry out vox pop interviews with members of the public who encountered the ghost soldiers. Interviewers approached people who they saw had stopped to watch and engage with the performance and who were starting to leave. This allowed us to capture the immediacy of the audience experience without interfering with it.



Afterwards, a question was sent to a panel of people representative of the UK population to gauge their experiences. We also carried out social media analysis to quantify digital reach and capture the digital experience.

We discovered the audience was mesmerised and deeply moved by the experience. Being confronted by living, breathing young men in everyday places impacted on the audience in ways that statistics never could and helped remind them of the reality of what each life lost on the first day of the Battle of the Somme really meant.

The project moved audiences who had never engaged with the Battle of the Somme before and changed perceptions of commemoration and memorials. People were stopped in their tracks, some moved to tears and 330 million impressions of the event were made on social media.

> **'It's the way they make eye contact with you ... it really hammers home that you're remembering real people.'**
>
> **- Vox Pop respondent**

The personal journeys of the volunteers

Participating in 'We're here because we're here' was a profound experience for many of the volunteers. They represented a range of ages and backgrounds, including students, civil servants, sales assistants, aspiring actors and firefighters. Beginning months before the performance date, they attended weekly rehearsals and were given the identity of a real soldier who died in the Somme. On 1 July, they rose, donned their period uniforms and became someone who had died 100 years ago.



Anticipating that volunteers would experience a personal journey as a result of the project, we asked some to keep **video diaries**, interviewing them before and after the experience. Many participants cited having grown in confidence and become more outgoing. There were examples of personal networks that were strengthened and expanded. Volunteers were also asked to complete an **online survey** after the event. Over 98% agreed that they felt proud of what they had achieved and that they felt like they were part of a real artistic experience.

The experience of the theatres and artists

'We're here because we're here' was a cross-sector collaboration between visual artist Jeremy Deller, the three National Theatres in England, Wales and Scotland, and 23 national and regional theatres. 14-18 NOW were keen to know what the experience was like for their partners, and whether it would strengthen partnerships amongst them.

We conducted a series of **in-depth interviews**, **evaluation workshops** and a **survey** with those involved, revealing that the project had indeed strengthened partnerships.



"MHM rose to the evaluation challenges of this innovative, UK-wide project with tenacity and creativity. They provided both robust data on audience reach and deep insight into the experience of and impact on the producers, artists, volunteers and audiences who created and engaged in this unique event, which saw 30 million people connect with the heritage of the First World War."

- 14-18 NOW

Even the highest expectations were exceeded in all areas of the project. 83% of staff expected to feel inspired and 79% expected to feel excited but 94% and 96% experienced these outcomes respectively. Many benefited from professional development and new thinking about their practice.

The viral nature of the project was its most unexpected aspect. 66% of those involved in creating 'We're here because we're here' gained new insights into the use of social media to capture audience response (compared to only 18% who had anticipated this).

The most profound outcome for the participants and the staff and other volunteers was the human benefits of being involved in a project that was such a big unified collaboration and had such meaning for those involved.

Pioneering a new way of memorialising

'We're here because we're here' broke truly new ground in engaging people with the heritage of the First World War through an astonishing public art performance, delivered on a single day, on a national scale. It illustrated how museums and heritage organisations can harness the public realm and the phenomenal power of digital media to engage the widest possible public with a battle and a war that took place 100 years ago.



« Engaging 30 million people with heritage in a single day: We're here because we're here », Morris Hargreaves McIntyre, mhminsight.com, 14 Septembre 2017

ArtReview



Skulptur Projekte Münster

Various venues, Münster 10 June – 1 October

For Kasper König, who founded Skulptur Projekte Münster in 1977 and has directed it ever since, contemporary sculpture offered a de facto tradition in postwar Germany, a dose of internationalism that would provide an antidote to the trauma that still seethed under the surface of German culture. Every ten years, artworks would be situated in the public realm, establishing sculpture as the vocabulary through which the Westphalian city of Münster, in particular, and the international community around Skulptur Projekte (ie artists and arts professionals, as well as other culture workers and tourists), generally, could register larger, more tectonic shifts in culture. Now in its fifth edition, the permanent installations the city has purchased, and decently maintains, demonstrate that it has become a *dictionary of received sculptures*, a repository of each decade's prevailing attitudes towards sculpture. Overall, the direction has shifted towards installation, a term that belies a holistic understanding of an artwork; indeed, the show's utopian promise burnishes the fiction of public space, and because it eschews theme, it requires that everything be read with Münster as its backdrop. Even the most austere artworks, like sculptures by Donald Judd or Tony Smith, are softened by this magnanimous spirit.

Though many of this edition's 35 projects continue in this tradition, it is somewhat divided by countervailing sentiments. Those that belong to the high-spirited camp are motivated more by long-term engagements and long-range forecasts, attitudes central to Jeremy Deller's *Speak to the Earth and It Will Tell You* (2007–17), for example. Culminating a work originally commissioned for the 2007 edition, Deller asked the proprietors of allotment gardens to keep a diary of their activities until 2017, and has reverently exhibited the hardbound tomes like a set of Proust in one of the furnished sheds that litter the site. Emeka Ogboh similarly takes the public as his medium, homing in on transitional spaces. *Passage through Moondog* (2017) plays audio inspired by Moondog, a shamanistic American jazz/classical street musician who in later life lived, and died, in Münster, within a pedestrian tunnel underneath the railway station; *Quiet Storm* (2017), another contribution, is a beer brewed 'to the sounds of the city of Lagos'.

Cycling around Münster – the most important consideration to your experience of the sprawling show might be a decent bike – one finds a city flush with dreary reconstruction-era housing. This is a university town, and though equipped to shelter an ever-fluctuating population, the social models developed under reconstruction are reflected in this brand of housing, and, we can imagine, they continue to have an influence long after they were devised. Rethinking social architecture underscores Alexandra Pirici's daily performance, *Leaking Territories* (2017), presented at the Historisches Rathaus, a building that has witnessed the Peace of Münster, which helped establish the notion of sovereign statehood in the seventeenth century, as well as the Münster Rebellion in the sixteenth century, in which radical Anabaptists, a small-scale insurrectionary group who bear resemblance to the apocalyptic spirit of modern, minoritarian fundamentalism, took control of the city for a year (after the failure of the rebellion, the leaders' bodies were displayed in cages hung from St Lambert's Church; the cages remain on display to this day). Pirici touches on this local legacy, presenting a performative essay of sorts: borrowing the form of the montage, it melds history scenes of revolution, as well as the signing of constitutions, into a historic soup seasoned with transgressions. (Spoiler: it ends when they form a live-action search

engine.) Michael Smith's *Not Quite Under_Ground* (2017), a tattoo studio offering discounts to seniors over the age of sixty-five, also reflects on the shifting nature of protest and iconoclasm. Today, a boutique tattoo studio is as much a signifier of neighbourhood renewal as a coffee shop once was, and Münster exhibits the telltales of redevelopment: condos upcycling real estate.

Aside from this, a postapocalyptic streak runs through the Skulptur Projekte, seeming to reflect a broader shift among artists, and perhaps the left generally, from utopia to speculative, dystopian futures, that runs counter to Skulptur Projekte's social optimism. The survivalism emphasised in Aram Bartholl's *5V* (2017), which converts a campfire into electricity for phone chargers, strings together with Christian Odzuck's *OFF OFD* (2017), an absurdist, Frankenstein-like ruin resurrected from a recently demolished public building. Hito Steyerl's video installation *HellYeahWeFuckDie* (2017), meanwhile, intertwines the history of robotics and insurgency in a dark-hearted romp. She converts the lobby of the LBS West bank into a training facility – for robots or militants? – in one of the few works not immediately accessible to the public. Flanked by an image of a golfer and a castle, respectively, the yellow sign in Ludger Gerdes's *Angst (Fear)* (1989) reads, indeed, 'Angst'. Thomas Schütte's architectural sculpture, located in parkland, is eerily titled *Nuclear Temple* (2017).

Some works nevertheless remain connected to the utopian spirit of the 1960s and 70s. John Knight's *A work in situ* (2017) is a massive spirit level mounted on the exterior of the LWL Museum. It's reminiscent of a time when such institutions held a more significant monopoly on the critical fundament, though it thumbs its nose at our present moment, too, asking why the contemporary art museum would be showcased in the historic city centre. Tucked away in a driveway courtyard also in the city centre, Koki Tanaka's bunkerlike installation is the result of a series of workshops with a diverse set of volunteer *Münsteraner*. The volunteers' job was to figure out 'how to live together' over a ten-day stint in this musty, secluded apartment. It would feel too doomsday-prep were it not for Tanaka's sensitive knack for group dynamics. Through games, exercises and prompts, the group breaks down their assumptions, and videos display candid documentation throughout several furnished rooms. It feels like a letter from the future, in part because Tanaka refuses to turn his camera away. It's perhaps the most hopeful work in the show.

Elsewhere, however, the overriding feeling is fear, appropriately enough, since by many accounts the catastrophe of the Anthropocene is already happening. It's what leads to the equivocal atmosphere in Pierre Huyghe's majestically scaled *After ALife Ahead* (2017). For this, he precisely excavated the concrete floor of a former ice rink, installing bee colonies, a fishtank and puddles filled with semiaquatic plants throughout the calm subterranean landscape. Skylights open and close, a pneumatic pump discharges – a combination of computer and environmental systems are at work, the processes of which are apparently determined by fluctuations in HeLa cells, so-called immortal cells originally derived from the cervical cancer cells of Henrietta Lacks (whose family was never compensated) in 1951, and kept alive in labs since. The notion of the public has morphed into an ecology, and Huyghe's landscape vibrates with the subtle horror of a posthuman sublime. *After ALife Ahead*, it seems worth noting, can be found in a nondescript industrial estate, and behind a Burger King. *Sam Korman*

Sam Korman, «Skulptur Projekte Münster/ Various venues, Münster 10 June – 1 October», Art Review, septembre 2017

EveningStandard.

We're here because we're here: How Jeremy Deller and Rufus Norris created a living WWI memorial

The project saw 1500 men in uniform suddenly appear in public on the 100th anniversary of the Battle of the Somme



The project, which was part of First World War centenary arts programme 14-18 NOW, has been nominated for a National Lottery Award for Best Heritage Project.

We're Here Because We're Here is published today by 14-18 NOW

Just over a year ago today, men dressed in First World War uniforms silently appeared in locations across the country.

To mark 100 years since the Battle of the Somme, Turner Prize-winning artist Jeremy Deller and National Theatre boss Rufus Norris brought together 1500 volunteers to create a living memorial. None of the men spoke, other than occasionally singing the song 'We're Here Because We're Here' (also the title of the event). Each of them had a card with the name of a soldier who was killed at the Somme on that day.

A new book, full of photographs of the event, reveals how a memorial of this scale was put together. Deller is interviewed by Channel 4 presenter Jon Snow, and Norris writes an introduction to the work.

Described by Norris as "the biggest singular performance that the National Theatre has been involved in", he writes that the reaction to it was "quiet and overwhelming."

Both Norris and Deller explain that the key to the project was keeping it secret and surprising the public. The unexpected appearance of men in uniform in contemporary locations like train stations and shopping centres would provide "a jolt", Deller hoped.

He explains that the secrecy of the project meant that they had no idea what the reaction to it would be, and they prepared the volunteers for potential verbal and physical abuse. However, the reaction was the opposite, and social media was integral to recording the public's reaction to the memorial.



READ MORE

Poignant scenes as scores of soldiers fill Waterloo to honour Somme

It trended on Twitter under the hashtag #WeAreHere, with members of the public writing that they were brought to tears by it.

Jessie Thompson, «We're here because we're here: How Jeremy Deller and Rufus Norris created a living WWI memorial», in Standard.co.uk 21 juillet 2017

LE DEVOIR
LIBRE DE PENSER

Skulptur Projekte révèle les hypertextes de Münster

L'événement légendaire se déploie pour une 5e fois dans la ville

15 juillet 2017 | Marie-Ève Charron - *Collaboratrice à Münster* | Arts visuels

Skulptur Projekte (SP) se découvre avec à la main une carte de la ville, l'outil indispensable pour trouver les 36 projets inédits de l'événement disséminés dans Münster. Tous les 10 ans, depuis 1977, cette ville allemande est le théâtre d'une exposition spéciale présentant les oeuvres spécifiquement conçues pour le site.

L'événement né dans le but d'initier la population aux enjeux contemporains de la sculpture et de l'art dans l'espace urbain est depuis devenu une référence mondiale qui a fait école. Mythique par son rôle de pionner, SP se distingue encore par son envergure et sa fréquence, soit une fois par décennie, qui permet un précieux recul par rapport au site maintes fois investi et enrichi de 38 oeuvres héritées des éditions antérieures.

Toujours dans l'aventure, l'initiateur Kasper König assure la continuité alors que les commissaires Britta Peters et Marianne Wagner apportent un vent de fraîcheur qui répond aux attentes croissantes. 2007 proposait des oeuvres qui ancraient l'événement dans son histoire et fournissait avec le catalogue un ouvrage de référence pointu sur l'art dans l'espace public. Toujours à l'affût des réflexions de pointe en la matière, l'édition de cette année repense le caractère *in situ*, ou *site-specific*, des oeuvres qui est au fondement de SP en attestant de la mondialisation et du tout-numérique.

Nomadisme

Cela prend forme dans les interventions d'Aram Batholl, des dispositifs répartis en trois sites qui convertissent le feu en électricité pour alimenter des appareils numériques devenus incontournables dans nos vies. Près de l'antenne de télécommunication, son BBQ permet de se connecter à une base de données sans Internet, l'artiste rappelant ainsi qu'à l'encontre des apparences, cette plateforme appartient au privé.

L'aspect public des espaces — incluant les plus immatériels — et de l'art revient au coeur des réflexions abordées par les oeuvres qui continuent de faire du contexte de la ville leur matière, que ce soit pour ses dimensions géographiques, architecturales, sociales, historiques ou économiques. Dans l'ancien hôtel de ville où le Traité de Münster a été signé en 1648, assurant la paix en Westphalie, Alexandra Pirici évoque par les corps et les voix de six performeurs une conception de l'histoire et des identités nationales loin de la fixité et du monument.

À deux pas de là, le LWL-Museum, toujours le quartier général de SP, abrite quelques oeuvres traitant des frontières entre le privé et le public, dont la plus saisissante est celle de Gregor Schneider. Le banal appartement qu'il fait traverser bascule dans l'insolite. L'expérience désoriente et confine, se situant ainsi à l'opposé du projet de Michael Asher, montré par ses archives dans le musée. Avant sa mort en 2012, il a été de toutes les éditions avec sa caravane Eriba qu'il stationnait de semaine en semaine à différents endroits dans Münster, exposant par son nomadisme les trais propres à l'événement : la durée et la ville même.

Jardins communautaires

D'autres oeuvres anciennes qui, elles, marquent durablement le paysage sont aussi à ne pas manquer, comme le pavillon de Dan Graham (1987), le *Square Depression* de Bruce Nauman (1977-2007) et les boules de billard géantes sur les berges du lac Aasee, oeuvre iconique (1977) de Claes Oldenburg.

Pour tout voir, il faut quitter le coeur historique de la ville, une reconstitution des façades détruites lors de la Seconde Guerre mondiale. Le vélo s'impose pour gagner les oeuvres plus éloignées, l'événement ne cessant d'ailleurs d'élargir son périmètre. SP va encore plus loin cette année en ajoutant un volet dans la ville industrielle de Marl que plusieurs, comme *Le Devoir*, cependant risquent de ne pas visiter faute de temps.

Contrairement à Münster, tournée vers le passé, Marl dans les années 1950 a fait le choix de la modernité, mais a perdu avec le déclin des activités industrielles. Du reste, c'est l'informatique qui a triomphé, comme en témoignent éloquemment les oeuvres de Pierre Huyghe et de Hito Steyerl ; lui avec la progression d'organismes cellulaires automates dans les entrailles inquiétantes d'un aréna ; elle avec les récits entrecroisés de robots, anciens et actuels, dans le hall futuriste d'une banque.



Photo: Henning Rogge © Skulptur Projekte
Jeremy Deller, «Speak to the Earth and it Will Tell You», 2007-2017.

C'est le passé colonialiste de l'Allemagne qui réapparaît dans le projet du Camerounais Hervé Youmbi. Ses masques fichés dans les arbres d'un ancien cimetière ne sont pas l'incarnation d'entités, mais l'évocation critique d'opérations culturelles (appropriation, hybridation, acculturation). Avec la mondialisation, les échanges culturels se multiplient, souvent dans des rapports asymétriques de pouvoir dictés par le marché. Il faut entrer dans une ancienne boutique asiatique pour visionner l'irrésistible vidéo de Mika Rottenberg, montrant un réel halluciné, celui de la Chine liant par ses marchandises des villes frontalières du Mexique et des États-Unis.

L'esprit de SP se résume brillamment dans le projet de Jeremy Deller, amorcé en 2007 avec les jardins communautaires. Dans l'un d'eux, une maisonnette permet de consulter les quelque 30 journaux de bord consignés par les jardiniers amateurs sur 10 ans. Les bouquins recèlent de petits trésors, témoins d'une vie ordinaire qui a lentement cours à Münster quand l'attention se trouve ailleurs.

Skulptur Projekte 2017
Lieux divers dans Münster (Allemagne) jusqu'au 1er octobre

Marie-Ève Charron , «Skulptur Projekte révèle les hypertextes de Münster: L'événement légendaire se déploie pour une 5e fois dans la ville», in LeDevoir.com, 15 juillet 2017

artnet® news

From Pots to Posters and the Press, UK Artists Use Everything They Can to Oppose Theresa May

With polling day just two days away, artists like Jeremy Deller, Grayson Perry, and Banksy are having their say.

Hettie Judah, June 6, 2017



A poster by artist Jeremy Deller, in response to Prime Minister Theresa May, is pasted onto a wall in Camden, May 27, 2017 in London, England. Britain goes to the polls on June 8 to elect a new parliament in a general election. Photo Jim Dyson/Getty Images.

Over the weekend of May 20, posters reading "Strong and stable my arse" were covertly pasted up around London. The work of Jeremy Deller—whose art has previously probed issues of popular protest, political engagement, representation, propaganda, and hypocrisy—the posters were unsigned, but made plain reference to British Prime Minister Theresa May's "strong and stable" slogan, parroted during recent campaign speeches.

Deller is not alone in adding his voice to the clamour surrounding the upcoming British election. Indeed, the art world's involvement has been unusually—one might say exceptionally—fervent. Perhaps it was the forceful bursting of the bubble that surrounded liberal (social) media following the British EU Referendum and US presidential elections last year, but something has galvanized creative engagement both with the process itself and with the new modes of communication that have emerged in its slipstream.

"I'm very interested by all the Photoshop and animation that's grown up around Trump and this election, the power of the image is huge and has returned," Deller, who admits that the attention garnered by his posters came as a great surprise, told artnet News.



Jeremy Deller in Liverpool, England, on June 1, 2017. Photo OLI SCARFF/AFP/Getty Images.

Like the rest of us, the artist enjoys a good Trump and Merkel meme encountered online, but for his own project, Deller went low tech, producing a printed poster rather than an artwork to be passed around on social media.

Her @electionartist2017 Instagram account offers idiosyncratic coverage, with Parker's eye drawn as easily by stacked newspaper headlines and manifesto launches as it is to flashes of colour on the street, spilt milk, leaning trees, and cats. (Should you ever worry that the UK art world is insufficiently self-regarding, her photostream also includes a portrait of Perry, and an image of one of Deller's posters.)

Deller's samizdat flyposting and Parker's Instagram turn both reflect the growing power of alternative media in the election process, from the widely reported Grime4Corbyn campaign, to the gross-out glee of the Wankers of the World "Political Whores" flyers anonymously plastered inside London's phone boxes.

The Road to Somewhere would place the art world quite firmly in the camp of the Anywheres. By that logic, in engaging with the election and its attendant issues, the challenge for artists is to communicate with the Somewheres. While they may have done so by very different routes, stepping up to this challenge has been a driving imperative for both Perry and Deller.

Hettie Judah, «From Pots to Posters and the Press, UK Artists Use Everything They Can to Oppose Theresa May», in Artnet.com, 6 juin 2017

THE NEW EUROPEAN

This awkward artist has the antidote to 'strong and stable' election slogans

PUBLISHED: 15:13 04 June 2017 | **UPDATED:** 15:24 04 June 2017 Adrian Burnham



Jeremy Deller

In his work, Jeremy Deller's has taken inspiration from an array of subjects... right up to the Prime Minister's latest vapid soundbite.



Jeremy Deller

As Jeremy Deller was being shown round Stonehenge its custodians were unaware his intention was to make a 'bouncy castle' replica of the late Neolithic monument. When official backs were turned PVC swatches were surreptitiously held up against the sandstone sarsens and bluer igneous rock in an attempt to arrive at satisfactory colour matches. The original subterfuge being well worth it when you saw what tumbling joy *Sacrilege* (2012) bought to huge numbers of people as it toured the country.

A significant strain of Deller's extensive body of work revisits the monumental, the mythological and regenerates it so presumed fixities in material and symbolic terms might be questioned. Maybe, as well as the performance of solemn rites, there was fun to had on that plain in prehistoric Wiltshire, if not bouncing then at least a great game of hide-and-seek. Deller brings back to life, restores to the public realm a site that seemingly in recent years has been ever more commodified, sold back to the public in aspic, on terms dictated by tourism and profit.

But it's not just the distant past that the artist has drawn on for inspiration. A work for which the 2004 Turner Prize winner first became more widely known is *The Battle of Orgreave* (2001). This involved a re-enactment of the bitter 1984 conflict between police and striking miners: a violent culmination of a decades long ideological battle between successive governments and the British trades union movement.

It was in his late teens that Deller first saw news footage of the brutal events of June 18, 1984 and remembered thinking: "There's something seriously wrong with this country if this is what we have to do to people."



Jeremy Deller

Nearly a 1,000 folk took part in Deller's reenactment. And the work is as much about the participants – some were miners or related to miners present at the original fracas – as it is a prompt to considering what happened subsequently. A coming together of people who had lived through recent history yes, but hardly cathartic, more like (ironically) a police reconstruction of events relevant to a serious crime.

Deller challenges buried histories, brings unresolved issues to light. This is no exercise in healing but rather confronting something unresolved, bringing it back into discussion. Reminding us of the trauma of individuals, families and communities affected. "There's no way you can recreate a 20,000 person riot but you can resurrect a version of it," explained the artist. It opened up wounds that have been sunk by subsequent shifts in ideology. But there's also humour, a comedic absurdity as well as the very serious intent to challenge establishment cant.

In Mike Figgis' film about Deller's reenactment Tony Benn revealed how the BBC has always been a tool of the state. Journalists' footage of the battle near Orgreave coking plant showed that miners threw rocks only after a police 'cavalry' charge. When it was aired on television events had been edited, turned around to suggest it was miners who struck first. The BBC later claimed that the re-constructed truth (a lie) was an inadvertent mistake. Something not dissimilar appears to be happening with some of the current election campaign coverage.

So much contemporary, socially engaged art wants 'the world to be a better place' but Deller is neither confident in nor satisfied by such a pat answers. While emphatically oppositional the artist is never didactic, thereby avoiding the straitjacket of some politically inclined artworks. Instead, through what's been termed his 'curation of the improbable' Deller opens up and encourages debate, invites multiple viewpoints.

Admittedly the artist's practice sees him introducing what by his own admission are sometimes quite blunt instruments into the public domain. Deller wants to rile people, get them angry, to challenge how things stand and through a bringing together of disparate points of view and the people who hold them have a tangible social impact. The artists' role in society is to be 'always a bit of a troublemaker. They fight with ideas and imagery [...] of course there's artists who make beautiful things and that's fine but that's not where my focus is.'

Take Deller's *Baghdad, 5th March 2007* (2010), in physical terms the work consists of the rusted, mangled remains of a vehicle caught up in a car bomb blast that destroyed an Iraqi street book market.

It's a formidable object, symbolising the vulnerability of the human body and a memorial to the dozens of people killed on that fateful 'everyday' in a war torn city: a sobering reminder of the impact of modern war on civilians.

Aesthetically, materially it is gruesome and fascinating. Some artists might be satisfied just to have come by this found object plucked from the morass of a very messy conflict. Its power as an index of violence is plangent. But Deller is never content with making a visual blast. He took the artefact on tour. There are artists who make 'trophy objects' and others who create experiences.

The potential for conflict while travelling across the US with such a potent wreck was glaring. Making art in this way you really have little or no control over the weather, how people will react. On the road it could have become a farce, it could have turned nasty in a country that is much more overtly militaristic and gun-loving. It was an exciting if somewhat dangerous way to proceed.

Having the courage to 'risk' meaningful, honest, open relations with 'ordinary' people as well as specialists was something Deller learnt early on with *Acid Brass* (1997) and the positive outcome of which was something of a jumping-off point for subsequent endeavours – if you are clear and straight with people much of the time they will respond positively in kind.

Deller discerns a difference between art and activism. The Baghdad car wasn't an anti-war protest, again rather it was an attempt to provoke much wider considerations and reflection. If the car had only been shown in an art gallery then it would have lost some of its testimonial aspect and become an object appreciated for its formal qualities: its shape, colour, texture...

The artist doesn't hold much truck with that reading. Deller's said that after towing the work across America – together with an Iranian and US soldier – again it was the prompting of numerous discussions amidst potentially risky encounters, reactions, that proved to be the salient meaning or value of the work. And now its permanent exhibition at the Imperial War Museum avoids it being bracketed out as an art object rather than a document of conflict.

More recently Deller's *We're Here Because We're Here* (2016) saw soldiers appear in mundane situations – transport hubs, shopping malls, Ikea – dressed in First World War uniform across the UK to mark the centenary of the Battle of the Somme. These apparitions of the dead engaged with but didn't talk to 21st century passersby. If any member of the public appeared to show an interest they were simply handed a card bearing a real First World War combatant's name, their role and age at death. Seeing the 'dead' walk the streets (a phenomena understandably reported by loved ones as really happening after the war) caused a gamut of emotion in 2016 from bemusement to tears.

Deller likes to take his art somewhere awkward, not awkward for awkward's sake, but somewhere that's tough and unsentimental, an imaginary of various troubling situations that can be so easily papered over by subsequent events.

That the artist's 'toolkit' of media and approaches to work can make people cry, laugh and be genuinely afraid is pertinent because there are so many reasons to be affected by what's going on at local, national and international levels today.

Our consciences should – must – be pricked at times. We deserve much more than the oftentimes patronisingly simple, binary choices on offer. We deserve better than politicians stabbing each other in the back, lying to us. Deller's work refutes the carping sophistry of silver-tongued corrupt individuals and power blocs who sacrifice ethical social concern for the sake of their careers and vested interests of which they are often the direct beneficiaries.

A current work by Deller is a plain and simple street intervention. Appearing on hoardings around the country: a black and white poster bearing the words 'Strong and stable my arse'.

> 'Strong and stable' is a stock phrase, of course, and has become gratingly all the more so since Theresa May's flip flop snap election. Deller's unfussy black lettering on a white ground is a design knowingly spartan. That is 'showing or characterized by austerity or a lack of comfort or luxury.' Sounds familiar. Together with its somewhat melancholy 'black bordered tell of grief', as Dickens had it, the work resonates with the 'just about managing' state of the nation.
>
> Because so many aren't managing, not without charity and as Mary Wollstonecraft noted: "It's justice not charity that is wanting in this world." And Deller's pièce de résistance maybe somewhat base but at the same time it's pure gold. That terse, defiant and disapproving 'my arse' appended to May's glib attempt at verbal con trick.
>
> 'Grapefruit my arse', 'Bono my arse', 'Feng Shui my arse'... 'Strong and stable my arse.' Where's Ricky Tomlinson? We need him voicing Deller's phrase twenty-four seven, to counter what is often proving to be mainstream media's rank and insidious election coverage.

Adrian Burnham, «This awkward artist has the antidote to 'strong and stable' election slogans», Theneweuropean.co.uk, 4 juin 2017

The New York Times

‘Sgt. Pepper’ Celebration Kicks Off in Liverpool, With a Little Help From International Artists

By CHRISTOPHER D. SHEA JUNE 2, 2017

LIVERPOOL, England — Perched on scaffolding several stories above the ground outside the Titanic Hotel here on Thursday — the 50th anniversary of the release of the Beatles’ landmark album “Sgt. Pepper’s Lonely Hearts Club Band” — the painter Gary Jones added the final touches to a giant mural designed by the artist Judy Chicago of the four Beatles engulfed in a circular rainbow.

“He is very, very gifted with a paintbrush,” Ms. Chicago said as she sat on the terrace below and described the frequent phone calls she and Mr. Jones have traded as she has watched him execute her mural, first on a live feed from the United States, where she lives, and, over the past week, from a perch in the hotel where she can offer tips to Mr. Jones on his handiwork. (Because of safety regulations, Ms. Chicago, who is 77, is not allowed up the scaffolding, she said.)

A billboard featuring the Beatles manager Brian Epstein. The other sid of it reads: "Brian Epstein died for you." Jill Lawless/Associated Press



The mural had its official unveiling to kick off "Sgt. Pepper at 50," a series of 13 art commissions taking place as the city, where all four Beatles have roots, marks the album's semicentenary.

The anniversary, which began with a prelude event last Thursday — the premiere of "Pepperland," by the choreographer Mark Morris — kicked off in earnest this week with events including the unveiling of Ms. Chicago's mural; the first public performances of "She's Leaving Home," an immersive play inspired by the song of the same name; and "Suspended Time," a fireworks display several miles outside the city center that takes its cue from "Lucy in the Sky With Diamonds."

Other events between now and the festival finale, on June 16, include "Mr. Kite's MUSICIRCUS!," a performance of Beatles music by hundreds of local performers based on a model developed by John Cage; and a daylong festival dedicated to the Indian classical music forms that George Harrison injected into the Western imagination via "Within You Without You."

Liverpool has always been proud of its hometown band, and, according to a recent study, earns about $100 million each year from tourism related to the group. (The city's Beatles associations took an unexpectedly sordid turn this week when reports emerged that the bodies of a woman and two children were found in a popular tourist spot, an apartment where John Lennon formerly lived. A man has been arrested in connection with the killings.)

The festival was organized by the city and produced by Sean Doran and Liam Browne, past collaborators on projects including a well-regarded Samuel Beckett festival in Northern Ireland.

In interviews, the artists involved in the projects described their first impressions of the Beatles and the different ways that the band inspired their new work.

Jeremy Deller, a British installation artist, said he clearly remembered first encountering the Beatles when he saw their goofy 1965 movie "Help!" on television, and ran into the kitchen to tell his mother about the full-grown men he saw having childlike adventures on TV.

"I was caught at an early age, like a lot of people, by the idea of these four friends who do these amazing things together, kind of a gang, really," Mr. Deller said. But his work at the festival "goes against the psychedelic feel of the album," he explained. The citywide installation, "With a Little Help from My Friends," a response to the song of the same name, revolves around a giant billboard featuring the face of the Beatles manager Brian Epstein, who died the year Sgt. Pepper was released. The flip side of the billboard, which faces a major roadway, reads: "Brian Epstein died for you."

Paul D. Miller, a.k.a. DJ Spooky, collaborated on an audiovisual installation for the festival and is also presenting remixed versions of the works performed by members of a Liverpool orchestra. Mr. Miller, 46, said he first encountered the Beatles as a child, when he heard black artists' remakes of their songs, including the album "Motown Meets the Beatles" and work by Jimi Hendrix.

"The Beatles really helped mainstream certain innovations in editing and engineering and using tape loops and effects," Mr. Miller said in a phone interview before the opening, adding that as someone who was "heavily involved with tech and art," the album was akin to a "cathedral written in sound."

The performer Meow Meow, who is originally from Australia, said she experienced the Beatles as a group that had become "as elemental as the wind" by the time she encountered them.

Meow Meow's project in Liverpool is among the festival's most ambitious. She and several collaborators will present an art installation based on interviews with local traffic wardens; a parade between the city's two cathedrals featuring a 300-member brass band; and an open-air, candlelit vigil. The project is inspired by "Lovely Rita," which Paul McCartney is said to have written after having a run-in with a traffic warden.

Ms. Chicago, meanwhile, took some time to come around to the song that had been assigned to her by

festival organizers, "Fixing a Hole."

"I read the lyrics, I'm like, Donald," she said, referring to her husband, "I don't remember this song, do you remember this song?"

Listening to the music again jogged her memory, but it wasn't until she ran across a statement by Mr. McCartney in which he described mending a cultural gap that she felt inspired.

"He talked about fixing a hole in culture, in history, in terms of who had access, who could be part of it, who could participate," Ms. Chicago said. It called to mind her experiences as an outsider in the male-dominated Southern California art scene in the 1960s.

"I wanted to celebrate the unlikely ascent of four working-class boys," she added. "From Liverpool into the stratosphere."

Christopher D. Shea, «'Sgt. Pepper' Celebration Kicks Off in Liverpool, With a Little Help From International Artists», TheNYTimes.fr, 2 juin 2017

FOCUS VIP

Liverpool célèbre en fanfare les 50 ans de Sgt. Pepper

Liverpool, la ville où tout a commencé pour les Beatles, célèbre avec style et emphase les 50 ans de l'album *Sgt. Pepper's Lonely Hearts Club Band*, tournant majeur pour la musique pop. *"Incroyable et émouvant"*, savoure Paul McCartney.

Pendant deux semaines, la ville portuaire du nord-ouest de l'Angleterre va vibrer au son du "sergent poivre", avec notamment treize manifestations culturelles revisitant, à leur manière, les treize chansons de l'album, considéré comme l'un des plus grands de tous les temps. Jeremy Deller, lauréat du prestigieux prix Turner d'art contemporain, l'artiste féministe américaine Judy Chicago, des musiciens traditionnels venus d'Inde ou encore la diva du cabaret Meow Meow vont venir apporter leur touche toute personnelle.

"Incroyable de voir notre ville natale célébrer cet album avec autant de style. C'est tellement émouvant de voir qu'après tout ce temps Sgt Pepper résonne toujours autant", a commenté Paul McCartney, qui a écrit la plupart des chansons avec John Lennon.

Sorti le 26 mai 1967 au Royaume-Uni et le 2 juin aux Etats-Unis, le huitième album studio des Fab Four est parfois présenté comme le meilleur disque de tous les temps, notamment par le magazine Rolling Stone. Cinquante ans après sa sortie, il reste un tournant majeur pour la musique pop mais aussi pour la carrière de John Lennon, Paul McCartney, George Harrison et Ringo Starr, décidés à explorer de nouveaux horizons au risque de désorienter leur public.

"Esprit sardonique"

Le festival anniversaire "Sgt. Pepper at 50: Heading for Home" a démarré en fanfare cette semaine avec un spectacle pyrotechnique de Christophe Berthonneau, expert ès feux d'artifices, librement inspiré de *Lucy in the Sky with Diamonds*.

Jeremy Deller s'est, lui, intéressé à la chanson *With a Little Help from my Friends* pour rendre hommage au manager des Beatles, Brian Epstein, dont la mort le 27 août 1967 avait laissé le groupe complètement désemparé. Ses affiches 4x3 monochromes peuplent cette semaine la ville avec l'inscription: *"Brian Epstein est mort pour vous." "C'était leur meilleur ami, l'un des très rares à qui ils pouvaient faire confiance"*, explique l'artiste contemporain anglais à l'AFP. *With a Little Help from my Friends* traduit, selon Deller, *"la volonté de montrer du courage face à la solitude"* et ce avec cet *"esprit sardonique typique de Liverpool"*.

Judy Chicago a réalisé l'oeuvre la plus imposante de sa carrière spécialement pour l'occasion. Sa fresque géante orne le mur d'un silo de grains à l'abandon sur Stanley Dock. Inspirée par *Fixing a Hole*, elle met en scène les "Four Lads from Liverpool" avec leur coupe de cheveux caractéristique sur fond de cercles concentriques et psychédéliques aux couleurs de l'arc-en-ciel.

"Mettre le bazar"

"Je rends hommage à la période qu'ils incarnaient: le changement, le projet de mettre le bazar", explique la peintre et sculptrice de 77 ans à l'AFP.

A la sortie de l'album en 1967, les Beatles étaient déjà des mégastars basées à Londres. Mais *Sgt Pepper* respire la nostalgie de leur ville natale, ses docks, son passé industriel et sa grandeur passée du temps de l'Empire. *"Liverpool possède des atouts uniques avec sa culture et son histoire. Les expériences décrites par les Beatles sont ancrées ici. C'est pourquoi nous n'allons jamais oublier leur influence"*, explique à l'AFP le maire de la ville, Joe Anderson.

De fait, Liverpool profite plus que jamais de l'héritage des Fab Four. On estime à 80 millions de livres (90 millions d'euros) par an les retombées pour la ville. L'exposition permanente *The Beatles Story*, qui a inauguré jeudi la grille en fer originelle ayant inspiré *Strawberry Fields Forever*, a attiré 280.000 visiteurs rien qu'en 2016. *"Des gens du monde entier font le pèlerinage pour la voir"*, dit le directeur du musée Martin King à l'AFP, ajoutant: *"les Beatles ne se sont jamais aussi bien portés."*

«Liverpool célèbre en fanfare les 50 ans de Sgt. Pepper» in LeVif.be, 2 juin 2017

THE ART NEWSPAPER

Liverpool celebrates The Beatles' Sgt Pepper album with a little help from artist friends

Among the 13 new commissions, Judy Chicago has designed a giant psychedelic mural while Jeremy Deller has produced a series of billboards and a secret performance



The Beatles, Sgt. Pepper's Lonely Hearts Club Band vinyl album inset (1967 edition)

For the 50th anniversary of The Beatles's Sgt Pepper's Lonely Hearts Club Band album, the city of Liverpool has commissioned 13 new works, including public art, concerts, theatre and dance performances—each inspired by a song from the album. Among the pieces unveiled in the city on Thursday, 1 June are a 12-metre-high psychedelic mural by the US artist Judy Chicago, a series of public billboards by the British artist Jeremy Deller.

Chicago says that although she was never a particularly big Beatles fan—"I'm not the groupie type. I was in my studio"—they represented "hope and change" to her. She was assigned the song Fixing a Hole as the starting point for her commission and after researching the various theories of the song's meaning, from drug use to a hole in Paul McCartney's new roof, she alighted on the idea of "fixing a hole in history—who gets to participate in it". As an artist who has fought over much of her career to highlight the role of women in art history, Chicago says she "related to that".

The mural, titled Four Lads from Liverpool (2017), was still being completed today on the side of an old grain silo at the edge of one of the city's former docks. Standing outside the hotel she is staying at across the water, and using a telephoto lens, Chicago gave instructions to Gary Jones, a former sign painter, via mobile telephone: "The shading on the head of Ringo looks really good!"

Chicago says that people have been surprised she didn't have a team of workers make the mural but she counters that by collaborating with one person—and naming him in the press material—"it emphasises, in an era of big studios of nameless assistants, the individual's voice".



Jeremy Deller has produced a series of signs and billboards in prominent locations around Liverpool declaring: "Brian Epstein died for you"

Meanwhile, Jeremy Deller has produced a series of signs and billboards in prominent locations around Liverpool declaring: "Brian Epstein died for you". "Our debt to him is huge", Deller says of Epstein, who discovered The Beatles and became their manager, as well as a close friend. "I grew up with the band, and I'm mildly obsessed with [Epstein]", Deller adds.

The public works come on the back of the Deller's recent "Strong and Stable My Arse" fly-posters that sprung up around London last month, mocking the British Prime Minister Theresa May's campaign slogan. Deller says he plans to use the medium again in the future as it is "very effective—its good [for people] to see something real", as opposed to online.

The song assigned to Deller was With a Little Help from My Friends, and a further performance piece inspired by it, will take place on Friday. The work is a closely guarded secret, with Deller only revealing that there will be "things happening in the city".

The Sgt Pepper at 50 commissions are funded by the Art Council England and supported by Liverpool City Council.

José Da Silva «Liverpool celebrates The Beatles' Sgt Pepper album with a little help from artist friends», in TheArtnewspaper.com, 1er juin 2017

THE IRISH NEWS

Posters have popped up across London mocking Theresa May's favourite slogan



They've been found in Soho, Southwark and Camden, among other places.

Posters mocking Theresa May's general election slogan have been plastered across London ahead of the vote on June 8.

Throughout her campaign May has insisted on numerous occasions the Conservatives are fighting for a 'strong and stable' Britain, but it seems not everyone agrees.



(@KateBuber/Twitter)

The deriding posters – which have appeared in Camden, Soho, Southwark and Peckham – read: "Strong and stable my arse".

They were created by artist **Jeremy Deller** and poster company Flying Leaps, which displays artists' work with the aim to "introduce fresh voices into the 'visual conversations' that echo round our cities".



(@heresiya/Twitter)

Londoners have been sharing photos of posters they've stumbled on across social media.

«Posters have popped up across London mocking Theresa May's favourite slogan», in Irishnews.com, 22 mai 2017

theguardian

Jeremy Deller behind 'strong and stable my arse' posters in London

Turner prize-winning artist says he hopes posters are self-explanatory – especially after Theresa May's social care U-turn



Jeremy Deller is known for provocative artworks. Photograph: Cristiano Corte/sgtpepperat50.com

Posters bearing the words "strong and stable my arse" which were spotted across London over the weekend are the work of the artist Jeremy Deller.

Passersby began tweeting pictures of the posters from Peckham to Soho to Kentish Town on Friday, but the question was: who was behind them?

Deller confirmed to the Guardian on Monday that he was responsible. He said he hoped the posters were self-explanatory, particularly after "this U-turn this morning" from Theresa May on Conservative party social care policies.




Strong
and
stable
my arse.


NOEL
STREET W1
Strong
and
stable
my arse.


Strong
and
stable
my arse.

The artist is known for creating provocative works that seldom fit within the walls of a gallery. One of his best-known is The Battle of Orgreave, in which he orchestrated a re-enactment of the violent 1984 confrontation between miners and police.

He has also asked the Williams Fairey brass band to perform acid house music and persuaded Iggy Pop to pose naked for a life drawing class at the Brooklyn Museum.

In July last year he devised a work to mark the centenary of the first day of the battle of the Somme. Without any advance publicity, around 1,500 men in first world war uniforms appeared in public spaces without speaking.

Deller won the Turner prize in 2001 and represented Britain at the 2013 Venice Biennale with an exhibition portraying Britain as "wistfully aggressive".

The "strong and stable my arse" posters have been put up by the Flyingleaps project which aims to show artists' work "on street poster sites to make unexpected, thought-provoking contributions to the urban spectacle", according to its website.

It also offers limited edition signed street posters for sale at affordable prices. As of Monday morning the artists included kennardphillipps (Peter Kennard and Cat Phillipps), Marcus Harvey, Dolores de Sade and, "coming soon", Jeremy Deller.

Mark Brown, «Jeremy Deller behind 'strong and stable my arse' posters in London », in TheGuardian.com, 22 mai 2017

theguardian

Artist's tribute to Beatles manager

Turner prize winner honours Brian Epstein for 50th anniversary of Sgt Pepper album



John Lennon, Paul McCartney and Brian Epstein, centre, in Abbey Road studios in June 1967, shortly after the release of the Sgt Pepper album. Photograph: David Magnus/Rex/Shutterstock

Turner prize-winning artist Jeremy Deller is to stage a haunting tribute to the Beatles' manager, Brian Epstein, in the run-up to events in Liverpool marking 50 years since the release of the band's groundbreaking album, *Sgt Pepper's Lonely Hearts Club Band*.

The artist, who created the centenary commemoration of the lost soldiers of the Battle of the Somme last year and a controversial re-enactment of the Battle of Orgreave, has designed a series of posters that will go up around the city later this month. They will bear powerful slogans about Epstein's devotion to the Beatles, some associating his sacrifices with those of a religious martyr.

"Rock music is a belief system, in a way, and Brian Epstein dedicated everything to the Beatles and to their success. His main concern was their well-being," said Deller. "In terms of its characters and stories, the way we feel about rock'n'roll music since the Beatles is like religion, or at least an alternative belief system."

When the city's mayor, Joe Anderson, announced a carnival of arts that will begin on 25 May, the Merseyside statue of the band members - John Lennon, George Harrison, Paul McCartney and Ringo Starr - provided a handy visual reminder of the Beatles' musical legacy. Yet, for Deller, the spectral presence of Epstein, who died in 1967 at the age of 32 after *Sgt Pepper* had been released, is always present alongside the Fab Four.

"I am taking a straightforward visual approach to marking the album," said Deller, who last summer collaborated with the National Theatre's artistic director Rufus Norris to arrange for hundreds of volunteers to appear across the country dressed as first world war soldiers. "Epstein is someone I have been thinking about for a long time. Without his contribution and sacrifice, the Beatles would not exist as we know them and a lot that we take for granted in our culture would not exist either."

Deller, 50, from south London, is one of 13 artists and performers who have each been given a song from the album as inspiration. Others include the musician John Cage, the choreographer Mark Morris and artist Judy Chicago. Deller's new work, put together with the art group Metal, is based on the track With a Little Help from My Friends, sung by Ringo in the guise of Billy Shears, and his response will come in two parts; first, the Epstein visual campaign and then a surprise, participatory public tribute to the idea of friendship to take place on 1 June.

"Epstein was the band's friend and helped them more than a little bit," said Deller. "He was one of a handful of people they could trust."

The "Sgt Pepper at 50: Heading for Home" festival will highlight the Beatles' decision to turn away from increasingly unsatisfactory touring and record a studio album focused on their memories of Liverpool. As it turned out, two of the first Liverpool songs they produced, Strawberry Fields Forever and Penny Lane, were instead released ahead as a double A-side single, but the curators of Heading for Home, Sean Doran and Liam Browne, believe the city remains at the heart of Sgt Pepper.



Jeremy Deller: 'Epstein gave his life to the Beatles.' Photograph: David Levene for the Guardian

For Deller, the commission provides the chance to return to what he describes as "a lifetime creative obsession" with Epstein. "When I was five or six I can remember running, excited, into the kitchen after seeing the film *Help!* on television and telling my mother there were these people called the Beatles who were really great. She said, 'I know'. They are like big children in that film. Then later I read about Epstein."

As a young artist in London in 1994 he erected a plaque near Epstein's Belgravia home and put a notice in the *Telegraph*'s In Memoriam pages that read: "Epstein, Brian Samuel, 27 Aug 1967. Remembered this day and every day. J". Deller was intrigued by the blasphemous quality of the phrase "Brian Epstein died for you", which he used on calling cards and T-shirts. He was also serious, he said, about feeling Epstein had "not been properly credited for his role within popular culture". "He effectively became a martyr for pop music, dying for its cause so that it could live," he said then.

In 2006 Deller collaborated with the artist Paul Ryan to create a walking tour of Liverpool based on Epstein landmarks, including the family's Nems Music Store. A book he co-created called *The Liverpool of Brian Epstein* was displayed at the Tate Liverpool in 2007. Copies were piled to form a tall gold column in the gallery, and the public were invited to take copies away.

The introduction to the book began: "Brian Epstein's contribution to popular culture is so immense that it is almost too large to comprehend. This might explain why he has been largley written out of the narrative of British popular culture."

Deller concedes that Epstein is now remembered in the name of a Liverpool theatre, but argues that the Beatles' manager has not been recognised for the sort of "ultimate sacrifice" that was, at least metaphorically, equivalent to martyrdom.

"It is not clear if he committed suicide, since we know he had a problem with drugs," Deller told the *Observer*, "so it is just as likely it was an accidental death. But he gave his life to them before that."

Epstein came across the band at the Cavern Club in November 1961 and shepherded their early careers. A gay man, he was forced by the laws of the time to keep his private life secret. He was found dead in his bedroom on 27 August 1967, having overdosed on sleeping pills. Homosexuality was decriminalised in England and Wales a month after his death.

"He was still around to oversee the making of *Sgt Pepper*," said Deller. "There are pictures of him in the studio and the 'relief party' was held in his home. He died while the Beatles were away on their spiritual quest into Indian meditation in Wales. They had stopped touring so, in a way, they were parting faith with him."

The *Sgt Pepper* anniversary is also to be commemorated in two films. In early June, BBC2 will broadcast a new documentary, *Sgt. Pepper's Musical Revolution*, presented by the composer Howard Goodall and including extracts from material not seen outside Abbey Road studios.

Director Alan G Parker's film, *It Was Fifty Years Ago Today!*, is released in cinemas on 26 May. It explores the recording of the album in interviews with those there at the time and with archival footage.

The surviving Beatles, McCartney and Starr, are also to release an anniversary edition package on 26 May, including a new mix of the album by Giles Martin, son of Beatles producer George Martin, and Sam Okell that will feature 34 previously unreleased recordings.

Vanessa Thorpe, «Artist's tribute to Beatles manager», in TheGuardian.com, 7 mai 2017

artnet news

Auctions

Artist Pension Trust Pulls 18 Lots From Sotheby's Following Mass Artist Freakout

The sudden withdrawal throws investment model into question.

Eileen Kinsella, April 19, 2017



A work by Jeremy Deller that was withdrawn from the Sotheby's April 12 Contemporary Curated Sale in London. Courtesy the artist and Sotheby's.

Call it a case of "the perils of blatantly treating art as an investment vehicle." The Artist Pension Trust (APT), an entity formed with the goal of pooling work by many artists as a way to provide them future financial security, has yanked a total of 18 lots from a planned contemporary art sale at Sotheby's. The move evidently came after complaints by the artists and galleries involved, and thereby puts a question mark over the ability of APT to manage its fund as it chooses.

All together, the works had an estimated value of up to £200,000 ($253,000).

The news was first reported in the *Telegraph* by Colin Gleadell. The lots, which were withdrawn from Sotheby's "Contemporary Curated" sale in London, included work by David Shrigley, Jeremy Deller, Richard Wright, Jane and Louise Wilson, Liam Gillick, Martin Boyce, and Douglas Gordon—all Turner Prize nominees or winners—as well as by Ryan Gander, and Bob and Roberta Smith (aka Patrick Brill).

Another work by Deller that was not labeled "Artist Pension Trust" did sell at the "Contemporary Curated" sale—albeit for less than half of its modest asking price £1,500-2,000 estimate.

63	This Lot has been withdrawn from the sale.
64	This Lot has been withdrawn from the sale.
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67	This Lot has been withdrawn from the sale.
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69	This Lot has been withdrawn from the sale.
70	This Lot has been withdrawn from the sale.
78	This Lot has been withdrawn from the sale.

The website for Sotheby's April 12 Contemporary Curated sale in London.

Eileen Kinsella, «Artist Pension Trust Pulls 18 Lots From Sotheby's Following Mass Artist Freakout», in Artnet.com, 19 avril 2017

NORTHUMBERLAND GAZETTE

WATCH: Ex-colliery plays host to miners' strike artwork



By
BEN O'CONNELL
Email

Published: 13:48 Saturday 18 March 2017

The former colliery site at Woodhorn Museum will provide a particularly poignant location for Jeremy Deller's artwork on The Battle of Orgreave – an exhibition which opens today.

0
comments

HAVE
YOUR SAY

The battle was a violent confrontation between miners and police which took place during the 1984/5 miners' strike. Jeremy Deller's artwork was a spectacular recreation of the event orchestrated for Deller by a historical re-enactment expert and involving nearly 1,000 people, including former miners and former policemen.



The Battle of Orgreave (An Injury to One is an Injury to All) by Turner Prize winner, Jeremy Deller, at Woodhorn Museum. Picture by Jane Coltman

The exhibition at Woodhorn includes not only a documentary film of the re-enactment directed by Mike Figgis, but a range of objects, images and audio recordings from the artist's research materials.

Woodhorn's new chief executive, Rowan Brown, said: "At the time of the miners' strike, thousands of local men and women were still employed in the coal industry and supporting enterprises.

"As in South Yorkshire, passions ran high in the Northumberland coalfields. The Deller work is certain to bring the issues and events of that traumatic time back into sharp focus."

Artist Jeremy Deller compares the miners' strike to the English Civil War: "It would not be an exaggeration to say that the strike, like a civil war, had a traumatically divisive effect at all levels of life in the UK."



The Battle of Orgreave (An Injury to One is an Injury to All) by Turner Prize winner, Jeremy Deller, at Woodhorn Museum. Picture by Jane Coltman

Mr Brown added: "The legacy of the miners' trike lives on in former coalfield communities. Deller's Battle of Orgreave is an important and thought-provoking piece of work by one of our most significant contemporary artists and we are thrilled to be able to bring this Turner Prize-winner's work to Woodhorn Museum."

Jeremy Deller, The Battle of Orgreave (An Injury to One is an Injury to All) is on display at Woodhorn from today until Sunday, July 9.

The artwork is part of the Artangel Collection, an initiative to bring outstanding film and video works, commissioned and produced by Artangel, to galleries and museums across the UK.

• Ben O'Connwell, « WATCH: Ex-colliery plays host to miners' strike artwork», in Northumberland Gazette, 18 mars 2017

The New York Times

ART & DESIGN

Art and Museums in NYC This Week

MARCH 16, 2017



'ALEXEI JAWLENSKY' at the Neue Galerie (through May 29). The Russian-born Expressionist Alexei Jawlensky vacationed with Kandinsky, studied theosophy and was banned by the Nazis. He was never quite an artist of the first rank. But this galloping retrospective of his dogged, wide-ranging trek through the colors and styles of his time has the poignant appeal of a war diary, offering a view of historical cataclysm — in this case, the emergence of abstraction — all the more illuminating for its limited, personal horizons. (Will Heinrich)
212-994-9493, neuegalerie.org

'RAYMOND PETTIBON: A PEN OF ALL WORK' at the New Museum (through April 9). Mr. Pettibon first gained fame for his punk rock album designs in the 1970s, but that was just a phase for a madly prolific artist for whom drawing and writing, usually combined, are inseparable. For this retrospective, more than 800 annotated pictures fill three floors and the lobby of the New Museum. With references to childhood television, literary classics and current politics, they have the prickly, manic buzz of interior rants made public, an impression amplified in the artist's tour de force Twitter feed. (Cotter)
212-219-1222, newmuseum.org

Our guide to new art shows — and some that will be closing soon.

'IGGY POP LIFE CLASS BY JEREMY DELLER' at the Brooklyn Museum (through June 18). Now 69 years old, the rock star Iggy Pop has been conscripted as the subject of a life drawing class organized by the British artist Jeremy Deller. Twenty-two art students were chosen for the four-hour class, which took place in February 2016 at the New York Academy of Art. In some of the 53 drawings at the Brooklyn Museum, chosen out of over 100, Iggy Pop looks like classical statuary; in others, a cyborg or a ready-for-Pixar character. Objects from the museum's collection displayed alongside the drawings make canny connections. These include a 1912 self-portrait by Egon Schiele, African fertility figures and a 1982 Robert Mapplethorpe photograph. (Martha Schwendener)
718-638-5000, brooklynmuseum.org

'I'M NOBODY! WHO ARE YOU? THE LIFE AND POETRY OF EMILY DICKINSON' at the Morgan Library & Museum (through May 28). This is the second-largest gathering ever, anywhere, of prime Dickinson relics, and as such it comes with an aura the size of a city block. It instantly turns the Morgan into a pilgrimage site, a literary Lourdes, a place to come in contact with one aspect of America that can truly claim greatness. And the show has a mission, to give 21st-century audiences a fresh take on Dickinson. Gone is the white-gowned Puritan nun, and the Belle of Amherst, that infantilized charmer. At the Morgan we get a different Dickinson, a person among people: a member of a household, a village dweller, a citizen. (Holland Cotter)
212-685-0008, themorgan.org

• «Art and Museums in NYC This Week», in NYtimes.com, 16 mars 2017

ChronicleLive

Artwork recalling the 'Battle of Orgreave' during the miners' strike coming to North East

Turner Prize-winning artist Jeremy Deller organised a reconstruction of the violent 1985 clash and now we can see it here

BY DAVID WHETSTONE



Police and Pickets clash, Orgreave coking plant near Sheffield, Yorkshire, Friday 1st June 1984

A famous and controversial artwork recalling the most violent clash of the 1984-85 miners' strike is coming to **Northumberland** next week.

The Battle of Orgreave, by Turner Prize-winning artist Jeremy Deller, promises to be a big attraction at **Woodhorn Museum.**

The Deller artwork was a 2001 reconstruction of a violent real-life confrontation which took place on June 18, 1984.

At a moment of high tension during the year-long strike, some 5,000 picketing miners headed for a British Steel Corporation coking plant at Orgreave, South Yorkshire, with the intention of stopping lorries taking away coke.

Confronting them were around 6,000 police officers drawn from several different forces and under the command of South Yorkshire Police.

Afterwards both sides accused the other of violence. The police said they had been hit by rocks and bottles while the miners said they had been protesting peacefully when mounted police charged, wielding truncheons.



Police and Pickets clash at Orgreave coking plant near Sheffield, Yorkshire, Friday 1st June 1984

Afterwards 95 pickets were charged with disorder offences but the resulting trials collapsed and South Yorkshire Police later agreed to pay £425,000 in compensation to 39 men out of court.

Recriminations rumbled on for years but the Orgreave Truth and Justice Campaign's call for an inquiry – intensified after the same police force was criticised following the Hillsborough inquests – was quashed last October.

Home Secretary Amber Rudd said changes to policing since 1984 meant there would be little to be learned.

Jeremy Deller's recreation of the event took place on June 17, 2001 and involved nearly 1,000 people including some who had been involved, both as police officers and pickets, in the original clash and members of re-enactment societies.

It was made possible by arts organisation Artangel which had invited proposals for an open commission.

On his website Deller recalls: "For years I had had this idea to re-enact this confrontation that I had witnessed as a young person on TV – of striking miners being chased up a hill and pursued through a village.



Arthur Scargill assisted by riot police after he was injured outside the Orgreave coking plant near Rotherham, during violent clashes between police and picketers in 1984

"It has since become an iconic image of the 1984 strike – having the quality of a war scene rather than a labour dispute.

"I received the commission which I couldn't believe because I actually didn't think it was possible to do this."

But the re-enactment took place and it was filmed by Mike Figgis, the film director who grew up in the North East, for a documentary on Channel 4.

The film is to be shown at Woodhorn alongside a range of objects, images and audio recordings from the artist's research materials.

The installation, whose full title is The Battle of Orgreave (An Injury to One is an Injury to All), is likely to stir deep emotions in an area which lived through the strike.

Phoebe James, curator at The Artangel Collection, said: "Jeremy Deller's The Battle of Orgreave installation continues to feel urgent to audiences across the country and Artangel are very happy to collaborate with Woodhorn to bring the work to a former colliery where it has particular resonance."



A twisted sign, felled concrete posts and a broken wall tell the story of violence outside a coking plant in Orgreave, South Yorkshire (Photo: PA)

Rowan Brown, chief executive at Woodhorn, said: "At the time of the miners' strike thousands of local men and women were still employed in the coal industry and supporting enterprises.

"As in South Yorkshire, passions ran high in the Northumberland coalfields. The Deller work is certain to bring the issues and events of that traumatic time back into sharp focus."

She called Deller's Battle of Orgreave "an important and thought-provoking piece of work by one of our most significant contemporary artists" and said she was thrilled to be bringing it to Woodhorn.

Jeremy Deller is also the artist behind last year's moving Somme commemoration, We're here because we're here, which is the subject of another exhibition at **Northern Stage** , Newcastle, until March 16.

Deller's The Battle of Orgreave has been presented several times but never in the North East. In 2015 it was shown at Tate Britain.

It will be at Woodhorn Museum, QEII Country Park, Ashington, from March 18 until July 9. Details:

David Whetstone, «Artwork recalling the 'Battle of Orgreave' during the miners' strike coming to North East», in ChronicleLive.co.uk, 8 mars 2017

It's Nice That

The xx hosts series of events curated by Jeremy Deller, Romain Gavras, Gurls Talk and more



Laura Coulson: The xx

The xx has announced a series of fringe events for its seven-night run at Brixton Academy from 8-15 March, taking place at Whirled Cinema and curated by a star-studded line-up of collaborators. Jeremy Deller, Adwoa Aboah's platform Gurls Talk, Romain Gavras, Iain Softley, Andrea Arnold and the band itself will curate film screenings and take part in talks and panel discussions throughout the week.

Starting on 8 March the first night is themed A Celebration of Club Culture, and will screen Rachel Seely's 1994 documentary *All Junglists! London Some'ting Dis* and Mark Leckey's *Fiorucci Made Me Hardcore.*

On Thursday 9 March, Adwoa Aboah's platform Gurls Talk will curate the day of events. Sofia Coppola's film *The Virgin Suicides* and Céline Sciamma's *Girlhood* will be shown, finishing the day with a panel discussion with Adwoa and Olive Ahmed from The Baytree Centre.

On Friday 10 March Jeremy Deller will also take part in a Q&A and curate the film choice, including Matt Wolf's *Teenage*, plus Jeremy's film with Cecilia Bengolea *Bom Bom's Dream* which was shown at *The Infinite Mix*, and *English Magic* by Jeremy for the Venice Biennale 2013. Romain Gavras will head up Sunday 12 March, showing a series of his own music videos for Jamie xx and Justice, and feature-length films *Across the Universe* and *Notre Jour Viendra (Our Day Will Come)*, as well as also taking part in a Q&A.

Buy tickets for the Whirled Cinema events here.

The xx has announced it will have a different support act for each of its Brixton Academy shows including Sampha, Kelela, Robyn RBN, Francis and the Lights, Cat Power, the London Contemporary Orchestra, Gilles Peterson and Floating Points.

Find out more about these and other events for the band's Night + Day festival here.

Jenny Brewer, «The xx hosts series of events curated by Jeremy Deller, Romain Gavras, Gurls Talk and more», in ItsNiceThat.com, 7 mars 2017

Sunderland Echo

New exhibition catalogues mysterious 'We're Here' WW1 soldiers



We're Here Because We're Here soldiers in Market Square. Photo by Topher McGrillis.

Published: 14:18 Tuesday 07 March 2017

A new Northern Stage exhibition, running until March 16, tells the story of Jeremy Deller's moving "We're Here Because We're Here" art project.

The project took place on July last year when more than 1,400 volunteers in First World War uniform appeared unexpectedly in locations across the UK, including Sunderland's Market Square.

The participants were a reminder of the 19,240 men who were killed on July 1, 1916, the first day of the Battle of the Somme.

The soldiers did not speak, but at points throughout the day would sing the song 'We're Here Because We're Here', which was sung in the trenches during the First World War.

They handed out cards to members of the public with the name and regiment of the soldier they represented, and, where known, the age of the soldier when he died on July 1, 1916.

Created by Turner Prize-winning artist Jeremy Deller in collaboration with Rufus Norris, director of the National Theatre, it reached more than 30 million people across the UK.

The work was commissioned by 14-18 Now, the UK's arts programme for the First World War Centenary commemorations. This exhibition at Newcastle tells the story of the project through images of the volunteers from across the UK and BBC documentary, charting the making of the project.

Lorne Campbell, artistic director of Northern Stage, said: "We're delighted to be the first venue to host this exhibition.
"It was an incredible project to be involved in. Not only in bringing together a large group of participants from all walks of life to mark one of the great tragedies of the First World War, but in the enormous impact it had on audiences across the North East."

"It was a truly effective piece of art that slipped gently into the everyday, as a beautiful and subtle remembrance of the ordinary men who gave their lives in the senseless slaughter of the Somme. This new photo exhibition at Northern Stage will further celebrate the project, its participants and those the performance was created in remembrance of."

«New exhibition catalogues mysterious 'We're Here' WW1 soldiers», in SunderlandEcho.com, 7 mars 2017

CREATIVE REVIEW

WORK: Jeremy Deller limited edition commemorates We're Here Because We're Here

By Mark Sinclair



On July 1 last year, artist Jeremy Deller's We're Here Because We're Here project marked the centenary of the first day of the Battle of the Somme and became one of the most powerful public artworks to have taken place in the UK in recent years.

Commissioned by 14-18 NOW, the organisation in charge of the arts programmes around the centenary, WHBWH was conceived by Deller in collaboration with Rufus Norris, Director of the National Theatre.

While Deller's project was national in its scope, it remained sombre and respectful in its tone. Over 1,000 volunteers donned First World War uniforms and gathered silently in public places across the country – each participant representing a real solider who had died on the first day of fighting at the Somme on July 1 1916.



Detail from Jeremy Deller's new artwork which features some of the cards handed out by participants in We're Hear Because We're Here

If approached by the public, volunteers were instructed to simply offer the person a small white card bearing their name, rank and battalion – and the age they were when they were killed.

The card also included the tag #wearehere, ensuring that any photographs of the events (soldiers congregated everywhere from mainline stations to shopping centres) could be shared on social media and collected at becausewearehere.co.uk.

To commemorate the event, Deller has now issued a series of 100 new works, each comprising of a different configuration of twenty of the soldiers' calling cards that were distributed during the day. All proceeds from the sale of the editions will go to support forthcoming 14-18 NOW programmes and education projects.

Framed artworks are 37.7cm x 43.5cm; edition of 100 plus 20 artist proofs (£400). Available from iwmshop.org.uk.

We're Here Because We're Here was produced by Birmingham Repertory Theatre and the National Theatre, in collaboration with 23 organisations

Mark Sinclair, «WORK: Jeremy Deller limited edition commemorates We're Here Because We're Here», in CreativeReview.co.uk, 7 mars 2017

ChronicleLive

Silent Somme 'soldiers' moved many to tears on July 1, 2016. Now comes an exhibition

Jeremy Deller's Somme memorial, 'We're here because we're here', is remembered in the exhibition opening in Newcastle

BY DAVID WHETSTONE



Soldiers on the march in Tyneside as part of Jeremy Deller's art project (Photo: TOM DE MOSENZO)

Newcastle is the first city to host a touring exhibition telling the story of a moving memorial to the victims of the Battle of the Somme.

Last year's 'pop-up' Somme memorial by Turner Prize-winning artist Jeremy Deller was called 'We're here because we're here', after a popular First World War song.

It saw – on July 1, 2016, the centenary of the catastrophic first day of the battle – groups of men in historically accurate 1916 uniforms appearing in town and city centres around the country.

They walked through stations and shopping malls, mingling silently with passers-by, or sat waiting or smoking in public spaces.

Although they didn't speak, they would occasionally break into choruses of the song.

And anyone who approached or spoke to them would be handed a card with the name and regiment of the real-life soldier they represented – along with, where known, the age of the soldier when he died.



Soldiers on the march in Tyneside as part of Jeremy Deller's art project (Photo: TOPHER MCGRILLIS)

A total of 19,240 British soldiers perished on July 1, 1916 and this very modern and mobile memorial 100 years later moved people to tears across the country.

Now comes the exhibition telling the story of the project which was presented by 14-18 NOW, the UK's arts programme for the First World War centenary commemorations, and the National Theatre.

More than 1,400 volunteers took part in 'We're here because we're here', including a group recruited by **Northern Stage** which was one of 26 organisations around the country to make it happen.

Lorne Campbell, artistic director of Northern Stage, said: "We're delighted to be the first venue to host this exhibition.

"'We're here because we're here' was an incredible project to be involved in, not only in bringing together a large group of participants from all walks of life to mark one of the great tragedies of the First World War, but in the enormous impact it had on audiences across the North East.



"It was a truly effective piece of art that slipped gently into the everyday, as a beautiful and subtle remembrance of the ordinary men who gave their lives in the senseless slaughter of the Somme.

"This new photo exhibition at Northern Stage will further celebrate the project, its participants and those the performance was created in remembrance of."

The original work, which took place from 7am to 7pm, saw the North East volunteers visiting sites including Grey's Monument and Newcastle Quayside, Sage Gateshead, the Metrocentre and the National Glass Centre in **Sunderland**.

The volunteers included 38-year-old ex-serviceman John Taylor, from **Benton**, Newcastle, whose great grandfather, William Edward Atkinson, served during the First World War.



Among the others were 22-year-old James Gebbie, from North Shields, and Edward Christensen, from the West End of Newcastle.

All said they had enjoyed the experience and the research that had gone into it and also the process of being part of a performance ensemble.

Jenny Waldman, director of 14-18 NOW, said the silent soldiers of the Deller memorial had been "unexpected and warmly embraced by millions of people".

She added: "This exhibition is a wonderful way to remember the ambitious work and tell the story of how it came together."

Rufus Norris, director of the National Theatre, said: "This work by Jeremy Deller was a truly national piece of theatre and a powerful way to remember the men who went off to fight 100 years ago.

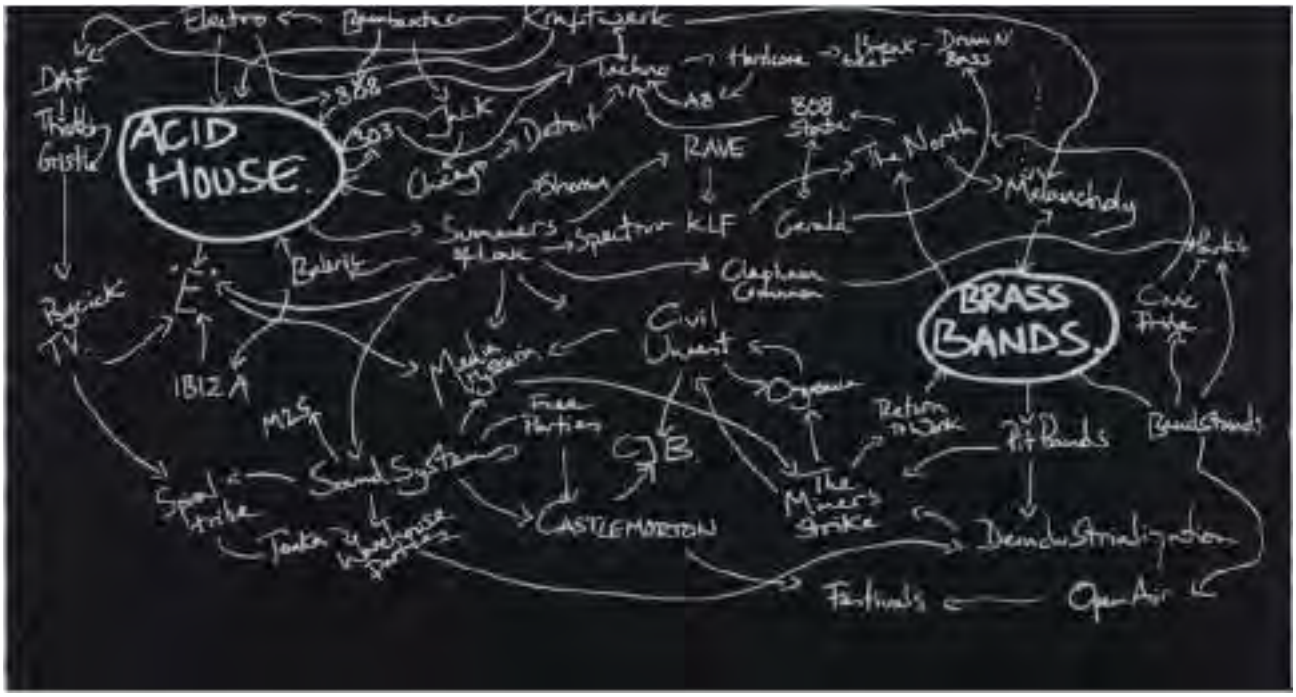
"I also hope it will serve as a catalyst to strengthen ties with theatres and communities across the UK."

The exhibition telling the story of the project will be at Northern Stage, Newcastle, from Friday, March 3, until Thursday, March 16 (9.30am to 11.30pm).

David Whetstone, «Silent Somme 'soldiers' moved many to tears on July 1, 2016. Now comes an exhibition», in ChronicleLive.uk, 2 mars 2017

Artlyst

Bluecoat Tercentenary Celebrated With 106 Previously Exhibited Artists On Public View



2017 marks Bluecoat's tercentenary, making it the oldest building in Liverpool city centre and the UK's first arts centre: quite an achievement. At the vanguard of 300 days of celebrations is Public View, an exhibition bringing together works by a whopping 106 artists who have previously exhibited at Bluecoat. Curated by Artistic Director Bryan Biggs, it aims to provide a flavor of Bluecoat's curatorial interests, cultivated over 1,000 public exhibitions.

The genesis of Public View can be traced to the concurrent heritage display Art at the Heart of Bluecoat. Featuring a wealth of archival material over a 100 year period – from well-thumbed exhibition brochures to photos of Sun Ra's shimmering 1990 performance – it engagingly charts how artist-led activity has defined Bluecoat and forged a close relationship with the city. The highlight is a visually arresting bank of exhibition posters running up the monumental Vide wall; despite its scale, this display represents only a microcosm of its exhibition history.

It engagingly charts how artist-led activity has defined Bluecoat and forged a close relationship with the city

With that in mind, we are chronologically eased into Public View through artists who exhibited or performed around the gallery's formal establishment in 1968. Documentary images of Mark Boyle's first public performance of Son et Lumiere for Earth, Air, Fire, and Water (1966) stand out: gorgeous snapshots of a cacophony of sound, light and kaleidoscopic visuals.

The prominence of experimental performance and music in Bluecoat's history is highlighted with several works intertwined with North West musical heritage. The complexity of these links, fuelled by Biggs' own specialist music

knowledge, echoes in Jeremy Deller's History of the World (1998), a textual visualisation underpinning Bluecoat commissioned performance Acid Brass (1997), in which acid house music collided with a live brass band.

While the exhibition is remarkably well paced, the sheer amount of work inevitably has ramifications. Many works have previously been exhibited at Bluecoat, with others especially remade or completely new. This assortment leads to several works feeling dated or occasionally comprised in terms of size and quality; it's a shame to see Tony Oursler lost on the stairwell with a flat preparatory drawing. However, this could arguably be attributed to many artists having donated work to Bluecoat for a fundraising auction later in the year.

The numerous gems nestled within the show outweigh these minor foibles. Nina Edge's transparent window vinyls of tinned up houses, taken from her 2016 Contravision project, brings the Welsh Streets to Bluecoat; directly referencing the numerous threats to Bluecoat throughout its long history as well as its wider support of artist-led activism. Merseyside-born Mark Leckey's brief video proposal for his Haywood Touring Exhibition The Universality Addressability of Dumb Things, Prp4aShw (2010-13), captures the verve and conceptual promise that the show delivered.

The third gallery space powerfully highlights Bluecoat's adventurous curatorial programming in the 1980s. Work by several artists associated with The Blk Art Group, including Sonia Boyce, Keith Piper and the recently re-evaluated Lubaina Himid, demonstrates Bluecoat's long-term support of British-based black and Asian artists. Referencing key Bluecoat exhibitions such as The Trophies of Empire (1985), issues of colonial legacies (including Bluecoat's own historical slave-trade associations), black identity and gender are reconvened. Despite being printed on an obsolete dot-art printer, Ann Whitehurst's stinging critique of Bluecoat's disabled access Staying on the Map (1994) still packs a hefty punch. Whitehurst's institutional critique played a crucial role in pushing through the eventual capital redevelopment of the gallery.

Public View is undoubtedly Biggs' singular vision. It demands your time. It is very much his exhibition and a reflection of his curatorial achievements, and that of his many colleagues over the years, in establishing Bluecoat as a respected outpost of contemporary art. As artist Emily Speed noted in her opening night speech, Bluecoat has crucially provided countless artists the space and time to grow. While nostalgia lingers heavy in the gallery air, the choice of expansive and clear labelling opens the exhibition up to multiple readings, connections, and parallel histories; think Deller's mind map.

Ultimately, I return to Alan Dunn's scrolling text work Recordings from a Dark City (2017-1994), commissioned by Bluecoat in 2008 and updated for the exhibition. As a sonic inventory of conversations Dunn overheard in Liverpool over the years, from politics to football banter, it presents an alternative reading of the city over time. Public View reads similarly; a collection of fleeting artistic moments that, taken together, define the Bluecoat's temperament over half a century.

Words: Jack Welsh Image: Jeremy Deller History of the World 1998 (c) The artist, courtesy Paul Stolper Gallery.

THE ART NEWSPAPER

Münster Sculpture Projects 2017 unveils artist line-up

Thomas Schütte and Jeremy Deller among artists from 19 countries to take part in the once-a-decade event



Rendering of Ayse Erkmen's project for Skulptur Projekte Münster 2017 (Image: © Jan Bockholt)

The curators of Sculpture Projects Münster, the German sculpture festival held every ten years, have announced the line-up of 35 artists, artist duos and artist groups who will be taking part in the event's fifth edition (10 June-1 October).

"Coming from 19 different countries, the artists span a broad spectrum of origins and nationalities," the organisers say in a press statement. Around a quarter of the artists on the list are German, including Gregor Schneider, Thomas Schütte, Andreas Bunte and Hito Steyerl.

Three UK artists are taking part (Jeremy Deller, Michael Dean and Cerith Wyn Evans), and four from the US (Oscar Tuazon, Michael Smith, Justin Matherly and John Knight).

Participants from further afield include the Lagos-based artist Emeka Ogboh, and Hervé Youmbi, who is based in Douala, Cameroon.

Details of some of the artists' projects have already been revealed. They include an underwater bridge by the Turkish artist Ayse Erkmen, a mobile phone work by Bunte, and a dance performance in the Hall of Peace by the Romanian artist Alexandra Pirici.

The 100-day event in the small town of Münster in north Germany was initiated in 1977 by Klaus Bussmann, the then director of the Westfällisches Landesmuseum in Münster, and Kasper König who was a curator at Cologne's Museum Ludwig at the time.

According to a statement, the festival's "realisation at generous ten-year intervals makes the exhibition not only a special event, but also a 'long-term study' between the poles of art and the public sphere".
This year's Skulptur Projekte Münster is organised by König, the freelance curator Britta Peters and Marianne Wagner, the curator of contemporary art at the city's LWL-Museum für Kunst und Kultur. It will include a second site, the industrial city of Marl, 30 miles from Münster.

• See the full list of artists here

Julia Michalska , «Münster Sculpture Projects 2017 unveils artist line-up», in The ArtNewspaper, 22 février 2017

FT
FINANCIAL TIMES

Visual Arts + Add to myFT

Strange meeting: 100 years of the Imperial War Museum

The institution has stood the test of time — even if its creators' timing was odd

FEBRUARY 3, 2017 by: Neville Hawcock

Britain's War Cabinet had plenty on its agenda in March 1917: deadlock on the Western Front; rampant U-boat activity, which had cost some 300 allied ships in February; in Russia, a tsar on the verge of toppling; in the US, the start of Woodrow Wilson's second term. Yet on March 5, ministers turned their mind to a very different kind of problem: should the country establish a war museum?



Anyone who has strolled past the twin 15-inch naval guns that now front the old Bethlem Hospital on London's Lambeth Road will know the answer, as will anyone who has pressed on into the building's lofty atrium, with its artfully composed scatter of weaponry. From next month the Imperial War Museum will celebrate its centenary with an imaginative series of exhibitions both in London and at its satellite sites in Manchester, Cambridgeshire and elsewhere.

It has grown into an impressive institution over the past century: with hindsight, the cabinet's decision proved to be a sound one. If the timing seems odd, the impetus behind the museum's creation is still discernible in the cheerfully — perhaps even cussedly — unmilitary character of some of its exhibitions. This after all is a war museum that is proposing a substantial show about Britain's antiwar movement (*People Power: Fighting for Peace*, from March 23) to mark its big birthday.

Two motives seem to have converged in the war cabinet's decision, which was prompted by a proposal by Sir Alfred Mond, a Liberal MP. One was simply the desire to record the momentous events taking place across the Channel and further afield. Battlefield mementoes had so far been collected on an ad hoc basis by individual soldiers and regiments; there was a danger that significant material would be lost.

The same impulse underlay the new practice of commissioning war artists: the first, Muirhead Bone, had been appointed in mid-1916, to record the Somme campaign; Percy Wyndham Lewis — who will be the subject of a major IWM North exhibition this summer — and Paul Nash (currently the subject of a show at Tate Britain), perhaps the best-known of Bone's successors, started the job in late 1917.

The other motive behind the museum's foundation was to acknowledge the sacrifices made by ordinary people in the first "total" war of modern times. In a memorandum of June 1917, the newly established National War Museum Committee noted that "such a museum, if wisely collected and arranged, will be unique, will make a direct appeal to the millions of individuals who have taken part in the war or in war-work of any kind . . . when they visit the museum in years to come, they should be able by its aid to revive the memory of their work for the war, and, pointing to some exhibit, to say 'This thing I did'."

Some voices warned against over-reach. Lord Curzon grumbled about a project "that would apparently attempt to commemorate almost every incident and feature of a war which we have not yet won and which it [is] quite conceivable in the future we might desire as far as possible to forget".

Nonetheless, the cabinet — not entirely disinterestedly — must also have calculated that the museum would help maintain morale among an increasingly war-weary populace. Conscription had been introduced only a year before; women were urged to volunteer for factory and auxiliary work. Food was in short supply. The turmoil in Russia, caused in large part by the strains of war, may also have been in ministers' minds. The Department of Information, intended to co-ordinate propaganda, was set up in February 1917; still more tellingly, in June 1917, the House of Commons passed a bill to give the vote to all men over 21, and to some women over 30.

Yet the National War Museum was more than propaganda. That memorandum of 1917 warns that "an assemblage [of official exhibits] will be a dead accumulation unless it is vitalised by contributions expressive of the action, the experiences, the valour and the endurance of individuals". There is a demotic aspect here that feels distinctly modern, and it's possible to see the IWM as a precursor to other museums whose function is to bear witness: the Museum of Memory and Human Rights in Santiago, say, or the Washington DC. Even as a Canadian officer named Major Beckles Willson was mandated to scavenge the Western Front for exhibits (there are some charming pictures in the IWM collection of his cluttered store near Boulogne), one of the fledgling museum's subcommittees was given the task of gathering material relating to women's work: the home front mattered too.

So did other parts of the British empire. From 1918 the museum started calling itself the Imperial War Museum in recognition of the colonial war effort. There's an irony in the fact that a name that now sounds so pompous — hence, perhaps, the weight given to the initials IWM in today's branding — was intended as an inclusive gesture.

As the first world war recedes over the historical horizon, "the experiences of individuals" that the museum's creators sought to capture have come to encompass other kinds of conflict. This year's crop of exhibitions will also look at the conflict in Syria and at artists' response to war since 9/11.

On their way to these shows, visitors will pass by one of the museum's most eye-catching permanent exhibits, a shattered, rusty car that was caught in a bomb blast in Iraq and later turned into an installation by the British artist Jeremy Deller. It's called "Baghdad, March 5th 2007": if the date neatly recalls the museum's foundational moment a century ago, the object is an uncomfortable reminder of the ugly realities that it strives to interpret.

Neville Hawcock, «Strange meeting: 100 years of the Imperial War Museum», in FinancialTimes.com, 3 février 2017

artnet news

Art World

High Line Announces New Permanent Space for Contemporary Art Commissions

It will make its debut in 2018.

Sarah Cascone, January 11, 2017



Jeremy Deller, *Untitled*, (2016), a rendering of his proposal for the High Line Plinth. Courtesy of James Corner Field Operations and Diller Scofidio + Renfro/the City of New York/the artist.

New York's High Line has become increasingly known for its displays of public art. Now, the West Side park will introduce a permanent space for work by international artists.

Inspired by London's famous Fourth Plinth, a Trafalgar Square pedestal meant for an equestrian statue that was never built and is now given over to contemporary artists each year, the High Line Plinth will make its debut in 2018. It will be the focal point of the Spur, the park's final section, at West 30th Street and 10th Avenue.

A shortlist of 12 artists, winnowed down from 50 proposals from artists recommended by an international advisory committee, are in the running for the inaugural presentation: Jonathan Berger, Minerva Cuevas, Jeremy Deller, Sam Durant, Charles Gaines, Lena Henke, Matthew Day Jackson, Simone Leigh, Roman Ondák, Paola Pivi, Haim Steinbach, and Cosima von Bonin.

The committee will choose two winning proposals this spring following an exhibition of sculptural models by each artist, displayed on the High Line at West 14th Street (February 9–April 30, 2017). Each piece will be on view in the park for 18 months, and will be tall enough to be seen from the street below.

The Spur, which will be the largest open space on the High Line, is being designed to function as a public plaza. A canopy of plantings will hang from the Hudson Yards office building above, while visitors will be greeted by sweeping views of the Hudson River.

"The High Line Plinth will provide artists with an opportunity to work on a larger scale than ever before possible...and to engage with the breathtaking vistas that open up around this new site," said High Line Art director and chief curator Cecilia Alemani in a statement. "As a new landmark to this space, the High Line Plinth will create a new symbol of this incredible nexus of horticulture, art, and public space in the ever-evolving metropolis that is New York City."

Formerly a line of the New York Central Railroad, the elevated rail line last saw train traffic in 1980, and fell into disrepair before being repurposed and revitalized by Friends of the High Line. It reopened as a public park in 2009.

Sarah Cascone, «High Line Announces New Permanent Space for Contemporary Art Commissions», in Artnet.com, 11 janvier 2017

THE ART NEWSPAPER

MUSEUMS

In her own words: Maria Balshaw, new director of Tate

Incoming director picks the art that impressed her the most in 2016

by JAVIER PES, BEN LUKE | 17 January 2017



We're here because we're here, courtesy of 14-18 Now

As 2016 drew to a close, we asked Maria Balshaw, the director of Manchester Art Galleries and the Whitworth at the University of Manchester, to pick her highlights of the year. Last week, the news leaked that she will succeed Nicholas Serota as the next director of the Tate, which its trustees confirmed today, 17 January.

Balshaw is due to take up the post in June, the first woman to fill the post. Last June, she told us why Jeremy Deller's "ghost soldiers" and Anya Gallaccio's "ghost tree" were particularly memorable.



Maria Balshaw (Image: © Johnnie Shand Kydd)

"I cannot say anything other than I am worried about the world and that what museums and galleries offer is more vital than ever. We have witnessed divisive politics at home and abroad; countering this and creating space for exploration of difference and intercultural understanding gets to the heart of the civic role of museums of all stripes. My highs therefore are chosen with this in mind. And I reflect that they are often about joy and lightheartedness, but also about the acceptance of loss. Jeremy Deller's We're Here Because We're Here was a masterstroke of commemoration that embraced the widest possible constituency of people. My first sighting was a group of uniformed young men walking across Whitworth Park; a moment later I saw a tweet from a Whitworth staffer. By the end of the day the nation was engaged and moved—truly remarkable.



Christian Boltanski's Animitas, installed in the Atacama community of Vicuña, Chile

My second highlight is also an act of commemoration for the dead amongst us. Christian Boltanski's Animitas is the most recent sculptural addition to Jupiter Artland's wonderful sculpture park outside Edinburgh. On a balmy summer evening I walked towards a large pond to hear first, before seeing, his installation of 200 small Japanese bells attached to long stems planted in the ground on an island in the middle of the water. The bells amplify the fluttering of the wind, with a reed-like chiming that continues day and night. Boltanski calls it 'the music of the soul'. Animitas are altars that indigenous people put beside the road in Chile to honour the dead and Boltanski asks us to think of the ancestors always around us.

As this list risks morbidity or at least melancholia, I also want to share a joyous highlight from Jupiter, seen on the same visit. Céleste Boursier-Mougenot presented From Here to Ear v.20 inside their Steadings gallery. Featuring electric guitars and basses 'played' by the alighting of a charm of zebra finches on to the amped up strings, it was a punk bird orchestra of extraordinary colour and delight.

Sound was also the abiding feature of one of my shows of the year, The Infinite Mix: Contemporary Sound and Image. Curated by Ralph Rugoff and the Hayward team off-site at The Store on the Strand in London, it is a brilliant selection of contemporary audiovisual artworks—where the interplay of image and sound creates space to explore pleasure and politics simultaneously. Works by artists such as Ugo Rondinone, Jeremy Deller and Cecilia Bengolea, Elizabeth Price and Cyprien Gaillard lay claim to spaces dispersed across The Store, and perhaps the most exciting element was to see the diversity of audiences giving hours of their time to the works.

Sound was also a critical feature of the wonderful show curated by Elizabeth Price, In a Dream You Saw a Way to Survive and You Were Full of Joy, with the Hayward Touring team, that I am bound to mention as a highlight, even though it took place on home turf at the Whitworth. My other pleasure and surprise recently was the Edward Krasinski show at Tate Liverpool. Having only previously seen a small number of this great Polish artist's works, the brilliant and comprehensive exhibition of his sculptural works, paintings and room installations was a joyful illumination.

Finally, and returning to my theme of the role of art and artists in the world, 2016 saw the first permanent public sculpture by Anya Gallaccio, Untitled (2016), unveiled in Whitworth Park. A stainless steel 'ghost tree' derived from the single (dying) plane tree that had to be removed during the Whitworth's refurbishment, it reflects its park surroundings and invites an encounter with art long before the communities that use the park even step into the gallery. As an object for reflection and contemplation, it helped me retain my optimism on the morning of 24 June [the day after the Brexit vote]."

Javier Pes, Ben Luke «In her own words: Maria Balshaw, new director of Tate», in TheArtNewspaper, 11 janvier 2017

BLOUINARTINFO

New York Announces New High Line Plinth Art Destination

BY NICHOLAS FORREST | JANUARY 10, 2017



Jeremy Deller "Untitled"

RELATED

Artists

Jonathan Berger
Minerva Cuevas
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Cosima von Bonin

New York City is getting its own version of London's iconic Trafalgar Square Fourth Plinth which hosts a series of commissioned artworks by world class artists. Dubbed "The High Line Plinth," New York's new landmark destination for the display of major public art commissions will be created on the High Line at West 30th Street and 10th Avenue where it will be the focal point of the Spur – the newest section of the High Line. It will be the first space on the High Line dedicated specifically to art.

High Line Art has shortlisted 12 proposals for the first two artworks from more than 50 proposals from artists recommended by an international advisory committee of 13 artists, curators, and art world professionals. The shortlisted proposals are by Jonathan Berger, Minerva Cuevas, Jeremy Deller, Sam Durant, Charles Gaines, Lena Henke, Matthew Day Jackson, Simone Leigh, Roman Ondak, Paola Pivi, Haim Steinbach, and Cosima von Bonin.

"High Line Art continues to reach a broad, diverse audience – including more than 2.3 million New Yorkers annually – with free, world-class artwork 365 days a year," said Robert Hammond, Co-Founder and Executive Director of Friends of the High Line. "The High Line Plinth will expand the program's impact by creating a one-of-a-kind destination for public art on the Spur, a new section of the park with even more space for public programming and dynamic horticulture."

According to High Line Art, the first artwork will be installed in 2018 to coincide with the opening of the Spur in mid-2018, with each artwork to be on view for 18 months. An exhibition of sculptural models of the 12 shortlisted proposals will be on show from February 9 to April 30, 2017 on the High Line at West 14th Street, with the first two High Line Plinth commissions to be selected in spring 2017.

Nicholas Forrest, «New York Announces New High Line Plinth Art Destination», in BlouInArtInfo.com, 10 janvier 2017

The New York Times

ART & DESIGN

A Permanent Plinth for New Art Coming to the High Line

By RANDY KENNEDY JAN. 9, 2017



A rendering of Jonathan Berger's "Bell Machine" (2016), his proposal for the High Line Plinth.
Architectural rendering by James Corner Field Operations and Diller Scofidio + Renfro, courtesy of the City of New York; artwork courtesy the artist.

London has its Fourth Plinth, where contemporary artists have graced — and sometimes goaded — viewers in Trafalgar Square with sculptural work on a bare pedestal originally intended for an equestrian statue of William IV.

Now New York will have its own plinth, a highly visible permanent stage for ambitious new international sculpture commissions, perched above 30th Street and 10th Avenue on one of the final sections of the High Line.

"It's almost like a jungle," she said during a recent tour of the plaza's construction site. "It's like you leave the city for a while and go somewhere else. And it's given us really the only place where we'll have the ability to put long-term pieces, which will be like a punctuation in a beautiful piazza." Sculptures will remain on view for a year and a half at a time. The program will be funded by the Friends of the High Line and private donors at a cost that was not disclosed.

This plinth, expected to open sometime in 2018, will likely change sizes and shapes depending on the artwork intended for it. It is a new creation by the High Line, being built on the spur that turns east at 30th Street, creating a corner that forms a kind of plaza, roomy enough for crowds and for larger sculpture than the narrow elevated park now accommodates.

Cecilia Alemani, the director and chief curator of High Line Art, said that the development of the spur, which will be ringed by the skyscrapers of the new Hudson Yards office complex, prompted her and High Line officials to think about a stage that would hold its own with long-term public art sites like Rockefeller Center, City Hall Park and Madison Square Park. The plinth will be tall enough so that work on it will be instantly visible from the street, but on the High Line itself the space will be flanked by trees, making entering it feel something like walking into a clearing.

Calls for art work went out quietly last year, and more than 50 artists submitted proposals. An advisory committee of prominent artists and curators — including Helen Molesworth, the chief curator of the Museum of Contemporary Art, Los Angeles, and Franklin Sirmans, the director of the Pérez Art Museum in Miami — helped draw up the full roster of artists to be considered, and by spring a list of a dozen finalists will be narrowed to two by High Line officials. The short list includes veterans like Charles Gaines and the sculptor Haim Steinbach (who has proposed a piece resembling a chicken coop on stilts, a kind of comic vision of a penthouse) and well-known younger artists like Jeremy Deller, Matthew Day Jackson, Cosima von Bonin and Sam Durant, whose proposal is the most overtly political, a large sculptural version of a drone with wings stretched out over the High Line as if it were approaching Midtown for a missile launch.
(In London in 2009, the artist Antony Gormley used the Fourth Plinth as a human stage, enlisting volunteers, some in various states of undress, to serve as the sculpture. "Nakedness is to art," Mr. Gormley said, "what the ball is to football.")
The other High Line finalists include Jonathan Berger, Minerva Cuevas, Lena Henke, Roman Ondak, Paola Pivi and Simone Leigh. Ms. Leigh has proposed a 12-foot-tall bust of a black female figure whose body evokes both a skirt and a hut, based on smaller figures that have long been part of her work.
In an interview, she said that the muscular, advertising-saturated site of the plinth was a place "I found a really horrifying environment for my work when I first saw it."

She added, "And then I thought: 'What better place to put a black female figure?' Not in defiance of the space, exactly, but to have a different idea of beauty there."

Randy Kennedy, «A Permanent Plinth for New Art Coming to the High Line», in TheNewYorkTimes.com, 9 janvier 2017

ARTSY

David Shrigley and Jeremy Deller Are Reinventing the Life Drawing Class

ARTSY EDITORIAL
BY MEREDITH MENDELSOHN
DEC 13TH, 2016 12:05 AM



The live model is a scarce presence in artist studios today. Far more artists work from photographs than living, breathing flesh and blood—models have to be paid, after all. Life drawing classes seem more like a quaint convention of fusty old art schools rather than the core component of an artist's education that they used to be.

Taking root in Renaissance Italy with the rediscovery of Greco-Roman antiquity and its idealization of the nude, the practice of drawing from life firmly established itself in the art academies of 17th- and 18th-century Europe and America. While art schools still offer life drawing classes, the practice has become somewhat outmoded, in part because it's associated with a certain conservatism, at the heart of which lies the belief that the ability to render an exact likeness of a figure is the highest of artistic achievements.

So it has been something of a surprise to see two contemporary artists whose work has nothing to do with Realism, in the art historical sense, make the life drawing class the subject of significant museum exhibitions —Jeremy Deller's "Iggy Pop Life Class" at the Brooklyn Museum, up through March 26, 2017, and David Shrigley's recently closed "Life Model II" at the Rose Art Museum outside of Boston. While their projects are quite different, their life drawing experiments yield some meaningful observations.

Both shows involved the orchestration of a life drawing class and the participation of members of the public. At the heart of Deller's project is rock legend Iggy Pop, who posed nude this past February for a class of 21 art students (ranging in age from 19 to 80). Those drawings now hang in the Brooklyn Museum along with a selection of male nudes from antiquity to the present day, selected by Deller from the institution's collection.

Shrigley, meanwhile, created an oversized mannequin-like sculpture of a statuesque, voluptuous nude brunette, which he surrounded with a circle of yellow chairs and several large wooden easels. Participants—all were welcome—could enter the Rose Museum and sketch her, and the resulting drawings were displayed nearby on the gallery walls. This was, in fact, the second iteration of Shrigley's "Life Model" project, the first of which featured a urinating male figure in 2013.



Having made a career out of whimsical, doodle-like captioned images that capture the absurdity of the human condition, Shrigley is just about the last artist you'd expect to participate in a life drawing class, which makes his project all the funnier. None of his many renderings of bodies or body parts—including his sculptural commission for London's Fourth Plinth in Trafalgar Square this past September, *Really Good*, a giant bronze hand giving the thumb's up sign with a disproportionately long thumb—are particularly realistic, which is a large part of the charm of his work, and also what makes the life drawing exercise so curious.

"I'm not trying to draw badly. I'm just trying to draw without any consideration of craft," he told the *New York Times Magazine* several years ago. In an essay for the Rose show, its curator, Kim Conaty, notes that Shrigley had little interest in the "requisite life drawing classes" as a student in the 1980s and '90s at the Glasgow School of Art, a hotbed of figurative painting at the time. So, in effect, he "asks viewers to work in a manner precisely distinct from his own," writes Conaty.

That manner is also distinctly unlike the conventional academic practice. Shrigley's model is inanimate, a humorous take on the grueling feats of stillness that models (including Iggy Pop, in Deller's experiment) are known to undergo in life drawing classes. Her body parts are slightly out of proportion and not quite right—very far from the ideal male figure that originally stood on the dais back when the most lithe and finely proportioned male athletes were preferred as models for a room full of male artists in the academies.

The resulting drawings, rendered by members of the public, vary from earnest attempts to capture the figure's likeness to Shrigley-esque sketches that feel more like homages to the artist than exercises in life drawing. (To level the playing field, Shrigley did sketch a live model, a mime actor, in a series of strangely touching drawings that appeared in the show as well.)

Deller's experiment might seem more traditional at first, since the model is indeed alive, and actual art students participated in the class. "It's actually very traditional, I would argue," said Deller, a Turner-Prize-winning artist known for orchestrating large-scale projects that often involve collaborations with the public. But his choice of a celebrity model—Iggy Pop—changes the sitter-model dynamic quite considerably.



Charlotte Sagall
Untitled (Lying pose), 2016
"Iggy Pop Life Class" at Brooklyn Museum, Brooklyn



Gunn Park
Untitled (Seated pose), 2016
"Iggy Pop Life Class" at Brooklyn Museum, Brooklyn

Pop, with his famously wiry, flexible body, which is recognizable from his raucous shirtless performances and numerous press shots, is the cornerstone of the project. "I just thought his body should be documented through drawing rather than film and photography," said Deller. "I was hoping to present him over time, a slower, more considered way to present him to the public, to do him justice through life drawing. Drawing also has an emotional quality to it that photography and film lacks."

Deller's choice of Iggy Pop in effect overturns the conventional life drawing class. Typically, the model is unknown, merely a vehicle to display the skill of the artist's hand. But here, Iggy Pop is what we see. And he is transfixing. It's rare to see him so quiet and tame like this (apparently he was a very good model), and his body is no longer the compact, muscular machine we recognize from decades ago. Although, at 69 years-old, he's in great shape.

At the same time, the drawings say less about Iggy Pop than the sheer variety of interpretations possible, from realistic renderings made from careful cross-hatchings to more abstract undulations of his muscles and flesh. Shrigley's exhibition leaves a similar impression: It's almost hard to believe that some of the drawings are of the same subject.

In the end, both artists turn the viewer's attention away from him or herself and toward the drawings, and in doing so, they raise questions about the parameters of the artwork: What exactly is the work of art here? The project, the model, the drawings, or all of it? It's welcome ambiguity born of a tradition that's usually more black and white.

—Meredith Mendelsohn

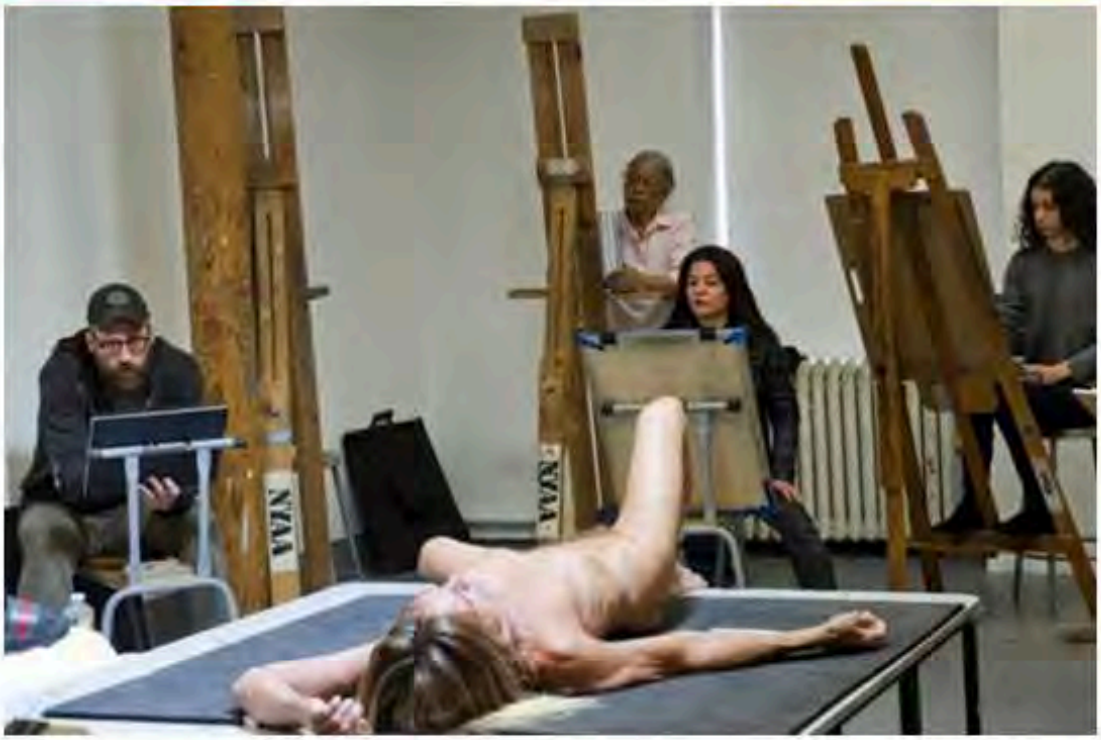
Meredith Mendelsohn, «David Shrigley and Jeremy Deller Are Reinventing the Life Drawing Class», in Artsy.net, 13 décembre 2016

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Iggy Pop pose nu pour un projet de l'artiste Jeremy Deller

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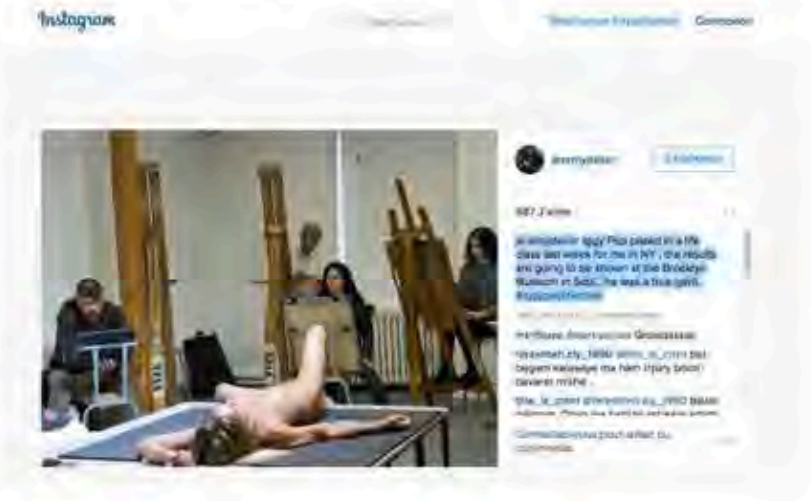
Compte Instagram de Jeremy Deller

"I wanna be your cobaye". La star du rock a offert son corps en pâture à l'artiste anglais Jeremy Deller lors d'une séance de pose dans une école d'art.

On a vu surgir sur le compte Instagram de l'artiste anglais Jeremy Deller cette image totalement incongrue : Iggy Pop, entièrement nu, posant toutes jambes ouvertes pour quelques étudiants sur le retour (la moyenne d'âge de ces apprentis artistes aux mines concentrées derrière leur chevalet excédant largement l'âge moyen des diplômés des beaux-arts).

Commentaires

Outre qu'on ne trouve plus beaucoup d'écoles d'art pratiquant ces séances de dessins sur le vif et que l'on connaissait déjà plutôt bien le charme anatomique du torse régulièrement mis à nu du chanteur des Stooges mais beaucoup moins le bas de son corps, le tableau, sorte d' « Origine du monde » inversée, a de quoi surprendre.



La scène s'est déroulée le dimanche 21 février, dans l'un des ateliers de la New York Academy of Art en présence de 21 artistes âgés de 19 à 80 ans et triés sur le volet par Jeremy Deller. Car c'est à l'artiste anglais (lauréat du fameux Turner Prize en 2004) que l'on doit cette rencontre saugrenue entre le chanteur des Stooges et ce bataillon de peintres du dimanche.

"*Le cours de modèle vivant est un endroit spécial, où l'on peut examiner la forme humaine. En tant que socle de l'éducation en art et en histoire de l'art, c'est encore le meilleur moyen de comprendre le corps*" a déclaré l'artiste Jeremy Deller (né en 1966), "*pour moi, cela fait parfaitement sens qu'Iggy Pop pose pour une classe de modèle vivant ; son corps est un axe central de la compréhension de la musique rock et de sa place dans la culture américaine. C'est un corps qui en a vu de toutes les couleurs et qui mérite d'être documenté*".

Les 21 dessins ou peintures produites suite à cette séance de pose d'un Iggy Pop nu comme un vers, et "véritable gentleman", selon les propos de Jeremy Deller, seront exposées dans le cadre du projet "Iggy Pop Life Class" au Brooklyn Museum, qui promet de faire connaître la date du vernissage d'ici l'été.

Jeremy Deller est l'un des artistes les plus passionnants de la scène anglaise de ces vingt dernières années. Il représenta le Royaume Uni lors de la Biennale de Venise 2013 avec une relecture mi-fantaisiste, mi-sociale de l'histoire récente de son pays, et s'est d'abord fait connaître par une reconstitution grandeur nature des grèves de mineurs qui secouèrent les années Thatcher ("La Bataille d'Orgreave").

Deller est également un habitué de ces percées dans la culture populaire et plus encore dans le champ de la musique. Il faut se souvenir par exemple de son extraordinaire projet consistant à conjuguer la culture des brass band (ou fanfares) d'un côté, celle de l'acid house de l'autre, véritable "*socle de la culture populaire anglaise depuis Elvis Presley*", comme l'écrivit notre confrère JD Beauvallet.

Avec "*Acid Brass*", un projet qui se déclina de la fin des années 90 jusqu'au milieu des années 2010 et qui donna lieu à des concerts, des performances, la réalisation d'un diagramme et la production d'un disque, Deller cherche à faire coïncider deux traditions au fort coefficient politique, typiques du nord de l'Angleterre.

> "*Socialement parlant, l'acid house et le brass band sont très proches : ce sont deux formes de musique populaire, l'une du XIXe siècle l'autre du XXe, voire du XXIe siècle. Toutes deux ont des liens étroits avec la culture de la classe ouvrière. En conséquence, ces deux formes musicales sont très liées à la lutte sociale et à la contestation : les brass bands du côté des mouvements syndicalistes, et l'acid house par celui des descentes de police et des opérations anti-drogues*" expliquait-il par exemple au critique d'art Christophe Kihm dans la revue *Multitudes*.

Le projet autour d'Iggy Pop, icône populaire examinée sous toutes les coutures depuis le point de vue des pratiques amateurs mais aussi dans le prisme de l'histoire de l'art, s'inscrit logiquement dans cette continuité.

Quant à celui que l'on surnomme l'Iguane, on devrait le retrouver cet été pour un concert exceptionnel au Palais de Tokyo à l'occasion de l'exposition Michel Houellebecq dont le roman *La Possibilité d'une île* avait largement influencé son album ***Préliminaires***.

par **Claire Moulène**
le 01 mars 2016 à 16h14

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Claire Moulène, «Iggy Pop pose nu pour un projet de l'artiste Jeremy Deller», in lesinrocks.com, 1 mars 2016





DU PLURIEL AU SINGULIER

QUELQUES ÉLÉMENTS POUR UNE COMPRÉHENSION DES CONFUSIONS ENTRE CULTURES POPULAIRES ET CULTURE POP

Dans sa présentation, l'exposition *Les mondes inversés. Art contemporain et cultures populaires* prend soin de distinguer les cultures populaires, c'est-à-dire relevant de pratiques et de rituels identifiés à l'artisanat, au folklore, au vernaculaire, à des traditions et à des peuples particuliers—définis par situation de classe sociale (prolétaire, ouvrière, paysanne...) et/ou par territoire (du local au national)—, de la culture pop, c'est-à-dire *populaire*, produite et consommée en masse, industrielle et commerciale, relativement indistincte en termes de populations de producteurs et de consommateurs. Cette nécessité de distinguer ce qui est *a priori* clair et évident si l'on se réfère aux définitions de base et conventionnelles des termes tient sans doute au fait que des confusions et indistinctions entre cultures populaires et *popular culture* soient régulièrement diffusées dans les discours communs, mais aussi politiques et publicitaires, entretenant un populisme esthétique, culturel, marchand et idéologique qui oppose une classe d'objets "populaires" à une classe d'objets "élitistes" (comprendre: autant les cultures classiques, modernistes et avant-gardistes, que les pratiques expérimentales et alternatives).

2i

Ces confusions ont aussi pour cause le fait que dans l'espace-temps des décennies qui courent de l'après-guerre à l'émergence de la culture du rock des années 1960 (et, bien sûr, à cheval de l'Atlantique), des artistes et critiques aux profils variés (Lawrence Alloway et John Michelis, puis les Européens Umberto Eco et Abraham Moles, Richard Hamilton, puis des artistes et critiques comme Alloway et Peter Smithson, et par des collectifs internationalistes comme Lettrisme, Internationale situationniste, Cobra, Fluxus, Gutai, Zero, Nouveau Réalisme, Arte Povera, Arte Programmata, Groupe de Recherche d'Art Visuel, Equipo 57, Grupo de Investigación Plástica, Grupo Proceso Pintura, Nouvelle Tendance, Zaj, Art & Language, Fylkingen, Black Mountain College, Judson Dance Theater, Gruppe SPUR, Wiener Aktionismus, Kommune 1, Provo, Situationist Times, Internationale Kunstmarkt, Destruction in Art Symposium, Exit, Gorgona, Bauhaus Imaginiste, Movimento, Drot, Signals, Cobra, Reflex, Gallery 39, Gallery One, Indica Gallery, Arts Lab, Arts Laboratory, Dial, Black Dada Nihilismus, Umbro, Underground Press Syndicate, Oz, Suck, Frendz, Ink, Friends, Rolling Stone, Crawdaddy, Zigzag, Actuel, Interférences, Tout, Mélodie, Actuel, Tel Quel, Change, Digraphe, Promotion, Cause Commune, Les Lèvres Nues, Cahiers Recherche/Base/Utopie, Robho, Opus International, Chroniques de l'art vivant, Chroniques du jour indécis, Chroniques du jour entier, Chroniques du jour, Chroniques, Chroniques de l'art



Exhibit Poster for Ant Farm

[illegible]

[illegible] de formats (en respectant quasiment jamais le format original des motifs) et de sujets très divers (de l'ordinaire à la vaisselle, du cinémascope à la science-fiction, de la nature au [illegible] en passant par quelques traditionnels chintz et les placards. Ni la fréquence [illegible] déterminer des sous-ensembles, ni procéder à des choix, l'ensemble semble, signalons, des carnets de notes et d'esquisses des acteurs de l'Independent Group qui collectionnaient, en effet, toutes ces images pour un dépouillement [illegible].

Ces images, outre mettre en commun les moyens d'intégrer l'impact de la culture de masse dans les beaux-arts, étaient chargées des discussions et réflexions dans une remise en cause du rationnel, et notamment de l'utilisme, du Bauhaus et d'un [illegible] de l'architecture moderniste. La présence dans le groupe d'architectes et d'un [illegible] de l'architecture, Reyner Banham – qui publia ensuite *Theory and Design in the Machine Age* (1960) –, implique une réflexion sur les fondations des références industrielles au sein de cette [illegible] qui se qualifiera progressivement de pop. Comme le résumèrent les Smithson en 1956 : "Gaudí a construit sur les sites à grain. Le Corbusier s'inspire de Taylor. Et Charlotte Perriand apportait chaque matin un travail réel au bureau. Mais aucun n'a vu collectionné les pubs"[7]. L'atelier de l'architecture était rempli d'"objets trouvés" ou qualifiés de tout par les Smithson, et ses premiers collages de 1947-48 actuellement constitués de monuments-ions de figures et d'objets découpés dans des pages publicitaires de magazines. Et c'est Paolozzi qui, lors des réunions de l'Independent Group, projetait principalement des images de publicités et de la culture de masse.

En 1956, l'exposition *Man, Machine, Motion* conçue par Richard Hamilton à la Hatton Gallery à Newcastle ne contenait ni machines ni pas d'œuvre originale, mais des reproductions de photographies de machines reportées dans des structures métalliques semi-[illegible] peintes, telles que ces machines à vapeur, éléments [illegible], automobiles, trains...), sculptures [illegible] (bras, hélices...). Comme il l'écrira par la suite, Richard Hamilton voyait le Pop Art d'abord un enfant de l'utilisme, parce qu'il "mettait de côté notamment à cerdi "fondamentalement une révolution de la sensibilité des valeurs changeantes de la société"[8], exprimées essentiellement principalement dans les machines et leur évolution. Richard Hamilton écrivit la même année un article, "Machines et Design",

au sujet du design automobile, suite à des discussions au sein de l'Independent Group, et dans lequel il saluait le "stylisme d'automobile" qui évoque "quelque chose d'une importance capitale pour la culture vivante du Siècle de la Technologie"[9], et dans la "culture de masse" dont "l'artiste, dans la vie moderne du 20ème siècle, est nécessairement consommateur [...] [et dont il est aussi un collaborateur en puissance]"[10].

Nulle distance critique ni ironie n'habite alors Richard Hamilton, contrairement à ce que de nombreuses références franco-phones à [illegible] véhiculent. En cela, sa position [illegible] celle d'artistes modernistes, du futurisme et de Fernand Léger qui [illegible] une [illegible] de la [illegible] de la culture de masse et de son impact sur les arts de tout un chacun, artistes compris. Mais à la différence des avant-gardes historiques qui prétendaient guider la transformation du monde par l'art, Hamilton accepte cette [illegible] à la culture de masse et aux nouvelles technologies, lesquelles devaient aussi transformer les beaux-arts. C'est ce qu'affirme aussi Alloway : "Clairement, *l'art populaire moderne* [les images et des schémas pour contrôler les changements qui interviennent dans le monde ; tout ce qui change dans notre culture est le matériau des arts populaires"[6].

Hamilton au défaut même de la notion d'avant-garde car il la considérait comme reflet d'une position "scientifique et objective" (selon [illegible] au sujet de l'abstraction radicale) ou "nihiliste" et "négative"[7] (à propos de Dada). C'est pourquoi en 1956, dans la [illegible] qu'il occupait avec le groupe 2 (les [illegible] de Mirtala et de Pendlebury dans [illegible] au sein de l'exposition *This is Tomorrow* à la Whitechapel Gallery à Londres, Hamilton concentra ses références culturelles sur le cinéma hollywoodien sur [illegible] collage panoramique d'acteurs et de personnages de films occupait une grande partie de l'espace et le film de science-fiction *Forbidden Planet*, appelé à devenir un [illegible] culte, évoqué à travers la [illegible] de machines, [illegible] de la publicité, de la figure de Robby le Robot.

L'exposition suivante, intitulée *This is Tomorrow* a pourtant été très diverse sur un plan esthétique collectif, divisée en douze groupes d'artistes, architectes et [illegible], elle proposait un panorama de la scène artistique londonienne, allant de l'Op Art au Pop Art, de la sculpture [illegible] monumentale des [illegible] à l'influence de l'[illegible] hollywoodienne. Seuls le groupe 2 et le collage d'[illegible] [illegible] [illegible] et [illegible] [illegible] [illegible]

figure humaine à partir de l'agence de photographes et frères de lecture de solidarité (Hamilton) et à la toile duquel Rubert disposées – billard électrique ou Grand vente au ready-made et au photogramme – les pièces sélectives tirées pérégrinations dans des villes encore marquées par la guerre des trois blocs dans l'histoire – sur les scandaleuses et la pauvreté de la classe ouvrière. Dans de la mode d'un salon où deux jeunes hommes sont disposées des céramiques de Picasso accrochées à des calligraphies, qui renvoyaient à des critiques aussi bien artistiques qu'artistiques du graffiti ou par ailleurs de chiens d'Hamilton.

Ces références artistiques à Hamilton et Paolozzi n'inscrivent donc pas dans le sens d'un rallié culturel ou artistique à la culture pop, elles démontrent plutôt que cultures populaires ou identitaires comme telles. Parallèlement, le développement au sein de l'entreprise qu'ils créèrent en 1954, Independent Group Limited, leurs investigations de motifs empruntés à des cultures archaïques et populaires, celtes, chrétiennes, vernaculaires et d'ailleurs – comme le jardin – dans des productions auxquelles des papiers peints marins, des tissus d'ameublement, des objets de céramique et des accessoires domestiques. Cette entreprise s'inscrivait dans une tradition artistique d'un regard d'artiste d'un art populaire par les moyens de la modernisation et de l'industrialisation de l'artisanat du XIXe siècle et du XXe siècle, désignée à la fois aux débuts socialistes William Morris puisqu'au référence dans un problématique née pour s'opposer à l'industrialisation industrielle, Hamilton et Paolozzi inscrivent ces signes populaires et vernaculaires qui les éloignent alors de la culture industrielle pour le design relativement standardisé.

Ces productions d'Hamilton et Paolozzi (1954-1957) n'appartiennent pas encore à l'histoire du Pop Art, des nombreux témoignages de celui-ci se concentrent généralement (mais exceptions, catalogues) sur ce qui apparaît comme le plus événement pop, tant à la fois comme expression des signes de la culture devenue commune et hégémonique en Occident, en termes commerciaux, culturels, sociologiques, idéologiques, et idéologiques aussi aux apparences au contact matériel et à l'équipement culturel des classes moyennes accédantes au pouvoir d'achat. Si le Pop Art se développe en Grande-Bretagne puis aux États-Unis, il ne produit pas moins, à travers Hamilton surtout, un grand récit artistique par référence et aux influences de la culture commerciale. Lors qu'elle montre le grand livre correspondant, un grand répertoire d'objets, de formes, de signes, d'images et de mythes considérés comme un monde. Des noms, qui portent les Anglais ou aux États-Unis, sont les espaces les plus populaires, vernaculaires ou urbains des années des années 1960 de Robert Rauschenberg et d'Edward Kienholz étaient ainsi qualifiés du Pop Art ou du pre-Pop Art, non réductibles à la culture commerciale de masse, ou alors, vivants à partir des années 1960 et pour ceux qui en sont encore aujourd'hui une version urbaine du Pop Art plutôt marginale de ses noms.





Le singulier, le pluriel, l'hégémonique et la mélancolie

À cette vision unitaire du Pop Art est tant qui s'oppose de la culture de masse dans les années 60[4]. Hamilton a également reconnaissance et l'assimilation de la notion de populaire, de la culture pop. Comme l'affirma plus récemment un de ses proches amis – peintre New Yorkais Jim Dine, dans son livre intitulé Writings, The Culture of Advertising, The Marketing of Culture (2000), la culture de "l'abondance [c'est ainsi que] pays se traduisait le besoin de restaurer), constitue à la culture plus hégémonique, ne serait plus perçue comme une culture de masse mais comme "une culture populaire pour culture"[5]. Ce qui est mis avant dans l'accompagnement de la vie et de la pratique et le processus décennale, essentiellement d'Andrew Wyeth idéologique entre culture populaire et pop, est la passage du "droit au singulier" des cultures populaires Alexander in Ruhr, la société d'Amérique au détriment des particularités sociales, déjà considérées selon la perspective des cultures vécues, et particulièrement de Raymond Williams, considération du Pop Art et l'un des pionniers de ces idées dès les années 1950 en Grande-Bretagne[6]. De la culture industrielle et commerciale de classe, autrement dit Pop, est ce à quoi Raymond Williams identifie dès les années 1961 la culture hégémonique, "ainsi définit comme une organisation de normes vécues par la société [comme] "l'art d'une société particulière ou d'une époque" depuis le milieu du XIXe siècle] cette notion identifiant à la fois les productions culturelles plus vastes modes de communication et de promotion, objets et leur distribution en vérité produits de ces images aux objets. Ces éléments, Williams porte des liens entre cette culture hégémonique et la culture commerciale, son identification à l'avant-garde, celle à une fi des "traitements hégémoniques" vont aux évolutions les attitudes en contradictions avec les héritages formaux et leur classe sociale. Ces elles progressivement désignées comme révolutionnaires de modernisation face des modes de vie que des moyens de production et de capitalisation symboliques et économiques. Williams porte les contradictions de l'avant-garde vers la vie de la culture marchande en soulignant que "cet artiste fréquemment vu comme [...] Jean Dubuffet, en commentant plusieurs années, d'un art commercial [apparent] officiel". Il est personnel notamment que la culture d'élite moderne et la culture de masse ont des intérêts des contenus semblables, du fait de la commercialisation de la vie culturelle dans les grandes métropoles



Jeremy Deller, *Sheer Unbelievable*

et de la position intermédiaire qu'ont toujours occupée des artistes, tels des agents doubles qui traversent, expérimentent et manipulent des matériaux culturels de différents niveaux (*brow* ou anglais). D'une certaine manière, on pourrait considérer les artistes pop comme des acteurs désormais constitutifs d'une fonction de l'artiste comme *"collaborateur en puissance"* (Familton[15]) de la culture de masse.

Cette vision a le mérite de traduire les liens entre les aspects les plus industriels du modernisme et des avant-gardes et les développements des sociétés modernes industrielles, technologiques et capitalistes. Elle peut aussi éclairer ce qui fait aujourd'hui le lien des discours des élites politiques et privées des villes dites post-industrielles. En premier lieu, la fonction des artistes serait, selon la définition de la "classe créative" de Richard Florida[16], de contribuer à l'économie productive des villes dans une confusion totale avec les "industries créatives", le marketing, le management et le branding. Par ailleurs, cette confusion serait facilitée par la récupération (notion très présente dans les écrits de Williams) et l'accaparement d'aspects des cultures contestataires et alternatives, identifiées aux arts, à la créativité en général et aux héritages des mouvements de contestation sociale et culturelle des années 1960-70 (luttes pour les reconnaissances des minorités par les élites traditionnelles contre l'élite culturelle commerciale et par les "nouvelles élites" qui ont émergé et se sont enrichies avec les développements de cette culture commerciale).

On retrouve là cette grande problématique contemporaine qui est celle de la reconnaissance des artistes comme des acteurs importants de l'économie productive des villes, capables d'inspirer de nouvelles dynamiques d'activités auprès des citoyens et des acteurs de l'économie post-industrielle, de convertir ou redynamiser l'image d'un quartier, d'une ville ou d'une métropole, d'en transformer le quotidien et l'apparence, et d'y attirer tant les cadres de "l'immigration choisie", des investisseurs que des touristes[17]. Bref, cette grande problématique de la gentrification qui, aussi, implique une réduction et une marginalisation des classes et des cultures populaires, y compris à travers la récupération de pratiques considérées comme contestataires ou alternatives selon les cultural studies : valorisation des "cultures urbaines", du hip hop au street art, transformation des squats autonomes en lieux institutionnels et donc du patrimoine culturel en tant de "revitalisation" créative des villes. Ces problématiques, présentes autant dans les cultural studies que dans les livres de sociologie urbaine et de géographie radicale, relèvent donc aussi de ce processus d'accaparement symbolique et libéral tant des arts contemporains que des pratiques alternatives par les gestionnaires des villes et leurs nouvelles élites managériales, au risque d'un éclatement, d'un aplanissement, d'un lissage pop, commercial et consensuel de tout.

Que deviennent les cultures populaires dans ce contexte ? Qualifiées de résiduelles par Raymond Williams (qui ne les dénigre pas, au contraire, on peut considérer qu'elles sont au moins l'objet de trois procédures du point de vue des élites et du point de vue de pratiques artistiques contemporaines qui s'en inspirent ou les mettent en jeu). D'abord, l'accaparement de la notion de populaire par la culture commerciale s'apparente à une captation magique d'un capital quantifiable (le "peuple" est toujours défini et conçu comme majoritaire en nombre face aux classes dominantes et élites minoritaires) et qualitatif indifférencié – "le" peuple et ce qui est tenu pour populaire sont toujours réputés d'une sorte d'authenticité, c'est-à-dire de profondeur d'une personne et de ses actes, loin des apparats superficiels et des conventions –, reconnaissant un populaire esthétique, culturel, marchand et idéologique de populisme se définissant ici comme une procédure d'identification à un "peuple" indistinct des productions culturelles hégémoniques). Ainsi les élites prétendent-elles parler à/ou autre chose que ce qu'elles sont en réduisant de plus en plus leurs intérêts pour toutes pratiques artistiques contestataires, alternatives ou expérimentales au profit de la culture commerciale qui seule rapporte[18]. Dans ce contexte, des manifestations de culture réellement populaires peuvent être favorisées par les élites urbaines, soit par la valorisation de "patrimoines immatériels" identifiés à des cultures locales et communautaires selon la définition de l'UNESCO), soit par l'instrumentalisation de pratiques et de rituels préexistants festifs (carnavals et parades) destinés à communiquer l'image d'une adhésion populaire à des manifestations culturelles décidées et contrôlées par les élites urbaines (par exemple les parades à chaque nouvelle édition de Lille 3000).

La troisième procédure, que l'on peut dégager à des pratiques artistiques contemporaines, place d'une certaine manière les artistes qui s'y engagent dans une position d'ethnographes. Cette question est très complexe. Aussi on évoquera-t-on qu'un aspect, en rencontrant chez les cultural studies britanniques, l'héritier de celles-ci, Jeremy Deller développa depuis vingt ans un travail très intéressant sur les rituels et les pratiques de ralliement populaire anglaises, dans les années Thatcher (*The Battle of Orgreave*, 2001), c'est-à-dire d'une période d'accaparement du populaire précédant de face sur la productive et de la culture par le marché, via des concentrations monopolistiques privées et l'écrasement de la classe ouvrière. Il en résulte pour l'observateur un sentiment mélancolique assumé et revendiqué par l'artiste, face à tout ces restes fétichisés (bandières, rassemblements, dispositifs domestiques ou festifs, collections de posters…) comme le confirmait sa rétrospective de 2012 au *Wiels* à Bruxelles[19].

Aussi ce travail mélancolique d'archivage et de reconstitution peut-il apparaître, malgré l'intérêt de ses résultats, comme une forme de résignation symptomatique de notre temps, autant que peur l'être, autre face de la même pièce, l'industrialisation de toutes formes culturelles, soutenue par et au bénéfice symbolique et économique d'une minorité[20].

Tristan Trémeau

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À paraître : *De l'archive et autres expositions*, éd. Les Presses du réel, coll. « Mondes sociaux », 2016.

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Review



Cecilia Bengolea and Jeremy Deller, *Rhythmasspoetry*, 2015. Still from video. Performance and photographic and film documentation, dimensions variable. Image courtesy of the 13th Biennale de Lyon, 2015. © Blaise Adilon.

13th Biennale de Lyon: "La vie moderne"

September 10, 2015–January 3, 2016

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This relatively modest biennial possesses the unique character of being something of an assignment. Invited by Lyon Biennale director Thierry Raspail, curator Ralph Rugoff was given a word—*modern*—upon which to base his biennial, and Rugoff responded with the title and concept "La vie moderne." Less a concept than a multifaceted point of departure, with it Rugoff repeatedly emphasized a couple of different key points in the fashioning of his exhibition. The main one was essentially of the order of William Faulkner's notorious and very modernist appraisal of, well, the past: "The past is never dead. It's not even past," (although Rugoff did not cite Faulkner), in the sense that the curator was interested in the persistence of the modern within the so-called contemporary. Roughly speaking, this was the overarching contour of this biennial—a contour broad enough to host a number of relevant concerns, ranging from questions of post-colonial identity, to acceleration, to accumulation, in the form of, say, trash (Rugoff, from the press conference: "There's a lot of trash in this biennial."), among other things. All that said, I am wasting my word count and my reader's time fleshing out some kind of conceptual armature that was essentially as light-handed as the touch of Rugoff's curating itself. This is not to say that "La vie moderne" was not curated, nor devoid of ideas, but rather that the curator, for better or for worse, remained within the *coulisses du théatre* and created an exhibition that focused a lot more on art than the illustration of a given concept or, worse, the construction of some elaborate theoretical edifice to which any attendant art becomes mere ornament.

Basically located at two sites in Lyon, La Sucrière—a repurposed sugar factory—and the Museum of Contemporary Art (macLYON), this biennial wields the rare virtue of being approachable, even viewable, in one day. It is human-sized. It is dominated by discrete, solo presentations, especially in the mac. It is well and evenly cadenced, full of strong work, a handful of happy surprises, a few dependable disappointments, and a number of anemic anomalies. Before more or less banishing the curator and his curating to the margins of this review in favor of an evaluation of (some) of the art on display, I would like to say that although this biennial is a little less curated than I prefer (e.g., canny juxtaposition, narrative, etc.), I like it. Mindfully rooted in the region, it combines a goodly selection of local, French artists (of the some odd 60 artists in the show, over a dozen are French or based in France) with an international cast of African, Asian, European, and North American artists, and as such bears a markedly global tenor. Its contents range from Rugoff favorites, such as George Condo, Jeremy Deller, Mike Nelson, Ed Ruscha, and David Shrigley to younger positions such as Nina Beier, Alex Da Corte, Anthea Hamilton, Marina Pinsky, and Lucie Stahl, all of whom are new, if unexpected, suspects on the international biennial circuit. A compelling immediacy is apparent throughout the entire show, insofar as a kind of direct experience is generally prioritized via the object (sculpture and installation) and the image (painting, video, and some photography) over, say, the archive and more research-based or pedagogical modes of art, which are virtually and refreshingly absent here.

Some of the more memorable standouts include the Taiwanese artist Yuan Goang-Ming's video *Landscape of Energy* (2014), whose drone footage of holiday-makers gathered like ants on a beach next to a nuclear plant is inexplicably, if gently, harrowing. A fitting pictorial counterpart to this could be found in the mac, with the German Thomas Eggerer's painting *Waterworld* (2015), which portrays an expanse of water teeming with fungible white bodies. Nina Canell's multi-part installation *Satin Ions* (2015), made of underground telecommunication cables, some of which were melted into strange, excremental piles, is an entrancing reflection on the materiality of the so-called immateriality of the contemporary world. A no less poignant reflection on materiality, technology, as well as time could be seen in Klaus Weber's *Clock Rock* (2015), which consisted of a mechanized grandfather clock pendulum swinging from the bottom of a rock on a wall. The prize for sheer, splendid WTF-ness goes to Argentine choreographer Cecilia Bengolea and Jeremy Deller's rap video shot on the estate of a local retired, old white guy and three variously voluptuous dancers grinding, pumping, and twerking in front of him while he impassively raps and occasionally dances. Talk about the confluence of the modern with the contemporary. I could have watched that weirdness for hours, but the one video that I had to go back and see at least twice was French artist Cyprien Gaillard's *Nightlife* (2015). Having always had mixed feelings about Gaillard's work, largely due to its utter dude-ness, I was totally won over by this elegiac monster. Projected in 3D, the complex video consists of slow-motion, nighttime footage of trees, plants, and foliage dancing in Cleveland, Berlin, and Los Angeles to a soundtrack of the chorus from two different versions of Alton Ellis's "Black Man's Pride." Unreal, sculptural, dancerly, and finally even animistic, Gaillard's video touched upon new heights of a plausible, plastic lyricism.

As for duds, there were certainly a few, but none so spectacular as the dependably trite and tenuous elegance of Tatiana Trouvé's large installation of framed drawings *The Longest Echo* (2014), composed of works *Intranquillity*, *Remanence*, *Deployment*, *Les Désouvenus* (The Unremembered Ones), all images of her 2014 exhibition "The Longest Echo," detailing her supposedly strange, surrealistic interiors. The biggest misses, however, came in the form of what is traditionally known as post-Internet art. Its essential flaw is put into relief by the title of the biennial itself, which comes from Baudelaire's 1863 article "Le Peintre de la moderne." Defining modernity in that same piece, he writes: "Modernity is the transient, the fleeting, the contingent; it is one half of art, *the other being the eternal and the immovable*" (emphasis mine). Maybe I am just a classicist, but the enduring truth of this observation seems to me incontrovertible. How the theoretically interesting, but plastically traction-less work of, say, Katja Novitskova will be interesting a few years from now is perhaps little less debatable than the suspicion that—and here I know I am going out into a field all alone—Simon Denny's elaborate installations are nothing more than the three-dimensional equivalent of the immediately exhaustible journalism mourned in Walter Benjamin's "The Storyteller." While it is moderately interesting to see the confiscated personal effects of Kim Schmitz, the jailed founder of Megaupload, IRL, as it were—which are the essential contents of Denny's installation here, *The Personal Effects of Kim Dotcom* (2014)—they remain ultimately untouched by the alchemy of transformation, which is that magical, quasi-sci-fi quality that allows art to travel through time and still remain relevant.

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Chris Sharp, « La vie moderne », in art-agenda, 11 septembre 2015



Do It Better

Matt Williams in conversation with
Jeremy Deller *and* Mark Leckey



Turner Prize winners Jeremy Deller and Mark Leckey have respectively engaged with various aspects of popular and traditional British culture throughout their artistic careers. Independently, they have investigated their understanding and ideas through collaborative public art works, performances, collages and sculptures. I met with them on a wet and wintery afternoon in North London, at a café known endearingly by the local community as the Grumpy Cow, to discuss their approach to recent curatorial projects, the British class system and their shared interest in Little Richard and dub reggae sound systems.

Matt Williams: *You were both recently commissioned by the Southbank to curate touring exhibitions. Jeremy, you presented "All that is Solid Melts into Air," and Mark, you did "The Universal Addressability of Dumb Things."*

Jeremy Deller: It was a show about the Industrial Revolution and rock culture. It was a musing on the subject — it wasn't fully coherent — which is why artists are asked to curate exhibitions, isn't it? You get to take liberties, which curators probably can't because it can prove detrimental to their careers!

MW: *The image of the glam rock figure in full regalia standing next to a coal miner was truly striking and felt incredibly poignant.*

JD: That was Adrian Street, the wrestler, with his father, a miner, at the pithead in an image of brotherly and fatherly tension — and also the tension of the UK in the 1970s as it becomes less industrial and more "showbiz." There was also a jukebox full of sounds of industry rather than music in the exhibition. Each track, each song on it, is actually up to two minutes of factory sounds from the 1950s and 1980s. For example, the sound of a steam hammer just pounding, and so on.

MW: *And how did you research and collate all of the sounds for the jukebox?*

JD: I contacted lots of archives. The British Library, but also the North West Sound Archive, which is an amazing building in the middle of a castle owned by the council in Clitheroe, with these two curators sitting there with tapes and tapes and tapes. It felt like something out of a film. I couldn't believe it existed. They continue to conduct interviews and produce material

Previous page:
Jeremy Deller
Sacrilege: Greenwich (2012) Courtesy of the Artist, Art Concept, Paris, and The Modern Institute/ Toby Webster Ltd, Glasgow
Photography by Jeremy Deller

This page:
Mark Leckey
My Album: A Rough-Demo Video (video still, 2014-15) Courtesy of the Artist, Gucci Britain's enterprise, New York, Galerie Buchholz, Berlin/ Cologne, and Cabinet, London

Next page:
Mark Leckey "As If," installation view at Haus der Kunst, Munich (2015). Courtesy of the Artist and Haus der Kunst, Munich

[Editorial note: the North West Film Archive closed in November 2014. It was obviously too good to be true.]

MW: *In "The Universal Addressability of Dumb Things," images and objects from popular culture were juxtaposed with various artifacts. Was it an intuitive process when you were collating and determining the relationships between the works on display?*

Mark Leckey: It was a thought I was trying to populate.

JD: Because we were doing a show at the same time, almost simultaneously. I was looking at what Mark was doing; it seemed genuinely interesting, I was thinking, this is really good — I hope mine is as good as this.

ML: That is the thing, isn't it? There is a certain point in your career when you get asked to curate a show, and it can just end up as an exercise in taste — to approach it in a kind of cool and slightly disinterested way. I didn't want to do that. I wanted to give it my all. So, when I was invited, the first thing I did was start Googling everything, and dumping what I liked in folders, and that happened to include artworks and also non-artworks; it's just the nature of amassing stuff online, isn't it? So Jeremy is right when he says that as an artist you're not expected to work within curatorial parameters. You get to be a bit more free range. You can be a lot more inclusive.

JD: In a way, as an artist, you're almost a research and development project for like-minded museums to see what's possible. So you're allowed to go out and experiment.

MW: *A curatorial trailblazer?*

JD: Definitely. You experiment and see what's possible, and if it works they may adopt some similar strategies.

ML: You're a bit undisciplined, a bit wild, if you know what I mean? It's like, you set out on with a little pit on your arse, to go and have some fun... There was kind of an expectation that it will be a little bit whacky, a little bit quirky. It did threaten to diminish the experience for me a little bit.

JD: I think the only problems I have ever come up against have been budgetary. You're allowed to do more or less what you wanted, provided it's not too expensive.

ML: When you are referring to artist-curated exhibitions you have to consider Warhol. That exhibition he did was the benchmark for me, but I only really thought about it halfway through working on "The Universal Addressability of Dumb Things."

JD: Yes, the show he did was called "Raid the Icebox."

ML: It's got to be one of the great artist-curated shows.

JD: It was at Rhode Island School of Design in 1969 or 1969 I think. It's a decorative art museum. And he jammed it full of items from storage. The documentation from the exhibition suggests that Warhol, along with everything else he did, was the Internet, really, but before the Internet.

ML: I think the difference today when putting a show together is that you have access to all this imagery, all this video, and you can pull a show together from the Internet. I don't think I went and visited any institutions or any museums; it was all done remotely.

JD: You have to remember though: it's a bit of those collections not everything's online. There are works that you would never know about, unless you go there.

ML: I didn't even think about that.

JD: There are things that are not on the Internet.

ML: No there isn't... I don't believe it.

JD: If it's not on the Internet it doesn't exist.

ML: They're a myth.

MW: *Both of you have also made work about sound systems?*

JD: Yes, Alan Kane and I photographed them in our "Folk Archive" exhibition, but we haven't made them. They are beautiful things, aren't they? Almost folk art. They're such a statement as well. When you see a sound system being used, it means something. It's a sonic weapon.

ML: I made a sculpture of a sound system that played music. At the time I definitely thought of it as folk art in relation to West Indian culture.

JD: We took the Folk Archive to India. That's an amazing country for folk art.

MW: *And how was it received?*

JD: Well, I think. But their view of Britain obviously is skewed anyway; like most countries it's basically the Queen and *Downton Abbey*. It was quite shocking for a lot of people in India to sort of see the chaos and anarchy of British life, as I see it. It's more like India basically, and less like Buckingham Palace changing the guard and so on.

ML: Maybe that's one of the things about a curatorial mindset being different from an artist's. It's that I'm not thinking in terms of "folk art" or "popular culture."









It's just stuff, material.

MW: *So you don't believe that there is a hierarchy between the objects?*

ML: I mean, there obviously is, because things do have different values and meaning.

JD: That's where institutions and historians come in, isn't it? They give you the hierarchy because they come with their two curators and their conservators. They preside over and create the hierarchy. But I think a lot of artists are interested in folk art. I mean, the show "Love is Enough" that I curated of Andy Warhol and William Morris at Modern Art Oxford evolved because they were both very interested in vernacular and folk art: they both collected it, it inspired them massively. And I think that's something that most artists are really looking at. They are interested in *things* and not really in the hierarchies as such. Because they know they can probably get more from popular culture than other things.

ML: It's about the values you know, because it's not universal, is it? But at the same time you are not universally saying all pop culture's great. You are saying there are things *within* popular culture that are great — there is a hierarchy there. Part of the reason I made *Forever Make Me Hardcore* (1999) was so I could say that there were moments in rave culture, the casuals, etc., as great and good as whatever else you wish to compare it with.

JD: I have invested in it — like the sound systems. We know what that means, and you know what happens around it or how it's used or what it does. And it's a statement, isn't it? A call to arms, or music.

MW: *When you were developing the performance* Acid Brass *(1997), were you consciously trying to engage two different cultures that had arguably evolved from working class communities at different periods of time?*

JD: That word community gets used a lot now, doesn't it? It's to do with, unlike formerly, communities where people never meet each other like they used to — they knew each other, met each other and lived with each other almost. Not now, because it's used in so many different ways. Or it's usually used when a community is dying or is dead, or in big trouble, so it's often now used as a negative term. But I wasn't trying to use it for me. It was all about British history — through music. How music tells a story, a historical story and is part of history, and you can't separate the two.

ML: This is interesting for me because I think the sound systems are particularly troublesome. I find them quite awkward when I put them into a museum because I feel that I am disenchanting them slightly, I am draining them a little bit of their mystical aura and the life they have outside of those institutions. Plus, I recognise that the sound system isn't as vital as it was twenty or thirty years ago, but that's exactly what allows me to use them. So, you go in at a point where this thing is just about to die. But that's because I think that something in our culture — that belonged to our generation — is dying.

MW: *This "thing" that's dying — can you elaborate?*

ML: For me I think what Jeremy and I both have in common is that we are a product of a type of British popular culture particular to the last century. I'm not talking about the death of music or even the death of popular culture, but of a particular set of conditions that produced an effect, and I think that it's waning or has been waning. It's entropy. It's akin to the big bang and the energy's dissipated. And what we probably both make work about is the desire to revive or cherish that period.

MW: *And is that death or waning of a certain strand of British culture symptomatic of class politics?*

JD: Yes, it's probably the worst it has been in the last twenty years.

ML: I don't know how you articulate it in a forum like this. You can't really speak about class in that sense; it just gets absorbed into middle-class ridicule. Even if people are sympathetic, you sound as though you have got a chip on your shoulder, because you can't articulate away that chip. It can't be done. You just shut up.

JD: But that's the class system.

ML: It's because the debate or the discourse in itself is middle class. So you have to learn the language to be able to participate. It can only accept it as theatrical "realism" or as a caricature. It can't be dealt with in any other way. But that's why you make art, because you can use images…

JD: Because you don't have to talk.

ML: You don't have to talk or write it down. You can just demonstrate. That's why music and sounds systems are kind of PAs for the working class.

JD: It's interesting we're talking about sound systems; they're built like a castle or battlements, a physical statement saying, "Right, deal with this."

ML: It's the potential that I believe in. This is my culture, you can touch it and it's big and makes these very basic sounds that can do things to your body. It's for broadcasting, and you know if you're in an area with one, you're going to hear it and it's going to take over that area, basically. It's about taking over an environment with sound rather than speech, which is the best way class speaks.

Previous page, above:
Jeremy Deller
Battle of Orgreave
(2001) Courtesy of the Artist and The Modern Institute/ Toby Webster Ltd, Glasgow

Previous page, below:
Jeremy Deller
Memories of the Glen (detail), 2014
Courtesy of the Artist and The Modern Institute/Toby Webster Ltd, Glasgow
Photography by Max Slaven

JD: My genuine fear is that Prince Harry and Prince William are influencing the musical tastes of the nation. Just the rubbish they like. But, if you accept the kind of basic tenants of pop culture or rock and roll or whatever you want to call it, then that's a good thing. Because that will give rise to people making music in opposition to this or that. You can argue that there isn't enough or there is no longer a generational friction. And music needs some kind of friction, so maybe if it does develop into, you know, an upper-class occupation, then that would be a good thing because a counterpoint would emerge.

MW: *You have both also used ephemera from popular culture — for example, the image of Little Richard and club flyers. And you have, in the process, arguably removed them from popular culture.*

JD: Yes, I think it's because I think they're very important people. Especially Little Richard — he's as important as Karl Marx or Sigmund Freud. In the second half of the last century, it's Little Richard and Andy Warhol: what they did was a liberation of the people. They liberated people's minds through their writing and their theories, and Little Richard liberated people, as did Jerry Lee Lewis and Elvis through their music.

ML: So there are two things here. Firstly, when I made the image of Little Richard it was because I had read this article about Jah Shaka, and that wherever he performs he takes a picture of Haile Selassie and pins it just above his eye level. So he can look up at his image as he's playing. I wanted that relationship or experience with Little Richard; I want that image to basically drive me. Hence the reason why he's next to where I work. And the second point is I think the use of that term "popular culture" is a corral for everything else that's not… what? Art? That's a lot of culture. And it's as if "popular culture" in itself doesn't have any values — that Little Richard and Jah Shaka are one and the same as Katy Perry or Twitter. That's a kind of old-fashioned way of thinking, maybe, but it's now mutated into this idea that everything's been flattened out by the Internet, and that everything is somehow equal and therefore dissipated. But it's not. There's still peaks and troughs and things that have more popularity or value.

JD: That's why artists are still so considered and revered in society. It's stupid really, but that's why they get access to the richest people in the world. These people want to have art — because it has and always has had the power, since tribal times almost. And it provides us with access. If you want things, wants things to get done, want things to get made, the door's open.

ML: You can do things as an artist that no one else is allowed to. It's like the exhibitioners we discussed earlier. You are allowed to travel and play around and have access to stuff that is very cool. But you know, my problem with being an artist is that we talk about Little Richard. For me he is a shaman. He takes all the crash, all of the abuse and disrespect he received, and alchemically transforms it into something powerful. He creates a space, and a space gets created around him where he can act or enact this ritual, where he can intoxicate people by his kind of magic. That's the reason why I started making art, because you can do that in art in a way that is no longer possible in music. It seemed that could be a potential space for these rituals and moments that have been lost.

JD: We were basically believers. I actually still am, and you still are, and it carries on.

Jeremy Deller (b. 1966, UK) lives in London. Recent solo shows: Turner Contemporary, Margate; Hirshhorn Museum and Sculpture Garden, Washington, DC; Manchester Art Gallery, Manchester; British Pavilion, 55th Venice Biennale; Institute of Contemporary Art, Philadelphia; WIELS, Brussels; The Modern Institute, Glasgow. Recent group shows: Modern Art, Oxford; 10th Gwangju Biennale, Gwangju; Tate Liverpool, Liverpool; ICA, London; MoMA PS1, New York; Biennale of Sydney 2008, Sydney; CCA Wattis Institute, San Francisco; 2nd Moscow Biennale of Contemporary Art, Moscow. Upcoming shows: Birmingham Museum & Art Gallery, Birmingham (2016).

Mark Leckey (b. 1964, UK) lives in London. Recent solo shows: Haus der Kunst, Munich; WIELS, Brussels; Hammer Museum, Los Angeles; Serpentine Gallery, London; Cassin Brown's enterprise, New York; Galerie Daniel Buchholz, Cologne. Recent group shows: SculptureCenter, New York; National Gallery of Victoria, Melbourne; Institute of Contemporary Arts, London; 2013 Carnegie International, Pittsburgh; MoMA PS1, New York; White Columns, New York; 55th Venice Biennale; New Museum, New York; Tate Modern, London. Upcoming show: Museo Madre, Naples (2016).

Matt Williams is curator of the Institute of Contemporary Arts, London. Since his appointment he has worked on a number of exhibitions including the group shows "Remote Control" and "Journal," as well as solo presentations by Bernadette Corporation, Bjarne Melgaard & Sondrena, Hannah Sawtell, Lutz Bacher, Neil Beloufa and Virginie Saimin.

Next page, above:
All That is Solid Melts Into Air, *installation view at Manchester Art Gallery, Manchester (2013). Courtesy of Manchester Art Gallery.*

Next page, below:
Mark Leckey
Leading Enchantment to Vulgar Materials, *installation view at WIELS, Brussels (2014). Courtesy of the Artist and WIELS, Brussels.*





Matt Williams, "Do It Better, in conversation with Jeremy Deller and Mark Leckey", in Flash Art, n°301, March-April 2015, pp 80-87

theguardian

Jeremy Deller: my summer in Andy Warhol's Factory

When he was 20, Jeremy Deller took up an invitation from Warhol to hang out at his New York studio. Now, the artist has put the pop art pioneer into a new show alongside William Morris. He talks about why he was flattered to be groped by Warhol – and why there's more to Morris than floral wallpaper

Wigs v wallpaper: who said it, Andy Warhol or William Morris? – quiz
Andy Warhol and William Morris face off in Oxford exhibition



Stuart Jeffries

One day when Jeremy Deller was 20, he heard that Andy Warhol was going to be at the opening of a show in London. "I thought, 'I'm going to go and get my picture taken with him.'" It was 1986 and Deller was an art history graduate. Once he got to the Anthony d'Offay Gallery, he watched Warhol "sitting at a big table signing stuff". Then he was approached by one of Warhol's entourage who invited him to the artist's hotel room. "They said, 'Come to the Ritz tomorrow night, room 321.'"

So the following night, he found himself with his mate Chris – "I thought I needed back up, I didn't know what I was letting myself in for" – outside room 321. Fighting back giggles, they knocked on the door and were let into a room in which Warhol and four or five other men were watching The Benny Hill Show with the sound turned down, while listening to Roxy Music's greatest hits.

It was a pivotal moment in Deller's life. "We just spent a couple of hours there, with him taking pictures of us. We had these hats and stuff in our bag and we started trying them on. It was innocent fun until he groped me." What? In the Ritz? "I took it as a compliment. I was quite flattered. I know it's not politically correct to say so."

The meeting led to an invitation for Deller to visit Warhol that summer at the Factory in New York. "I went into it with my eyes open." Did he grope you again? "No. There was never any repeat of what happened." Instead, Deller spent two weeks watching how the Factory worked. "I was just hanging out. He was very chatty. It was intelligence-gathering for him. He was always into networks, gossip. And then he would process it all into art. He was a very attractive character because he was doing more or less everything that seemed exciting then. He wasn't just making art, but producing a rock band, doing TV shows. He made me want to become an artist because he opened up a world of possibility and freedom."

What was the atmosphere at the Factory like? "It felt like there were things happening all the time, but it was a relaxed environment with a purposefulness nonetheless. You never knew who was going to walk in. He surrounded himself with people - people with different skills who had ambition and creativity."



Now, nearly three decades later, the 48-year-old Turner prize-winning artist is putting on a show juxtaposing the work of Warhol, his youthful hero, with his more mature passion, William Morris, an artist whose revolutionary force was obscured because Deller

But what's the point of an art gallery mash-up of Morris and Warhol? Surely one was a communist looking nostalgically to medieval, pre-industrial crafts as inspiration for a model society, the other a superficial artist obsessed with celebrity and power? Deller argues both perspectives misrepresent his heroes, and that they have more in common that we might suspect.

Both established printmaking businesses, both envisaged art not as something done in lonely garrets but through collaboration. One critiqued the industrial culture of the 19th century; the other parodied the industrial culture of the 20th. Both wanted art to be for the people. Both - and this is where Deller is at his most challenging - were political artists. Come on, Warhol political? "The electric chair? The pictures of race riots? There's more to him than his trademark blankness."

Deller takes these politicised Warholian images as parallel to Morris's political writings almost a century earlier. "Morris wrote furiously about how the crafts skills in India and Malaya were ruined because the British empire wanted cheap mass-produced products. He totally understood the processes and how that affected art making. William Morris was the precursor of modernism." Really? "He stood for things being beautiful and practical and well made. Bauhaus was a reaction against cheaply made goods. Morris got there long before them."

He shows me a political pamphlet Morris wrote called A Factory as It Might Be. "Everyone thinks he's a luddite. He wanted people to have gardens and grow their own vegetables. But Morris didn't oppose machines: he thought they were good if they took away demeaning labour." The factory that the English communist dreamed of was not, Deller argues, so very far away from the Factory that Andy Warhol ran in midtown Manhattan.



"Both were very much hoping that work might be idyllic," says Deller. Did Warhol really care about that? "The working environment he created at the Factory is a norm now for creative people. There's a flow of people from whom you get ideas that feed into the art. I think that William Morris would be very happy that, in 2014, we live in Warhol's world, that we don't work in the kind of factories he hated." He describes Morris as the Warhol of his day, trying to revolutionise the alienating world of industrial work by the means of, incredibly, soft furnishings and floral wallpaper.

Deller's long-held credo is: "Art isn't about what you make but what you make happen." Morris and Warhol, in contrast, both made stuff happen and made insane amounts of stuff. Riffling through the archives of these men to find material for this show has been, for Deller, laborious. "Both of them had an incredible work ethic, a huge physical legacy. They were never not working." Deller's legacy, by contrast, will be that of a catalyst. He was the artist who commissioned a banner to commemorate the arrival of the Empire Windrush, the ship that brought Caribbean immigrants to Britain in 1948; he was the artist who invited 1,000 miners to take part in a project to re-enact the Battle of Orgreave during the miners' strike; he was the curator who dared foreground the art that galleries usually frown on by staging a touring exhibition on British folk art. His artistic practice involves being one thing that his omnicompetent heroes Morris and Warhol were not: self-effacing.

Only rarely does Deller appear in his work. Once he memorialised a kindred spirit, Brian Epstein, the late Beatles facilitator, by erecting a plaque near Epstein's Belgravia home and putting a notice in the Telegraph's In Memoriam pages that read: "Epstein, Brian Samuel, 27 Aug 1967. Remembered this day and every day. J." Unlike Morris, he isn't the master of arts and crafts: he can't draw or paint, and if he can weave or make wallpaper, he hasn't let on.

For the first room of his new show, Love is Enough, at Modern Art Oxford, Deller ingeniously brings together two kinds of Camelot. The first is often imagined in yards of tapestry, featuring earnest knights in tights eternally waylaid by consumptive-looking women. The second comes in acidulous silk screen prints of JFK and Jackie Kennedy, Marilyn Monroe and Liz Taylor. In this room, a 23ft tapestry by Morris and Edward Burne-Jones called The Attainment of the Holy Grail is juxtaposed with Warhol's celebrity images from what the political journalist and historian Theodore White called "a magic moment in American history when gallant men danced with beautiful women, when great deeds were done, when artists, writers and poets met at the White House and the barbarians beyond the walls were held back."

White wasn't entirely serious when he compared JFK's enchanted coterie to the court of King Arthur, nor is Deller, but he thinks the parallels are worth exploring so we can revise our stock images of his two heroes. For instance, he argues that both Morris's tapestry and Warhol's silkscreens are to do with worship. Really? Warhol was many things, but humble knight bending the knee? "Like Morris, he hated school. And what did he do? He wrote to Hollywood, this mythical place. 'Can I have your autograph, Lana Turner?' And they would send back these messages from the gods and, later, he got to know these people. He became part of the firmament." Like Sir Galahad in the tapestry, Warhol attained his holy grail.





As for Morris, Deller's appropriation of the Victorian spares him the indignity of being regarded a "pious bore", to quote the description the Guardian's Jonathan Jones used to describe the way Morris is presented in the current National Portrait Gallery show, Anarchy and Beauty. Last year, for instance, Deller commissioned Stuart Sam Hughes to make a mural of Morris for the British Pavilion at the Venice Biennale. It consisted of the bearded old communist as vengeful colossus standing in the waters off the Venice Lido, hurling a replica of Roman Abramovich's 377ft long yacht into the lagoon. The inspiration came to Deller when he visited an earlier Biennale and the Russian billionaire had parked his boat there, obscuring the view and making visitors walk along a narrow corridor past the glowering eyes of his security detail. For Deller, the yacht symbolised art world decadence: "We've made our bed with the super rich. There's not much you can do about it except do a painting." Did Abramovich see it? "He knew about it. He got like 35 texts telling him."

He shows me what is going to be in the final room of his Oxford show. It is a roll of wallpaper, or rather the wallpaper design as it mutates over 33ft from the abstract shapes marked out by Morris for the printers to work from, to the finished work. This wallpaper will appear, says Deller, in his exhibition's final flourish, a section called Flower Power. It will pit Morris's flora against Warhol's. "Flowers are the second most depicted subjects in Warhol's work," says Deller. "This will be a room of pure enjoyment. These are works of extreme beauty, erotic and sensual. They're also very political since they lament how we've lost our connection with nature, its synergy and holism. For all their differences and contradictions, both Morris and Warhol believed that this is how the world could be."

Stuart Jeffries, "Jeremy Deller: my summer in Andy Warhol's Factory", in The Guardian, 3 décembre 2014

Visceral politics, but winning brand is wary of big debate

Jeremy Deller's new show tackles sensitive issues of land ownership



TEDDY JAMIESON
Visual art



UNCOMPORTABLE: Deller's art clearly has relevance to Scotland's current central debate but he is reluctant to get involved in a divided discussion. Picture: Stuart Robertson

THE centrepiece of Jeremy Deller's new show is a large painting, 10 by 18 feet, or it is two, a "Dirt Mix" called Richard Bentley, in honour of a ground-more file in detail. His assistants are busily pulled out from current events to help create.

"It's fun being asked to think," the conceptual artist exclaims as he brings up an image of the painting on his laptop. We are sitting upstairs in Glasgow's Modern Institute which will house the painting as part of a new Deller exhibition.

"Not naturalistic," he continues. "He's dead. I don't quite know how he died in this painting. It's not clear. But those birds are pecking at his entrails."

We both look at the painting. Deller has talked from the birth of new Scotland. A lion for me, a red fox, a Bluetail, a golden eagle. "It's very well painted," he says. "I didn't paint it, Stuart painted it, Stuart Boulton, who I work with a lot."

He clicks on the image to bring up the swirling crowds to more detail. "There isn't the finished article. There's a bit more blood to be thrown."

It is, Deller admits with a more than a hint of understatement, "slightly sensitive". Well, yes, given that he took as read the old Devon, still the MP for Tiverton, and still a entitled to own landowner with land in the Highlands and London, where members of the New Establishment, Deller suggests, are fearful of a non-like-driving them out.

In the room next door, large prints of men-eye smiles faces lie on the floor adorned with ancient axe-heads for eyes. Not invested yet in a film of a Lewis artist walking up to a stone circle, a film that will be projected on to a rock in the gallery. "I suppose it's a show about land," Deller summarises. "Weirdly it comes at a very sensitive time in this country."

There's that word again. We can talk about that, I say. "I know. That is what I was worried about." It seems today he's a little sensitive himself. It might have something to do with the fact that, the other month, Deller was among 300 odd famous people who signed a letter to the "dear voters of Scotland" pleading with them to stay in the United Kingdom.

And yet here he is doing a piece of work that looks at absentee landownership north of the Border. Actually, you could take it further. No does. "I haven't really expressed it in the work but it's a sort of discussion, isn't it?"

So what political position is he adopting towards Scotland, then? "It's complicated," he says. Let's make it simpler than. Why did he sign the letter? "Because I'm part of the United Kingdom. And I would like Scotland to stay as part of that. I don't want to lose part of my country. I love Scotland. I'm here all the time. I feel it does happen, it would be a pity. For people not to Scotland."

Surprisingly, he's not too much response to his signature. "Apart from one person, who was really angry, he's not even Scottish."

Thinking about it, I say, visual artists have been more circumspect than many creatives on the referendum vote. "Well, a lot of artists who I know are truly international artists, absolutely international and so maybe they ... I don't know what their positions are. I know one and he's not you.

"Scotland clearly has its own cultural identity, so I don't think it will make much difference culturally ... I should't get into this."

> **We as a society put a lot aside for prizes. It must be something to do with ancient history when prizes bestowed on peopin were very important**

He's uncomfortable with the conversation. Which is interesting, given he is such a political artist. Deller's perhaps best known for his re-creation of the Battle of Orgreave, for which he persuaded 400 people including former miners and a few ex-policemen to take part in a re-enactment of one of the most infamous confrontations of the miners' strike.

But politics is not the only strand in his work. The quirky faces and axe-heads riff off his interest in shamanism and pop culture (in the past he's arranged for brass bands to cover acid-house tracks to gleeful effect). He is an eclectic artist. Spend any time with him and you end up happily talking about Jeremy Kyle, the return of cave, the European law that has given axe-throwing Scotland to take yet more medals for the event and the time he met Andy Warhol.

What does he say when people ask him what he does? "As time goes on, it's more clear. Basically I'm like the director, selling bottles of art. I do more or less whatever I can get away with. Often I use other people who have greater skills than I to make things with me or for me. A lot of artists have been doing that for years."

WHAT I've always liked about Deller's work is the sense of theatricality: his desire to put on a show. Where does that come from? "I think it's probably going to church a lot as a kid and then visiting churches and associations and going to a lot of circuses and enjoying the spectacle of the event. I studied a lot of religious painting. I do like the Baroque, the drama of it."

And people like the event. It's his years now since he won the Turner Prize. Did it make his life easier or harder?

"It's a downer. It's like signing Oscar Wilde" or something.

"It's a short-lived thing, a few people come out of interest in you, but once a completely that you must be good.

"We as a society put a lot aside for prizes. It must be something to do with ancient history when prizes bestowed on people were very important. We as if I take those things as badges as medals."

As a brand, even. That's a theme in his next exhibition, Oxford, which looks at William Morris and Andy Warhol, Post-Turner. Deller is a brand he could those days. Who knows? Maybe Richard Benson will want to buy his portrait.

"I don't think so. To be honest I don't know who would buy a painting like this."

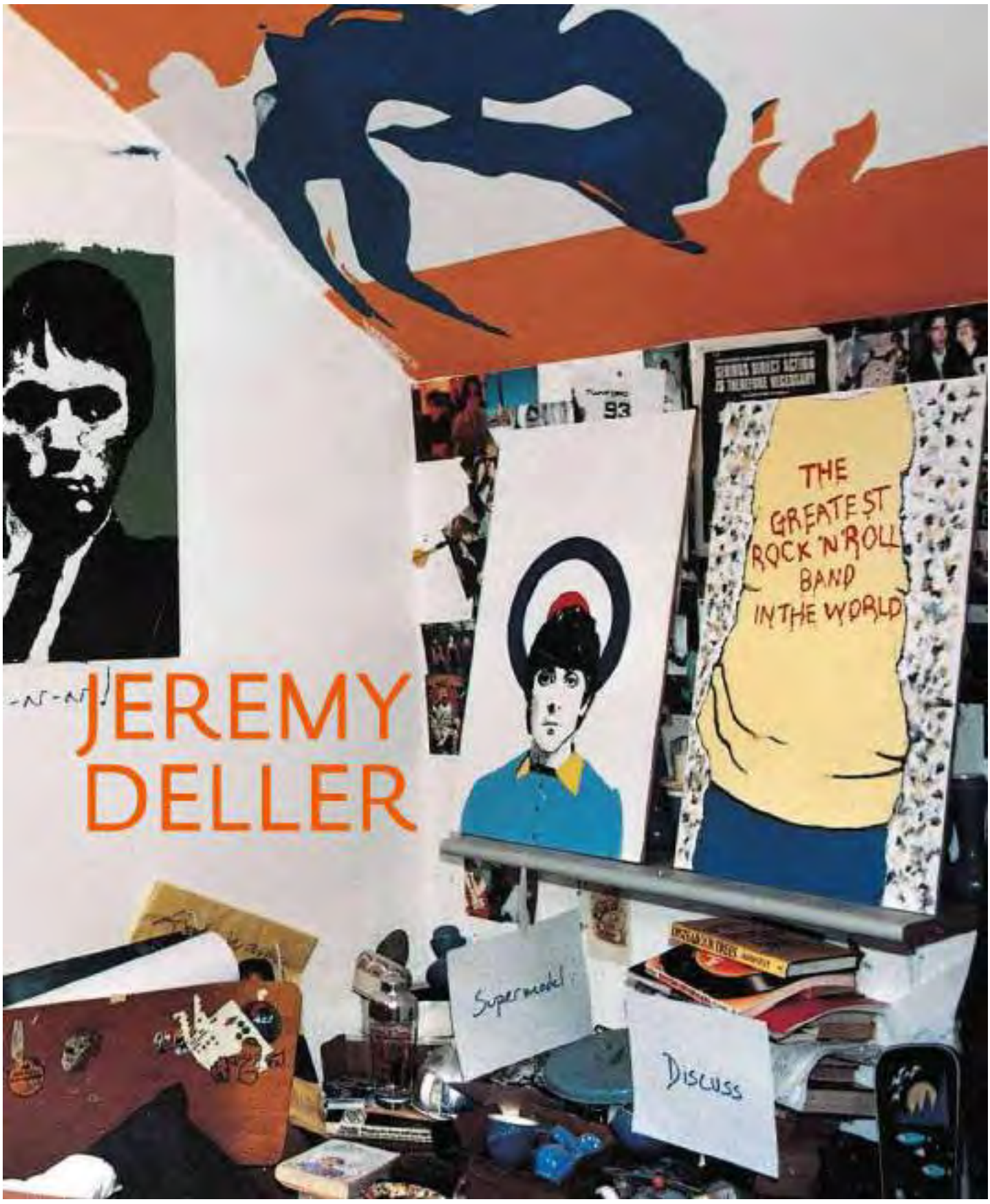
Jeremy Deller's Mess opens at the Modern Institute, *Osborne Street, Glasgow*, this evening and runs to mid-October 26

www.theheraldscotland.com

Teddy Jamieson, "Visceral politics, but winning brand is wary of a big debate", in The Herald, 12 septembre 2014


PARKETT


UK
vs
US
I'm a Boy
gonna make you a star


JEREMY
DELLER
THE GREATEST ROCK 'N ROLL BAND IN THE WORLD
93
Supermodel
DISCUSS



JEREMY DELLER, ENGLISH MAGIC, 2013, mixed media installation, STUART SAM HUGHES, A GOOD DAY FOR EVILNESS, mural painting, British pavilion, Venice Biennale / ENGLISCHE MAGIE, Installation, verschiedene Materialien, UM GUTES ZU TUN FÜR FAHRRADFAHRER, Wandmalerei, BRITISCHER PAVILLON, VENEDIG BIENNALE

DAWN ADES

Jeremy Deller's

In an interview ten years ago about his film THE BATTLE OF ORGREAVE (2001), Jeremy Deller was asked why he decided to be an artist instead of a documentary filmmaker. He might equally be asked, why not a sociologist? As part of ENGLISH MAGIC (2013), his installation for the British pavilion at the Venice Biennale, he worked with prisoners who were veterans of the Iraq War. Why not an anthropologist or ethnographer? For FOLK ARCHIVE (2005), co-created with Alan Kane, and PROCESSION (2010), he has engaged with vernacular forms of expression and worked with marginalized groups. Why not a wildlife photographer? EXODUS (2012) is full of extraordinary images of bats, beautiful and repellent, flying out of a cave in Texas (near George W. Bush's hometown). Judging by the ambitious curatorial project "All That Is Solid Melts into Air" (2013), he might well have become a historian or even art historian. But Deller's answer to the above question was characteristically concise. "Being an artist gives you space," he replied. "You can move across different disciplines. Your role is far more fluid."[1]

Deller says that he is not a political artist although his work is about politics.[2] He questions official histories, inverting narratives that have been written by the winners, disrupting expectations and forging new patterns. Much of Deller's work is haunted by the specter of the Thatcher years, especially the destruction of the mining communities. The strike of 1984 marked the second attempt by Thatcher's government to defeat the unions and introduce large-scale mine closures, and this time it succeeded. The so-called Battle of Orgreave was the climactic event of that strike, which only now is the subject of demands for a full-scale judicial

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enquiry. During the strike, the miners were demonized by the press and cast as violent lawbreakers. Deller's reenactment, performed by eight hundred reenactment specialists and two hundred former miners, revisited this violent event from the point of view of the miners. He inverted the original coverage of the strike by the media—a "symbolic crusade" that turned the miners into "folk devils"—in order to uncover the role of the police, here militarized on a new scale, and show that this had effectively been a civil war.[3]

The strategy of inversion is adapted from age-old popular events such as carnivals and political satires. Carnivals were about upending the familiar world for a day, as the servant became the master, and transgression and excess were given license. In the Roman festival of Saturnalia, the social order was temporarily inverted and slaves were treated as equals. In early carnivals in the Caribbean, as Deller points out in an interview, the black population would put on white makeup and pretend to be lords and ladies, mimicking and mocking them.[4] Deller has often organized processions—which he describes as one of the oldest art forms known to humankind—but his tend to be the reverse of contemporary carnival processions, which rely on huge constructions, gigantic floats, and elaborate costumes.[5] Instead, he invites the homeless, goth teenagers, and smokers to identify as groups and join his parades.

English Histories



JEREMY DELLER, ENGLISH MAGIC, 2013, Banners by Ed Hall, installation view / ENGLISCHE MAGIE, Banner von Ed Hall, Installationsansicht (PHOTO: CHRISTIANO COSTE. COURTESY OF THE BRITISH COUNCIL.)

In San Sebastian, for the 2004 Manifesta, he organized SOCIAL PARADE with people who had nothing to do with the town's politics or folk culture: surfers, people with AIDS, and the blind, who led the parade in place of the usual marching band.

Representing Britain at the Venice Biennale in 2013, Deller again mobilized and cross-referenced the many disciplines within which he moves freely, creating discrete and larger narratives and frequently employing inversion, reversal, and juxtaposition. The mystery and unknowableness of the distant past surrounded the visitor as a long line of prehistoric stone tools hung on the walls, skillfully made not by the hands of *Homo sapiens* but by another branch of our evolutionary tree, *Homo heidelbergensis*, some three hundred thousand years ago. More recent histories that fascinate Deller formed violent counterpoints, such as the coincidence of David Bowie's 1972 "Ziggy Stardust" tour with IRA bombings and miners' strikes.

Facing the visitor at the entrance to the pavilion, up the steps by the open doorway, was a mural of an enormous hen harrier, a range rover clutched in its claws. The hen harrier is one of the rarest raptors in the United Kingdom, constantly hunted by gamekeepers and the shooting fraternity because it preys on game birds such as grouse. The mural refers to an incident at Sandringham, Queen Elizabeth's country estate, in October 2007, when a wildlife officer and two members of the public observed a pair of hen harriers being shot and brought down. The only people shooting that day were Prince Harry and a friend. The police investigated and questioned them, but the case was dropped because the carcasses could not be found. A more explicit reference, a banner and posters reading PRINCE HARRY KILLS ME—alluding to both the hunting episode and the prince's recent military service in Afghanistan—was dropped before the show opened, at the request of the British Council.

Something about this great bird avenging its death on a heroic scale triggered a sensation of awe, which was picked up in the mural in the next room. This showed William Morris,



JEREMY DELLER, ENGLISH MAGIC, 2013; detail: STUART SAM HUGHES, WE SIT STARVING AMIDST OUR GOLD, mural painting / ENGLISCHE MAGIE, Detail: HUNGERND SITZEN WIR ZWISCHEN UNSEREM GOLD, Wandmalerei. (PHOTO: CHRISTIANO CORTE, COURTESY OF THE BRITISH COUNCIL)



JEREMY DELLER, EXODUS, 2012, 3D video projection, color, 6 min / 3D-Videoprojektion, Farbe.

the Victorian socialist and designer, also giant-size, holding the yacht of Russian billionaire Roman Abramovich over his head, as if about to hurl it into the Venice lagoon. At the previous Biennale, the obscenely large yacht had blocked the view of Venice from the entrance to the Giardini. Morris appears as mythological hero and Christian saint. But while St. Christopher was famous for carrying the vulnerable to safety across the waters, Morris destroys a threat to those waters.

Recently, Deller mounted a historical investigation into Britain's Industrial Revolution. The Hayward Touring exhibition that he curated, "All That Is Solid Melts into Air," was based on extensive and imaginative research into the realities and myths of the period, presenting material such as nineteenth-century photographs of women industrial workers (examples of Victorian anthropology documenting "a new tribe in the making, the industrial worker"[6]);







shocking reports of child labor in the mines in the 1830s and '40s; banners, song sheets, and broadsides; and concrete evidence of the fundamental changes to working life brought about by the factory and industrialized mining production. Through the division of labor and the control of the working day, time was no longer based on natural events such as the seasons but strictly by the clock. One of the exhibits was a two-faced clock from 1810 that measured productivity as time. Working-class, self-taught artists—some named, some anonymous—painted portraits of their fellow pitmen and workers or scenes in mines and foundries. John Martin painted grand, apocalyptic scenes often explicitly based in the biblical past but with clear reference to his own period and warnings of the danger of overcrowding and disease in the city. Deller is fascinated by the fact that Martin designed a sewage system for London in the 1830s, for which he was derided. After Martin's death, one very similar to his designs was installed.

"All That Is Solid Melts into Air" was not concerned with the Industrial Revolution as the epic national story of the creation of Britain's wealth—for that, see the 2012 London Olympics opening ceremony—but with the texture of life and the individual, everyday experiences of those who worked in often unbelievably hard conditions and poverty. But in another reg-

From left to right / Von links nach rechts:
WILLIAM JONES CHAPMAN, DAVID DAVIES, CINDER FILLER, HIRWAUN, 1835, oil on linen / DAVID DAVIES, SCHLACKE-ABFÜLLER, HIRWAUN, Öl auf Leinen. (COURTESY NATIONAL MUSEUM WALES, CARDIFF)
THOMAS ALLOM, SWAINSON BIRLEY COTTON MILL, NEAR PRESTON, LANCASHIRE, 1834, pencil, pen, sepia and wash / SWAINSON BIRLEY BAUMWOLLFABRIK BEI PRESTON, LANCASHIRE, Bleistift, Feder, Sepia und Tusche. (SCIENCE MUSEUM/SSPL, LONDON)
G. GREATBACH, THE BLACK COUNTRY NEAR BILSTON, 1869, engraving / DAS SCHWARZE LAND BEI BILSTON, Kupferstich. (SCIENCE MUSEUM/SSPL, LONDON)
JOHN MARTIN, THE DESTRUCTION OF SODOM AND GOMORRAH, 1852, oil on canvas, 53 1/2 x 83 1/2" / DIE ZERSTÖRUNG VON SODOM UND GOMORRA, Öl auf Leinwand, 136,3 x 212,3 cm. (COURTESY LAING ART GALLERY, NEWCASTLE UPON TYNE)
W. CLAYTON, IRON WORKER, TREDEGAR, WALES, 1865, photograph / EISENARBEITERIN, TREDEGAR, WALES. Photographie. (COURTESY NATIONAL MUSEUM WALES, CARDIFF)





ister, Deller connects the sights and sounds of the Industrial Revolution to contemporary Britain and popular culture in the postwar period. Thatcher notoriously argued that Britain had to cease being a productive economy and turn itself into a service economy, a fundamental change that affected life at every level. Deller's works have followed both directions: the industrial history of Britain and the world of entertainment and spectacle, which he has explored in general and in more intimate terms, in both large and small scale. As an artist interested in creating events rather than objects, he has a sense of belonging to this contemporary moment. "I don't make things," Deller has said. "I make things happen."

1) Jeremy Deller, quoted in Claire Doherty, ed., *Contemporary Art from Studio to Situation* (London: Black Dog Publishing, 2004), 90.
2) Jeremy Deller, "Political Art" in *Jeremy Deller: Social Surrealism*, ed. Robert Fikmeyer and Alistair Hudson, audio CD (Nuremberg, Germany: Verlag für Moderne Kunst, 2012).
3) See Stanley Cohen, *Folk Devils and Moral Panics: The Creation of the Mods and Rockers* (London: MacGibbon and Kee, 1972).
4) Jeremy Deller, "Procession" in *Jeremy Deller: Social Surrealism*.
5) Ibid.
6) Jeremy Deller, *All That Is Solid Melts into Air* (London: Hayward Publishing, 2013), 1.

Dawn Ades, "Jeremy Deller's English Histories", in Parkett, Vol. 95, 2014, pp. 150–157



William Morris Gallery
London
Jeremy Deller
Through March 30, 2014

Deller may not qualify as a modern-day William Morris yet, but he has already picked up the mantle. Like Morris, he won't separate art and politics, particularly when it comes to questions of equality and freedom from oppression; he's fond of (some) heritage; and he defends the environment and its creatures. "English Magic," his combative exhibition for the British Pavilion at the 55th Venice Biennale, couldn't have a more appropriate venue for its U.K. debut than Morris's former home. In a time-jumping whirlwind of ambiguous patriotism, Deller has a bit of fun with national myth-making, taking on money, fantasy, history, and horror. Surrounded by a backdrop of incendiary murals—Channel Island tax havens in flames, the banks of St Helier consumed in an insurrection—visitors can sit on a bench made from a pulverized Range Rover

Jeremy Deller, tea room from "English Magic."



or hold Neolithic and Paleolithic axes found in the Thames Valley. And in the best tradition of wish-fulfillment, Morris returns from the dead as a vindictive god who punishes bad taste and extravagant wealth, from the Troubles to Thatcher-era union-busting, civil riots, and the fallout from the latest entanglement in Iraq. Deller reminds us of unfinished, and what seem like interminable, travails, but he also shares his enthusiasms generously: he likes wildlife, David Bowie, and steel bands.

Web site
<http://wmgallery.org.uk>

Itinerary Section, «Jeremy Deller», in Sculpture, vol.33, N°2, mars 2014, p.18



VENISE

Pavillons et événements collatéraux

Divers lieux / 1er juin - 24 novembre 2013





Le fuseau vous vaudra par les événements extérieurs, et les artistes se voient aussi aujourd'hui régulièrement de découvreurs et d'archéologues ou fantasmeurs. Cette nouvelle édition de la biennale de Venise en est le signe évident. Dans ses pavillons, plusieurs artistes y interrogent l'histoire de leur pays, tout en dévoilant leur propre histoire personnelle. Avec l'une des meilleures interventions, Jeremy Deller réinvente une version fantasque de l'Angleterre à partir de son folk art. Le ventriloque est également invité à manipuler des bêtes du néolithique prêtées par le musée de Londres, dans un hall au gigantesque igloo de Stonehenge construit par Deller en version gonflable. Ce goût que Deller a depuis longtemps développé pour les anachronismes et rapprochements intempestifs de l'imaginaire collectif date de l'an 2000 dans le *Pictures Encyclopedia*. Dans une peinture murale, un sage nous dépeint ce qu'il a vue régulièrement chassé par le grand Walmi tient dans ses mains une flamme Rowlin symbolisant la beauté de la consommation courante. Dans une autre peinture, le socialisme se représentant aux Arts and Crafts William Morris aide volontairement le yacht de Roman Abramovitch (amarré non loin de là en 2011). Dans une troisième, c'est Jeremy qui brûle, paralysé fiscal en démonstration... Filmée en vidéo, une procession rassemble à un carnaval avec pour fond sonore *We Are Man Who Said no* interprété par David Bowie, joué par un orchestre du sud de Londres. Deller s'autoproclame ici chef, il sait la mettre les amateurs à égale avec les stars du rock, et nous entraîne dans son univers psychédélique. Sous couvert d'humour anglais. Au centre du pavillon allemand, un singulier festival de cinéma crée la pause. Où s'exposer ? De quel côté regarder ? Vers le drapeau ou le dehors ? Vers le droit ou le monde ? Lorsque le cinéaste Artur Żmijewski raconte l'histoire d'un soldat israélien qui a refusé de participer à une école rabbinique en 1993 (qu'un autre décide finalement un peu plus tard). La démonstration est signée de Sam Bardaouil et Till Fellrath. D'un côté de la salle, des archives de guerre israéliennes. De l'autre, sur grand écran, Żmijewski mêle des images de Lubavitch et des pages du journal intime de son frère enfant : des jeunes gens jouant des avant-bras, passionnés dans un passage spécialisé dans une pratique spécifique.

L'Afrique a cette année une visibilité accrue. Six pays participent à la biennale pour la première fois : l'Angola, et la Côte d'Ivoire avec une exposition du commissaire Yacouba Konaté sur plusieurs artistes autour Jems Koko Bi et Frédéric Bruly Bouabré. C'est justement l'Angola qui a reçu le Lion d'or avec *Luanda Encyclopedic City*, un choix surprenant car beaucoup d'autres pavillons auraient aussi bien mérité ce prix. Des photographies d'Edson Chagas représentent des objets abandonnés sur des trottoirs, ainsi affichés sous la forme d'affiches à emporter, et dialoguent avec les Botswanais et les Fria Angelos de la fondation Dan Lekgetthwes sont situés au cœur du pavillon d'Afrique du Sud, avec Wim Botha notamment, et ses tirages sculptés en formes de nuages d'explosions, textes gouvernementaux, Bibles. Mais structuré, le pavillon du Zimbabwe a pour thème la religion, avec de belles gravures de Portia Zvavahera, icônes de transes ou de prières. Le pavillon Kenyan est quant à lui partagé entre des artistes chinois et d'autres africains comme Chrissus Wangechi Wachira.

Mais finalement en même temps qu'il en affirme plus l'Afrique, le pavillon des pavillons nationaux semble éclater de toutes parts. La France et l'Allemagne ont échangé les rôles, et le curateur Raimundas Malašauskas a rassemblé Chypre et la Lituanie en une seule exposition dans un ancien manège gymnase. Cet accrochage exceptionnel nous permet des *Lights on the Night of a Big Explosion* mêlant des installations de Pilvinis Kyriakou, Steven Hitchs, Thierry Oma guests, Nina Oliveira.

La présence de la biennale est souvent large et regard en arrière : de quelques femmes artistes. C'est le cas du travail d'une certaine manière aussi la passion pour l'un moment dans l'histoire abstraction de Fabrice Gallo au pavillon français, ou encore un objet du vivant exposé aux côtés du compositeur Luigi Nono à Giardini par Vedova. Prometheus, avec un aménagement de Renzo Piano en 1964. Non loin de l'autel abandonné de Monte Cerano, sculpture-instrument de musique, inventeur et herboriste Arto Gaski. Cette fausse machine est



composée de cordes tendues autour d'un cube en quartz que l'on allume au mouvements de nos corps—une façon de relacher l'espace et le temps à travers ces sons.

Comme la rumeur du monde, ou comme une peau, la partie du pavillon hollandais est tapissée de faux journaux remplis de tous les mots de la langue anglaise. Depuis 1988, Marlene Mandens travaille à « un autoportrait en forme d'édifice ». Des bâches en plastique cachent quelques objets, comme s'il venait juste de s'abattre. Tendu comme une flèche à un arc, un corps est en équilibre au bord d'une table, il n'a qu'une seule jambe. Des objets et sculptures suspendues sont tranchées à la verticale sur des cordes. Une source est centrale autour du centre d'un pendant en plein essor.

La forme du corn-ellecourgit à plusieurs reprises. Au pavillon autrichien, Pia Rondelez et Nina de Matthias Poschner tentent pendant « deux ou trois minutes, malgré de nous que les Dieux-Dieux ont produits dans les années 1980 et 1981. Fruit d'une double production, le film est aussi par la longueur du générique, le film inspiré un concept tandis comme Fischli/Weiss en changeant un peu inspiré par nous de la Marion. Et devant ce faux rencontrement que l'on a l'air bien d'une création, un simple dans un tout autre genre évidemment, avec du Wolfgang Tillmans Benjamin Wright. Sur le même thème, on pourrait

Fabrizio Trope, « Terra Patronica », 2012. Sonde et bois, 60 × 60 × 70 cm. Courtesy galerie C. Rigon, Vérone

Anaël Pigeat, "Venise – Pavillons et événements collatéraux", in Artpress, n°403, septembre 2013, p.11



The avant-garde craving for a tabula rasa ran out long ago, and today's artists thrive on an abundance of documents and archives, whether real or imagined. This new edition of the Venice Biennale makes that obvious. In the various pavilions many artists take up the history of their country even as they extend their thinking to the farthest horizons. In one of the best pieces, Jeremy Deller presents a ferocious vision of England as seen through its folk art. Visitors are invited to pick up Neolithic flints on loan from a London museum, a tangible reference to Deller's gigantic inflatable full-scale model Stonehenge. Deller's long-standing taste for "low" art indirectly comments him to the importance given to Art Brut in the Palazzo Enciclopedico. In a wall painting, a rare eagle (which, we learn, was poached by Prince Harrel holds in its talons a Range Rover, synonymous with yuppy scenes. In another painting, the socialist and Arts and Crafts movement figure William Morris violently throws down the yacht owned by Roman Abramovich's mad up ring far away from here in 2011). A third depicts the burning of Jersey, signaling an end to that tax haven. A video shows a carnivalesque procession while the sound track blares out David Bowie's *The Man Who Sold the World* played by a South London symphony orchestra. Deller speaks to individuals: he seems to put amateurs on a par with rock star professionals, transporting us into his psychedelic world under the cover of English humor.

A single movie theater seat in the center of the Lebanese pavilion makes us curious. Where are we supposed to sit? Where are we supposed to look? To cinema or reality? To (we or morality? *Letter to a Refusing Pilot*, a film by Akram Zaatari, tells the story of an Israeli airman who refused to bomb a school in Lebanon in 1982 (another pilot bombarded it not long after). The curators here are Sam Bardaouil and Till Fellrath. On one side of the room are war film archives. On the other, on a large screen, Zaatari mixes pictures of the building and pages from his young brother's diary. Kids toss paper airplanes in a delusory and almost pharmacological spectacle.

Africa's art is more visible this year. Six African countries are taking part in this Biennale, including, for the first time, Angola. The artists in the exhibition by Ivory Coast curator Yacouba Konaté include Jems Kokobi and Frédéric Bruly-Bouabré. There was some surprise when Angola received the Gold Lion award for *Luanda Encyclopedia City*, since many other pavilions were equally deserving. Edson Chagas's photos of objects abandoned on sidewalks were printed up and distributed as posters to be taken home. They enter into a dia-

Anaël Pigeat, "Venise – Pavillons et événements collatéraux", in Artpress, n°403, septembre 2013, p.11 (english version)

Le Journal des Arts

Biennale de Venise

Pavillons nationaux Des représentations contrastées

Tour d'horizon des pavillons nationaux de la Biennale de Venise qui font preuve d'une belle énergie malgré des fausses notes

VENISE ■ Au nombre de 88 et réparties pour 28 d'entre elles dans les Giardini, 26 à l'Arsenal et le reste dispersé dans la ville de Venise, les représentations nationales ont contribué à rendre attractive cette nouvelle édition de la Biennale, même si quelques ratages ou propositions navrantes sont, comme à l'accoutumée, à déplorer.

La plus stupéfiante découverte de la manifestation était à faire au pavillon roumain, entièrement vierge hormis la présence d'une équipe de cinq performeurs. Le duo d'artistes Alexandra Pirici et Manuel Pelmus y orchestre là « Une rétrospective immatérielle de la Biennale de Venise », où les acteurs « rejouent » physiquement, après en avoir décliné le titre, la date d'exposition voire une brève définition, des œuvres ayant marqué l'histoire de la Biennale. En plus de donner corps à des travaux de Cadere, Bacon, Baldessari ou Beuys, ces actions les ramènent à la vie en faisant jouer le registre de l'évocation et de l'imagination. L'exercice est brillant. Non loin de là, l'Autrichien Mathias Poledna contourne habilement la surenchère souvent attendue dans ce genre de rendez-vous avec un court dessin animé de trois minutes tourné en 35 mm. Inventif mais évoquant une production Disney, il a été entièrement et laborieusement réalisé à la main, par une équipe ayant dessiné pas moins de 5 000 illustrations. *Imitation of Life* surfe sur l'ambiguïté du personnage principal, un âne en uniforme de marin chantant à la manière d'un *crooner*, alors que derrière lui le décor ne l'est pas moins, virant parfois à l'abstraction en jouant des effets de surface et de profondeur et de la texture de l'aquarelle. Le résultat constitue un beau pied de nez à l'idée de superproduction, par ce réalisateur de films toujours décalés et rigoureux.



Jeremy Deller, *English Magic*, 2013, installation pour le pavillon de Grande-Bretagne, Biennale de Venise. © Photo : Italo Rondinella.

De l'humour anglais à la sensibilité libanaise

Au pavillon britannique, Jeremy Deller a lui aussi su déjouer le piège de l'emphase, en restant simplement lui-même. Son exposition « English Magic » prend une fois encore appui sur les racines de la culture populaire et de la société britannique en s'appropriant des événements – le David Bowie de *Ziggy Stardust* en 1973 par exemple – ou des formes typiques, comme des pierres préhistoriques ou des matrices d'impression des célèbres tissus du XIXe siècle de William Morris. Surtout, il en donne une lecture contemporaine et dépoussiérée en flirtant parfois avec les limites du réel, comme lorsqu'il imagine un musée en flammes dans une vaste peinture murale. Pour les Pays-Bas, Mark Manders

faisait une nouvelle fois plonger le regard et l'esprit dans les arcanes d'un monde incertain, où l'onirisme prend le dessus dans un univers ambigu lui aussi, tout en tensions. La puissance évocatrice de ses sculptures très construites – et notamment une série de têtes en argile –, accompagnées d'un coin d'espace semblable à un atelier laissé en suspens, met en branle une puissante intensité narrative jamais véritablement exprimée, qui captive et trouble. Inspiré par un épisode de son enfance lié à la guerre, où un pilote israélien refusa de bombarder une école, Akram Zaatari a livré au pavillon libanais un travail plus personnel et un film touchant, *Letter to a Refusing Pilot*, où se conjuguent une histoire collective et l'apprentissage de la vie d'un jeune garçon. Encore des films, concoctés par Ali Kazma pour la Turquie, avec un ensemble de nouvelles productions projetées concomitamment. Intitulé « Resistance », l'installation aborde avec la finesse, l'efficacité et le brio caractéristiques de son travail les entraves imposées au corps contemporain dans un but de contrôle, qu'elles soient scientifiques, culturelles, sociales ou physiques, sans hésiter parfois à livrer quelques images difficiles.

Des maux pour le dire

Pour accentuer le mal de mer sur la lagune, il fallait se diriger vers le pavillon des Émirats arabes unis, où Mohammed Kazem enfermait le spectateur dans une pièce circulaire, face à une balustrade façon bastingage et une projection à 360° de la mer à la nuit tombée. L'effet était sensiblement identique à celui d'un traité en vaporetto en fin de journée, ce qui du moins démontre une attention certaine portée au contexte. Tout aussi ridicule était la proposition chilienne d'Alfredo Jaar avec sa grande maquette des Giardini s'enfonçant progressivement dans un bassin d'eau ; manière sans doute d'évoquer une certaine fragilité autant politique qu'artistique dans ce monde globalisé. Le côté donneur de leçon de l'artiste, de plus en plus affirmé avec le temps, devient là pathétique. En évoquant la politique, il est frappant de voir à quel point ce rendez-vous vénitien revêt encore pour certains pays des contingences de politique intérieure très marquées. Alors que sa présidente, Cristina Fernández de Kirchner – qui en 2011 s'était déplacée pour inaugurer la première représentation argentine –, est de plus en plus contestée pour un autoritarisme qu'elle tente de compenser en adoptant une posture à la Eva Perón, voici que le pavillon argentin a, par l'entremise de la photographe Nicola Costantino, pris cette dernière pour sujet avec une grotesque installation multimédia tentant presque de lui redonner vie, pompeusement intitulée *Eva-Argentina. Une métaphore contemporaine*. De même au pavillon du Venezuela, à travers des films célébrant l'art urbain et vantant la force d'un muralisme contemporain dans les rues de Caracas, résonnait comme une ode appuyée au chavisme. Le pavillon chinois était encore une fois terrifiant. Sous le titre tout en nuances de « Transfiguration », il était dominé par une vision paranoïaque du monde (Miao Xiaochun), où l'organisation rationaliste chinoise elle-même (He Yunchang) – curieusement ! – semblait devoir être la réponse à ces dérives ; le commissaire, Dr Wang Chunchen, ne craignant pas d'affirmer dans sa note d'intention que « *les artistes chinois sont devenus plus proactifs et capables d'initiatives à cause des transformations de la Chine* ».
Autre ratage visible, celui du danois Jesper Just qui s'est littéralement pris les pieds dans le tapis de son pavillon en usant, plus qu'à l'accoutumée, de l'emphase caractéristique de ses films. Appuyé sur l'idée d'un personnage central qu'est la ville connectée avec des personnages qui la traversent, *Intercourses* ne devient qu'une suite de projections surproduites où prime la technologie, avec de belles images où presque rien ne se passe. Faire parcourir au spectateur un bout de terrain en friche en rasant un mur avant d'entrer dans l'édifice ou traverser une zone de chantier pour en sortir, ne constitue pas vraiment une « chorégraphie de son expérience du pavillon » (sic) mais confine plutôt à un effet manière raté. Tant qu'à avoir des idées noires, mieux valait se rendre au pavillon de la Bosnie-Herzégovine où l'humour grinçant de Mladen Miljanović faisait mouche et merveille avec son évocation contemporaine du *Jardin des délices* de Bosch. En particulier grâce à ses dessins décalés n'épargnant pas les travers du genre humain, finement incisés sur des pierres normalement destinées à la construction de monuments funéraires. Un regard lucide sur la culture de masse, particulièrement bienvenu dans une Venise saturée tant par les touristes que les visiteurs de la Biennale.

Frédéric Bonnet

Frédéric Bonnet, "Pavillons nationaux, des représentations contrastées", in Journal des Arts, n°394, du 21 juin au 4 juillet 2013, p.12



JEREMY DELLER
PAVILLON BRITANNIQUE • GIARDINI

Enfin un peu de légèreté : en digne représentant de son pays, le Britannique Jeremy Deller s'empare de quelques-uns des poncifs de la culture pop british et les essore gentiment. Pause thé, donc, obligatoire, en plein milieu du pavillon ! Dans les salles alentour ? Le récit de princes héritiers devenus chasseurs d'oiseaux protégés, le montage alterné de la tournée 1972 de David Bowie avec les images des luttes prolétariennes de l'année. Et aussi un petit pied de nez au propriétaire du Football Club de Chelsea, le Russe Roman Abramovich : où son fameux yacht noir, qui avait bouché le port de Venise lors de la biennale 2011, se voit jeté à l'eau par le géant Arts & Crafts et grand socialiste William Morris. Artiste de la fin XIXe, âpre défenseur d'un art destiné au bien social, le voilà héraut du populo, au sens le plus noble du terme... **E. L.**



JEREMY DELLER Nous nous sommes affrontés au rodéo de notre cir 2013.

Emmanuelle Lequeux, "Jeremy Deller", in Beaux Arts Magazine, juillet 2013, p.110



Wer hat hier einen Vogel?

ROM. Die Botschaft der Installation ist nicht so eindeutig: Ein Adler umkrallt ein rotes Auto. Doch imposant ist das frei schwebende Werk «The Sandringham Estate, Norfolk, UK» des Künstlers Jeremy Deller allemal. Es ist im britischen Pavillon der 55. Biennale in Venedig zu bestaunen. Die weltberühmte Ausstellung dauert noch bis zum 15. September.

"Wer hat hier einen Vogel", in 20 minuten, Zürich, 30 mai 2013, p.12



LA SURPRISE ATTENDUE DE JEREMY DELLER

Pavillon de la Grande-Bretagne
Artiste : Jeremy Deller

Depuis le début des années 90, Jeremy Deller s'intéresse aux cultures populaires et aux formes qu'elles peuvent engendrer. Que ce soit en tant qu'artiste, chef d'orchestre, réalisateur ou commissaire d'exposition, il aime travailler en collaboration avec des personnes d'horizons différents. Alors qu'il soulient déjà son *Sacrilège*, version gonflable de Stonehenge qui fournie est été au Royaume-Uni (*ci-dessous*), le British Council a choisi Jeremy Deller pour représenter la Grande-Bretagne. « *C'est un choix excitant et audacieux*, commente Chris Dercon, directeur de la Tate Modern et membre du comité de sélection. *Il est passé maître dans un art vraiment différent de la plupart des productions d'art contemporain.* » Tellement audacieux que le mystère est encore, à l'heure où nous bouclons ces pages, entretenu autour de l'exposition dont on sait seulement qu'elle sera constituée de nouvelles œuvres, issues une fois encore de collaborations variées. De son côté, Jeremy Deller a « *promis de faire de son mieux* »



"La surprise attendue de Jeremy Deller", in Arts Magazine, été 2013, n°77, p.69

ART QUARTERLY

SUMMER 2013

JEREMY DELLER CREATES MAGIC AT VENICE BIENNALE

JOHN CONSTABLE'S GREATEST WORK CROSSES THE UK

CRYSTAL BEOSIT BY ROGER HIORNS HEADS NORTH



JEREMY DELLER

A KIND OF MAGIC

Ralph Rugoff talks to Jeremy Deller about representing Britain at the prestigious Venice Biennale, to mark the Art Fund's support for the first ever national tour of the British Pavilion exhibition. Portraits by Gautier Deblonde and (overleaf) Red Saunders

The decision to have Jeremy Deller represent Great Britain at the 2013 Venice Biennale was a brilliant one. It is a wonderfully interesting and challenging choice in that he is an artist who will never present anything resembling a conventional art exhibition, and will devise intensely felt responses ways of involving large numbers of people (usually for very good reasons). Jeremy is an artist who is not famous for making things, but for staging events and actions. He has restaged a historical battle between striking coal miners and police, he has had a brass band perform *Acid House* music, and he has organised mudfights and parades in city centres. So the question of what he was going to do in the British Pavilion in Venice was one that probably had a few people scratching their heads.

Hugely influential for much of the past two decades, Jeremy has helped to rewrite the rules of contemporary art. Acting as a curator, director and producer of a broad range of projects, including public performances and parades, videos, publications, environmental commissions and temporary public monuments, he regularly collaborates with individuals and groups outside the 'art world'. Deeply thoughtful and stylishly displaying a shrewd, anti-establishment attitude, his work promises to be a fresh, open-minded encounter with Britain and culture, and to reconsider their relevance to our complex social inheritance. Much of his work is about the passion of people, whether they are music fans or refugees from a war zone, and in that respect he is a truly popular artist.

Jeremy and I met up at the Royal Festival Hall on London's South Bank to discuss his ambitions for the British Pavilion.

Ralph Rugoff: Do you remember the first time you went to the Venice Biennale?

Jeremy Deller: I went to Venice in 2003 with a van. Inside was the operating table on which Gavin Semple had had his brain removed.

And who was in the British Pavilion that year?

It was Chris Ofili. It was sort of a highlight and I didn't find it particularly pleasant. You see the usual frustrations of the art world at work, and you can feel high-level jealousy.

So when you got the news that you had been chosen to represent Great Britain in the biennale this year, did you feel that it was a mixed blessing?

Well, that I couldn't say no immediately. It's like a lot of things, the Turner Prize for example, you get offered the amazing opportunity and immediately you think, 'Oh my God, what am I going to do? This is terrible.' But I have to do it! And then after a few minutes or hours you realise you can do something.

There's a huge amount of attention paid to the artist who's really taking seriously an international platform.

I think that's good because if you know you're going to get that attention it means you can work with it, work with that energy. I hope that is what I've done. The show aims to an audience that isn't obvious but is in the UK.

That's interesting. Venice is an international platform, and yet a lot of British artists end up making work that's about Britishness. Is that the direction you decided to go in?

Exactly. I've made two shows, which is really for the UK, for a UK audience. I'm not pandering to an international audience, to the tourists from around the world to it, but it's quite specific to things around the UK.

The national pavilion is always a strange territory.



isn't it? Like an embassy or something.

In a) That means I can take vintage shots and claim artistic necessity for my aesthetic crimes...

It also has its drawbacks, everyone walks up this long road and stares at the top to the ultimate temple, the British Pavilion.

And I'm playing on that. I've made a secular temple. In fact it's not a contradiction in terms, that's the way I'm looking at it.

Do you think "temple" is really the right word to describe what you're doing?

I think it might be, the design of the building is like a temple. The fact that it was formerly a mausoleum just shows what we really think about us, that it's a sacred thing. What I've done inside the pavilion might be seen as like a temple, because there are a lot of murals that might refer to... not cave paintings as such, but pre-Christian religious art.

The churches in Venice are filled with frescos and murals. Was that something you were responding to/drawn to?

It's difficult not to, I was trained to be an art historian. I "trained" is the right word.

The exhibition also seems quite targeted at the criticism of particular sectors of British society.

Well yes. It's things that have been on my mind really, and I didn't do it for the show. I had at the Hayward [*Psy in Utopia*], mixed treatment of birds and space and so on, but these things have been bothering me a bit and continues to bother me, and I thought I'd just let it happen in Venice. But of course the show will be touring, because the Art Fund has generously supported a tour of the UK. So it will come back to Britain and go around galleries here.

One of your long-time debt wanes, the Range Rover, forms part of your exhibition. Was it a relief to finally put that out in public?

I do have a thing against Range Rovers, I have to say. I just think in a capital in London there are dangerous vehicles and they represent something that I don't like about British society. They represent a materialism that I don't particularly enjoy. In this show there is a model of a Range Rover being killed by a bird of prey, a lion hunting, and it just so happens that this is the kind of prey that was allegedly shot by Prince Harry [in 2005]. So it's the revenge of nature, a lion hunter killing a Range Rover.

So, you're poking fun at the royal family, at the country?

It's more than poking fun, I'd say. But there are some incredibly traditional elements in the show as well, where Middle England would approve of things. So there are some dilemmas and contradictions in the show, I hope.

What are the things you think Middle England will approve of?

I think they will quite enjoy one of the other



ABBEY ROAD STUDIOS

On 18 March 2009 Jeremy Deller booked the Abbey Road Studios in order to record three tracks with the Metrofonic Steel Orchestra for his Venice Biennale show. As this was where

the Beatles recorded their 11th studio album, *Abbey Road* (1969), he wanted to recreate the iconic album cover on the zebra crossing outside. The entire band and Deller took part



THE BATTLE OF ORGREAVE (SO HUMPTY TO SING IS MY PLEASURE TO ALL)
Jeremy Deller, 2001–
Left: An bilingual project managing one of the most violent confrontations of the 1984 miners' strike. Featuring many original protestors and set with powerful testimonies, the subsequent footage was shown on Channel 4 in 2002



IT IS WHAT IT IS
Jeremy Deller, 2009–
Left: Pulled from the wreckage of a Baghdad petrol-bomb bombing, this burnt-out vehicle formed the US as part of Deller's extended project to engage the public in the violent reality of the Iraq war. Now, the vehicle is in front of a mural near 29 Palms, California, showing the fall of Baghdad



materials, of William Morris as a coherent throwing human Abramovich's yacht into the lagoon. *Because to turn Abramovich, or Dasha [his girlfriend] – I don't know who, I don't know if he was on it – parked his yacht in front of the Giardini*, basically blocking the view for a lot of people and blocking off a lot of the pavement because they had his security there.

And his yacht is probably one of the biggest of all the yachts in Abramovich's fleet.

It is called the Luna and is the biggest private yacht in the world; it's over 300 feet long, as long as a street. In a way that was fine because it showed us where the art world was at that moment, where the power was, *and the reality of the* art world. So you can't really complain about it in a way because it's what we've created. We created that art world, and whether we like it or not we are a part of it.

If you are not complaining about it, what would you say you are doing?

I am just giving a fantastical interpretation of it, like a wish fulfiller, that William Morris returns as a modern giant, almost like a Greek god. Because he would have totally disapproved: that's exactly what he would have thought was ugly and disgusting in contemporary life.

Would you say there's a biblical humour through out the show? Broad, popular humour, with the idea of William Morris throwing a yacht?

Yes, I suppose so. I'd never thought of it like that.

But it's not the politics of the Daily Mail.

Well it kind of is, in a way, some of it, as the *Daily Mail* probably thinks Abramovich is a despicable person and has all this money and they probably quite like that, so William Morris to them represents quite English design, middle-class design, and they probably approve of Morris and envy of Abramovich. It's a weird thing.

So you could end up with a big spread in the Daily Mail.

I'd like that. I'd like to reach that audience.

Besides making references to nationalist and Middle England, you've also included work by prisoners and former members of the armed forces.

Yes, I've been interested in prison art for a long time.

Why?

I think it's an interesting place to have to be, to make art in. It's probably one of the few places where men from certain backgrounds are encouraged to make art. They were probably never encouraged at school or told they were good at anything, never told they were creative. There are extreme circumstances and the art that they make often refers to that. There is also a black humour within the work they make and a poignancy about it. I've worked with prisons and with prisoners before, and this seemed like a great opportunity to highlight that interest and make a point. It's basically a portrait gallery within the British Pavilion.

And you worked with a certain group of prisoners?

A lot of the prisoners I've worked with are former soldiers. So the room is a portrait gallery about the wars in Iraq and Afghanistan, interspersed with drawings made by the prisoners about their experiences out there.

This is the third major artwork you've made about the war in Iraq.

Yes, again it's just the idea of somethings happening in real time and it's still fertile ground for a discussion or for making a statement of some description. It's pretty straightforward for me, why I want to do it. This week's quite formal; there are stands by other women studio chiefs with Lad's role in the way. The drawings are less formal, more personal experiences, anything from discovering people that have been executed to soldiers misbehaving in certain ways. It's the miniature and strangeness of life in the army I've happened to, and actually it's very similar to life in prison. The rules and regulations: you have you're a number, your name isn't used as much, and your time not being your own.

Is a lot of the work critical of the state?

No, not necessarily. I wasn't looking for that. I was looking for their experiences, the strangeness of being in a war, and things that we as civilians have no idea about.

You are known for collaborating with other people when making your work. And this year you're working with Stuart, a mute patient. How does the relationship with you and Stuart work? How do you get him to make something you're happy with at the end of the day?

Well, Stuart is a perfectionist and he wants to do it right and will ask me if it's OK.

You should probably explain what kind of work Stuart normally does.

Usually he works on printed fabric with violent content, out of skulls, coming out of naked women and all that sort of thing, very gothicky. But he also does portraiture and highly precise paintings. He has worked on some murals with me and he does what I want, but he also has his own ideas, he wants the murals to be as good as possible. There's also another artist I'm working with called Sarah, who has just graduated from the Royal College of Art, and she's a performance artist. They take an incredible amount of care during the painting, something I could never do. So that's a collaboration, and there's a





SO MANY WAYS TO SHOT YOU (THE LIFE AND TIMES OF ADRIAN STREET)
Jeremy Deller, 2010. Left: Commissioned by Grizedale Arts for the São Paulo Biennale, the film tells the extraordinary story of Adrian Street, a Welsh coal miner who escaped to London to become a professional wrestler



PRESSURE
Jeremy Deller, 2009. Left: As organiser of the Manchester International Festival's grand parade in 2009, Deller celebrated every aspect of Mancunian culture, from the local accent and football mascots to a tearful hooting a Harpurhey club-wealth

socialist with museums around the UK are given access to the installation.

It's someone who does not make objects of, but often stages events and organises happens. Is there a performance aspect?

It's only a low-key performative element. It's a think-and-tell part in the exhibition [you can handle objects that relate to what I looking at: a William Morris block print, [that is between 100–150,000 years old. The objects have very specific stories behind them. They are all incredibly important [to someone] who you handle them at

[and] on when you visit. On the whole are right stuff, and so it is quite different [one. They all know exactly what there [is or are] what they are doing there.

Who's music?

[one has a soundtrack of voices, a recurring [ed band playing three songs, three classic [Stephen Williams] as an Acid House remix [by Rizzi via a 'grime' pop legend (David] it. We recorded it in Abbey Road Studios, [which means more than anything else. It [ries to the music for the film in the part- [to the 'making of' section of the show.

And what do you want visitors to come away with?

I want them to be provoked in some [to be really angry about it, or like it, or dis- [e. There's something to [illegible] everybody. [ally. I mean, my Mum will be annoyed [the way it, by certain things I've done; [e's a lot going on and there are a lot of [ptions between things, and I hope people [ome into that world. There are also a couple [of free posters, so in literal terms you can leave [with those.

It's by no [means] it's important to annoy people?

Maybe annoy is the wrong word. It's good to provoke people.

Inventor is help there...

I don't know! Make them think about things? As an artist you're always a bit of a trouble-maker: you're always the kid at the back being [sarcastic about the teacher. That's how I always remember it at school. *Has a troublemaker been* [not a physical troublemaker. You're more make [with ideas rather than sending things or having a fight with a person. You have a fight with ideas and imagery, that's what I'm doing. You seek a conflict with imagery.

Over how many months has this whole project [consumed you?

It's probably about seven months of [illegible] work.

And did you have people constantly asking you [what you were doing?

Yes, people always want to know, and try and [trick you into telling them, and I haven't done that. I like to keep things a surprise. Some of the elements are also potentially quite controversial [and could make things difficult for me when I'm [making them, so you don't want people to know [too much. It's best just to tell anyone when [you're up to and just do it.

How did you come up with the title of the show, 'English Magic'?

Well... I thought because it was the great British [Pavilion, Scotland has its own pavilion now [at the Venice Biennale]. What has [it] [illegible] I thought you [illegible] a laugh. I'd call it 'English Magic', because it's about secrets and [illegible] [illegible] and disappearance. That for me is like the [financial industry: using techniques of magic [illegible] and tempting to hide things, make them disappear and reappear, or make sense of [illegible]. The way you can hide your money in offshore accounts, it's related to that. So weather was so [big], a mass hypnosis of the population with dark arts PR, had magic. But then there's good magic, the giant's hat. There's also a section on David Bowie, he is almost like a magician or shaman. I am going back to the idea of a temple, a secular temple, a show around mysticism and the power of objects. Like a relic or a hand-axe [which] was made by someone thousands of years ago. It has an amazing power within it, [illegible] its maker is no longer [illegible]. So it's things like that that interest me.

It's an excellent title, it brings it altogether!

Thanks.

● 'Jeremy Deller: English Magic', British Pavilion, Giardini Vittorio, part of the 55th Venice Biennale, 1 June – 24 November, http://www.biennale.britishcouncil.org. The show will tour in 2014 to the William Morris Gallery, London, January – March, Bristol Museum and Art Gallery, April – September and Turner Contemporary, Margate, September – December. See www.artfund.org/artfor for details.

● Further Deller exhibitions in the UK: 'Joseph Dallin with Alan Kane', Jupiter Artland, near Edinburgh, 1 August – 15 September, www.jupiterartland.org; Hayward Touring exhibition curated by Deller, 'All That is Solid Melts into Air', Manchester Art Gallery, 21 October 2013 – 26 January 2014, www.manchestergalleries.org

Ralph Rugoff is director of the Hayward Gallery, London. He curated Jeremy Deller's "Joy in People" exhibition at the Hayward in 2012.

Ralph Rugoff, "Jeremy Deller, a kind of magic", in Art Quaterly, été 2013, pp.38-43 + couv



ON EXHIBITIONS

From Black Eyes and Lemonade





to Jeremy Deller

Words by
Laura McLean-Ferris

Last spring I found myself in a Glasgow park, happily bounding around in my stocking feet on a bouncy castle version of Stonehenge with an assortment of artists, curators, gallerists, writers and museum directors, as well as school children, local families and anyone else who happened to be there. I've never been to the real Stonehenge, which is less than an hour away from the place where I grew up, though I have snatched a look at it from the road, having driven past it several times. I've never actually visited because one can't really get close to the ancient stones: they are cordoned off and protected. And yet, here I was offered a gleefully trashy, cramped-up version of this archeological wonder to jump around in for some cheap thrills. A friend took a picture of me mid-air on the bouncy Stonehenge which was, indeed, a work by Jeremy Deller entitled *Sacrilege* (2011), and sometimes I think this might be the happiest I have ever looked in a photograph. The work is a crowd pleaser, for certain, but its friendly, buoyant cheer is underlain with questions about the country in which I was brought up, the politics of sharing, community and ownership, and national identity. As Deller has said, Stonehenge "belongs to the world," and the work suggests that we remember that stones are the work of human labor, ingenuity, history, ritual and myth-making, and their magic extends from this—from the people of that land.

How should a country represent itself today? It's an old question, but one that now habitually comes to head in the lead-up to the Venice Biennale (at which Deller represents Britain this year), due to the way artists are forced to contend with the rickety, cardboard, colonial structure of the national pavilions in the Giardini and the new pavilions established beyond. Britain's self-representation has been fiercely contested over the past year in the build-up to the Olympic Games held in London. *Sacrilege* moved to London last summer as part of the Olympic celebrations, with a particular focus on the opening ceremony, a well-received spectacle designed by film director Danny Boyle, which jammed together opera and soap opera, popular uprisings and pop music, grime and ballet, as well as a sequence that pulled at the country's heartstrings, celebrating the formation of the National Health Service. Historically in Britain, popular culture and education have a highly visible dialectic relationship, in which underground quickly becomes overground, angry protest politics become nationally celebrated anthems, and high and low culture cannibalize one another.

We might consider other historical self-portraits of the country, and other moments in which popular tastes have collided with the concerns of artistic production and exhibition making. The Festival of Britain, held in 1951, was a celebration of UK art, design and industry conceived



Installation view of the show
"Sick Bunch! Lowbrow & Beyond" at the White Cloud Gallery, 1971
Courtesy White Cloud Gallery



Cover, 1951, Design by Barney Dunn
Print by Dunn & Penn



Installation view
"Black Spirit and Cosmos" at the Whitechapel Gallery 1982
Courtesy of the Whitechapel Gallery





Air/Rain, 2006. Live event
Courtesy of the artist



Procession, 2006
Courtesy of the artist

[illegible] and the economy following the swinging of the country during the war, and which itself looked back to Prince Albert's Great Exhibition of 1851. Against the backdrop of the festival the Whitechapel Gallery staged an exhibition of "popular art" curated by artist, illustrator and designer Barnaby Jones, entitled 'Black Eyes and Lemonade' after a track from a Tommy Moore song. The title was chosen to convey a mix of effervescence in looking, as well as to represent the rather unorthodox array of objects on show. Pub lore tales, painted mantles, ship signs, banners, tribal trophies in the shape of an Alsatian dog, a case in the shape of St Paul's Cathedral, toys, games and souvenirs commemorating a baby polar bear born at London Zoo (it seems that even the appeal of Little Knut, the Berlin polar bear who became a viral sensation some years ago, was foreshadowed in the pre-Internet age). This period in Britain was one of radical change in the country in terms of approaches to popular culture—a period of dense traffic between "high" and "low" forms of culture (the Independent Group would form the following year in 1952, and "Black Eyes and Lemonade" can be seen as something of a precursor to "This is Tomorrow" in 1956, an exhibition now canonised in the arts that ushered in Pop Art). New forms of production and media were starting to make their silvery ripples of influence felt, transforming economies and opening up fresh approaches to art and thought. To contribute this progressive moment, the Whitechapel Exhibition partly managed 'Black Eyes and Lemonade' this summer in an effort to remember Jones's position in history as a curator with a democratic approach to objects, subject and to making.

Though the term "curator" was not [illegible] in the 1950s, Jones was committed to disrupting hierarchies in looking and used the exhibition to open up the doors to popular, often decorative, objects with mass appeal, essentially dragging in the "low" culture work of tattoo artists, carny, banner makers, bakers and sign painters. Jones's methods of display were also beautifully low, often based on visual similarity rather than anything borrowed from the shop window display as well as from the museum. Jones also included many machine-made and mass-produced objects despite the fact that those who appointed her, the National Society for Art Education, had a strong craft [illegible] ethos. Whitechapel's archive shows evidence of some dispute over this issue in particular. 'Black Eyes and Lemonade' has some obvious ties with many of Deller's projects, it resonates particularly with the *Folk Archive* (2005) which the artist made with Alan Kane, whereby the pair collected and documented the creative output from outside the established realms of the artworld. Among Deller and Kane's archive, which was eventually acquired by the British Council, are beautifully hand-embroidered rude wedding garments sent by those taking part in readers in part of Egremont Crab Fair, a fair, [illegible] established in Cumbria in 1267. There are also nude tabloid boxers, tributes to the late Princess Diana, drawings of topless Page 3 girls made by prisoners and signs advertising tea and burger vans.

As curatorial endeavour more than fifty years apart, they share democratic approach to art and objects as well as a distinct warmth. As Deller was quoted [illegible] in Andy Warhol's factory in a young man has put it, "Warhol said that Pop Art was about liking things, whereas for me folk art is about loving things." It's the politics of the popular and the crowd that seems to tie the two together, the emphasis on social spaces such as the pub and the football stadium, and rituals around music, dancing, eating and drinking. Indeed, there is a highly humane approach to objects, which arrives at a very particular take on artistic discourse. When there is so much emphasis on "the object" [illegible] and how I am speaking about so-called 'object oriented ontology,' 'speculative realism' and other forms of post-deconstruction philosophy emerging today), these two exhibitions stand down hard on the side of considering objects in a careful and humane manner, foregrounding the social, legal and democratic lives of objects rather than the [illegible] fetishism. In Deller's work in particular, objects are points of discussion or coming together—think of *It Is What It Is* (2009), the bombed out car from Iraq that Deller dragged across the United States to begin conversations held by refugees, soldiers, journalists, soldiers and scholars. This is a powerful and disturbing object, but one that has been created and destroyed by the combined efforts of human beings, by those in power and those without it.

I think of Deller's approach when I read that Jones included the jacket of Lisa of Arsenal Football Club in 'Black Eyes and Lemonade' rather than that the kit of a player. "The purpose-made shirt of a supporter has been chosen instead of the beautiful striped jerseys of the team," she explained, "for instance [there are many more spectators than players." What does it mean to look at the shirt when



[illegible] Green, 2011
[illegible]
Photographic [illegible]

ill the internet is on the pigeon? Or, as the personifying of the Occupy movement would put it, to emphasize the aesthetics of the 99 percent rather than the 1 percent? Indeed, as warm as Deller's work can be, there are plenty of black eyes to go with your lemonade. The anger that powers protest and subculture form a central part of Deller's practice. *The Battle of Orgreave* (2001), one of the artist's most celebrated works, was a reenactment of the violent confrontations between striking miners and police in the summer of 1984. One of the most humane elements of this work is the way in which it, like an incredibly complex sociological experiment, shows how political decisions push humans into conflict with one another, and in fact has the effect of emphasizing shared attributes rather than divisive ones. One reason for a second, upon watching this work, the possibility that the police and protestors, or other workers beyond the mining community, might have been able to work together. And sadly, there's a sense of nostalgia about this work, now that a right-wing government in Britain is driving these wedges deeper once more.

Banners appear throughout Deller's practice. There are several Union banners included in the *Folk Archive* project. In Barbara Jones's exhibition is a proud shiny banner for the National Union of Railway Men, Bethnal Green Branch, hanging from the ceiling. As I type this, protestors are gathering in Trafalgar Square, miners among them, to protest following the death of Margaret Thatcher against the policies of her conservative government that widened the gulf between rich and poor, and broke up many national institutions into privately owned corporations. The legacy of this ideology is being strongly felt in Britain once again, as the rug of state support is pulled from under the feet of the most vulnerable. I see a picture of a handmade banner for the National Union of Miners on the Instagram feed of my friend who is protesting in London and I think of Jeremy Deller and Barbara Jones. 'Joy in People,' reads one of Deller's banners that hang from the Hayward Gallery last year during the artist's retrospective of the same name. It's difficult to think of an artist to better represent Britain at this time—a place in which moments of luscious interconnectivity emerge, in unlikely fashion, from an increasingly splintered population. And one in which simmering anger and joyous public spirit appear variously in flashes.

Contact & Contributors

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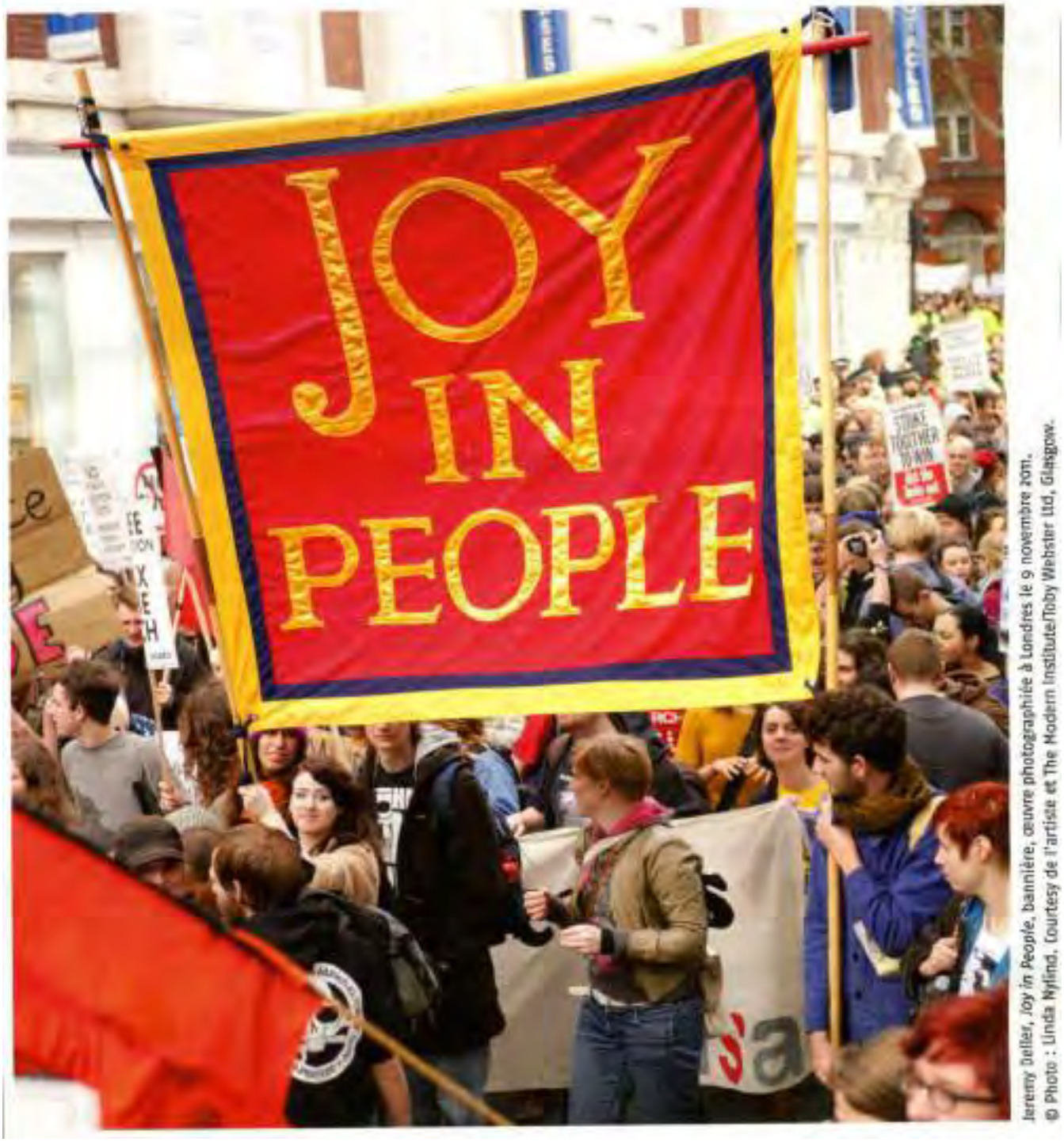


The Battle of Orgreave, detail, 2001. Courtesy of the artist and The Modern Institute and Studio Voltaire Ltd., London

Laura McLean-Ferris, "On exhibitions : from black eyes and limonade to Jeremy Deller", in Kaleidoscope, n°18, été 2013, pp.131-135

Le Journal des Arts

Art Basel euphorique



Jeremy Deller, *Joy in People*, bannière, œuvre photographiée à Londres le 9 novembre 2011.
© Photo : Linda Nylind, Courtesy de l'artiste et The Modern Institute/Toby Webster Ltd, Glasgow.

"Art Basel euphorique", in Le Journal des Arts, du 7 au 20 juin 2013, couverture



ISSUE 69 SUMMER 2013

Art Review:

Contains 4% ANRI SALA; 3% TAVARES STRACHAN; 6% LOWER EAST SIDE; 34% PANTONE 801; 1 STRIPED HAIRY-NOSED BAT

Great Britons

JEREMY DELLER'S BRITISH ART HEROES

Is the Venice Biennale still top of the pile?

A GUIDE TO THIS YEAR'S ART EXTRAVAGANZA

UK £5.95



Jeremy Deller

Jeremy Deller's artwork spans a variety of media, from installations, processions and posters to documentary film. Among his best-known works are Acid Brass *(1997), which fused traditional brass-band music with acid house, and* The Battle of Orgreave *(2001), a filmed reenactment of a notorious conflict between miners and the police during the 1984–5 miners' strike. Deller, who won the Turner Prize in 2004, cocurated* Folk Archive *(2000–, with Alan Kane), a touring exhibition of contemporary British folk art. Last year* Joy in People, *a midcareer survey, opened at the Hayward Gallery, London, while* Sacrilege, *a bouncy castle modelled on Stonehenge, toured the country during the summer of the 2012 Olympic Games. This summer he has been commissioned by the British Council to exhibit at the British Pavilion at the Venice Biennale. To mark the occasion, ArtReview asked the artist to guest-edit a special features section in the magazine.*

Interview by Mark Rappolt



Title page:
Acid House (detail), performance in Hampstead Heath, London, 2008. Courtesy the artist

Facing page:
Commercial Breakdown (All About Mine), 2009. Photo: Jeff Teller/Courtesy Cristinerose Gallery, London

INTERVIEW
What does it mean to be in the British Pavilion in Venice? Does it mean anything different from other exhibitions?

JEREMY DELLER
It's a lot of work! I think that's the most immediate thing. And I think people assume it means more than it does. Once you get to a certain point, in terms of career, you're used to facing challenges and being put into quite high-profile environments. Obviously it's... I'm going to contradict myself: I think people read a lot in it, but people outside it probably read a lot more into it. I'm just treating it like a big exhibition, but people around me, maybe, yourself or within the artworld, as it were, invest a lot of attention into it, don't they?

So don't think of yourself as an artistic symbol of Britishness in a way you didn't before?

JD: No, I don't, because it's not really meant to be about Britishness, the British Pavilion, is it? Oh dear, Ed Vaizey will be upset.

Well, I guess historically, at some point, it was.

JD: I suppose in a wider sense you're probably right. It is; it's meant to represent British culture. This is the best you can get [laughter].

If you read some of the reviews of the Biennale from the 1950s – say – in the British press, you'd think it was all about showing how brilliant British culture is and how superior it is to other countries' cultures.

JD: Really?

No.

JD: Well, it won't be happening this time round, I think we've learned our lesson about that, but obviously there are references to British culture. It would be strange if there weren't. So people probably read a lot into that, and I think probably Venice has become, even in the last ten years, like the artworld itself, a bigger and bigger deal. It's become more of a news story as opposed to an art story. So inevitably there'll be a bit of fuss for a day or two, and then that will die down and it will be the next thing, so I'm not so worried. I mean, the thing that is – I wouldn't say 'bothering' me, but I am aware of it – is that everyone will have an opinion about the pavilion. Of course, they'll compare it to other pavilions, but they'll have an opinion about it, even more so than the Turner Prize.

Yes. They give prizes at Venice, too...

JD: Yes, which I'd never really thought about. I didn't even know about this until recently, that you get this... there's potential. But it's not like the Turner Prize, where you've got a one-in-four chance. You've got a one in 100 chance or something, so I'm not really thinking about that.

It highlights the fact that you're being compared, though.

JD: With other pavilions? Absolutely. You're used to that as an artist, I think. The skill is not actually reading it and not paying so much attention to it. You're really doing your best to worry me, aren't you?

In terms of the broad ideas of the pavilion, are you starting by looking into your own practice or thinking about your audience?

JD: Both. I haven't tried to divide it in any way, but of course you have a building, a very specific building, so that's interesting. So I've worked with the space. I mean, it's actually a really elegant space. I've quite enjoyed having it to myself for six months to wander around and check emails in. It's a structure and it can structure a show, and that's what it's done, I hope.

I'm interested in Venice and the audience because partly you get the weird crush of professional art people at the beginning and towards the end a much more diverse audience, some of whom aren't particularly there because there's an art show but still wander into it.

JD: I like that. I like grabbing the unsuspecting passerby – not literally, of course. That's almost my core audience, the person who wasn't expecting to see an art show or not expecting to like something. The randomness excites me, the randomness of showing work and giving a talk. When you give a talk, there are 100 people or 10 or whatever in an audience, you don't know who they are and what their interests are and what they've done with their lives, and that's interesting – to see what reaction you get about certain things. I like the random nature of art.

Do you think you have to make an effort to get that audience?

JD: I don't work consciously to do that, but that's how I work. I know that it will have a broad appeal, and I like that. I'm not a snob in terms of who sees work.

There's some part of the audience that will come to Jeremy knowing your work and having expectations.

JD: Yes, which may or may not be met.

Maybe there's a choice about meeting it or not meeting it.

JD: I don't really think about that. I really don't! I need to actually surprise myself rather than anyone else, so I'm not going to give people exactly what they're expecting or looking for. It's recognisable, but it's not a definite product as such, I hope.

If you wander around an art fair or something, there are people who will talk about your work in terms of 'a Jeremy Deller'.

JD: Would they? [laughter] The problem with art fairs is they're so powerful, so many sales come from that, that you have to show. I've always done quite badly at art fairs on the whole, especially in America.

But you have made works that are well known and that people will always think about when they think of you, regardless of what you're showing now.

JD: Exactly. That is a problem but it's a great problem to have, like the problem of writing *Stairway to Heaven*. The burden of your history. I have a little bit of that with *The Battle of Orgreave*. Every week I get an email about it from someone, from a student writing about it or someone doing some report on the effectiveness of community art and all that. You reply to those questions and just hope that at some point – and to continue the analogy – you'll write another classic rock song that people will want to write about as well. I think you don't want to give people what they want really, do you? A lot of people didn't want *The Battle of Orgreave* and still don't, I'm sure.

Sometimes it's hard to know what they do want.

JD: Well, you want to give people what they didn't know they wanted, and they realise they want it when they see it. It's an unfulfilled need almost sometimes. In terms of this show, I have no idea, and because I've made the show in relative secrecy, things haven't been shared. I have no idea really what the public reception will be. I've been allowed to do exactly what I wanted, so it's all my fault.

Do you normally do that?

JD: Well, you normally talk about things a little bit more freely than I have with this show, so that's unusual. I quite like the secrecy, I think it's fine. It gives it a sense of expectation, I think.

Perhaps it's quite constructive to have certain constraints.

JD: Exactly, because we live in a world now where everybody knows everything about everything or at least thinks they do. You can find out anything. Look at how David Bowie handled his album (*The Next Day*, 2013) and single release. It's unheard-of now to have a secret that big kept for years. That in itself is almost an artwork. So I'm doing OK, but not as good as he is. [laughter]

Do you see yourself as a political artist at all?

JD: Well, with a small 'p', not in a party-political sense. I'm not an activist, I'm not very good at joining in or doing or going on demos or speaking in debates or platforms. I'm better at other things, I think. I quite like provocation and I quite like art that is provocative and can say things in a slightly different way, so I'm happy with that. I'm not the kind of person that would sit next to Ken Loach on a stage and talk about cuts to the National Health Service. I just don't think I'm qualified for that. I'm qualified to do other things. I was asked by the BBC to take part in the debate they did about the war in Iraq. I just couldn't do it. I think people think that you can be a spokesperson because you make work about something. If anything it's the opposite. You make the work so you don't have to be a spokesperson. You make your point in a different way. Having said that, Rich Smith manages to be both with panache.

Let's talk about some of the articles you've commissioned for this issue of Artforum. *There's one on the British wrestler Adrian Street...*

JD: He is a character, to put it mildly. I've made a film about him, I'm very interested in him, and my mission is to make him better known in the world, because I think he deserves to be. I think he needs to be seen as the hero of his own life. It started with me seeing a photograph of him and his father at the pithead, which I just thought was the most incredible image about Britain after a war, about Britain trying to come to terms with the new role within the world, as an entertainment service economy, basically. Adrian embodied that – literally within his body. So I saw him as a historical character on a grand scale. I wanted to meet him and talk to him about the photograph and then talk about his life and so on. So it was really to make a little film about him. That was the best way to understand him. I did that [*So Many Ways to Hurt You (The Life and Times of Adrian Street)*, 2010], and I've kept in contact with him. It's just an unbelievable life that he's had, and all the looks he's had, all the things he's done, all the time very closely related to art and performance art. He understands that instinctively. It's just an interest/mild obsession of mine. As are some of these other things, like the hats. So that is more visceral, purely visual, aesthetic interest. I just like to see these photographs, and I'm just happy for other people to see them as well.

What about Ken Russell?

JD: I would say he's a kind of film visionary. A lot of British filmmakers – like Ken Loach and Mike Leigh – are known for this 'realist' approach. He's the opposite end. He's a fantastic, fantastical filmmaker, very romantic, a romantic filmmaker. I love the way he uses classical music and music in general, so he's been a massive inspiration to me, massive. I saw *Tommy* [1975] at the age of twelve or thirteen in my school in the gymnasium, after school. They had a cinema club, which is probably the best education I got at my school. They showed the craziest films to twelve- and thirteen-year-old boys. They showed *Performance* [1970] and



Title page:
The Battle of Orgreave (detail), 2001. Video. Produced by Artangel. Courtesy Lehmann Maupin, New York and Hong Kong, and the Modern Institute/Toby Webster Ltd., Glasgow.

Table of contents:
My Kingdom for a Horse (The Life and Times of Adrian Street), 2003. Courtesy the artist, Art Concept, Paris, Fondazione Prada, Milan, and the Modern Institute/Toby Webster Ltd., Glasgow.



THAT IS A PROBLEM BUT IT'S A GREAT PROBLEM TO HAVE, LIKE THE PROBLEM OF WRITING 'STAIRWAY TO HEAVEN'. THE BURDEN OF YOUR HISTORY

winning in the front row. I really had no idea what this film, and it comes on and I was just like...

We show the films?

ID: This physics teacher, who was obviously doing it on purpose just to bend the brains of the boys. The way we were taught was so rigid and old-fashioned and learning by rote. It was a Michael Gove [Britain's current secretary of state for education] view of education – just remembering facts, really structured and unimaginative. Then every other week the film club would show freak-out films – Derek being one of them – that went against everything you were being taught at school. We were being shown films we shouldn't have actually seen legally because we were underage. They showed us *Jubilee* [1978, dir Derek Jarman], for example. They showed X-rated films to thirteen-year-old boys, so that was just like an education. That was like growing up on the screen.

Do you think that experience relates to how you think about showing work?

ID: Maybe. You do realise when a young person goes to an exhibition that the effect it might have on them could be huge because they will keep that with them for the rest of their lives if they like the show or have had an impression. I wouldn't say it 'formed' them, but it would be a 'formative' experience, and I'm aware of that.

You were talking about the provocation as well.

ID: Yes. I'm aware of that. When I was a teenager, I was doing my A-level art history project on Francis Bacon, and I met him, totally by chance, in a gallery. I wasn't expecting him to be there. You don't expect the artist to hang around. He was there with his sister, and so I had this 15-minute conversation with him, which was just mind-blowing for a sixteen-year-old. You don't forget those moments, and so you realise people who are that age now will have similar moments when they see work, and it really is important. You get to a certain age and you think, 'Maybe this is why I do this – because of that film or because of this exhibition.' So Ken Russell is the attitude, the excess, the fancy, the mixture of fantasy and reality, the mix of religion and music, all those things, the war, history, biography. I mean, he did it all, all those things that I'm interested in.

Do you think Adrian Street fits into that category?

ID: Yes. Adrian Street is like a self-made version, in a way. He should have worked with Ken Russell. He would have made a great subject of a feature film. If Adrian had been born into a more supportive environment, he probably would have been an artist. Because he was given no opportunities and no encouragement, he found fame and was creative in a different way. So Adrian is an artist effectively, a self-taught performance artist. That's the way I see him. That's one reason I like Adrian – because he's not an outsider artist, that's a totally different thing, but he is like a folk performance artist, as I'm sure a lot of wrestlers and performers are.

Do you think you have an interest in art that comes about outside the conventional spaces of a gallery or a museum?

ID: Yes, maybe. I mean, having said that, I have nothing against galleries in art. Obviously I spent most of my teenage years in galleries, or seemed to. So I'm very much at ease in museums and galleries and with the language of them and the display of them and most importantly the people that work in them. That's something that will be clear in the pavilion. But yes, you look elsewhere, don't you? You look around you for influences.

Yet, for many people, a work being in a gallery is what makes it art.

ID: Yes. It validates it. That's the problem sometimes.

And even people wouldn't necessarily say that Ken Russell was an artist in the same way as Picasso was an artist.

ID: No. I suppose these are relatively recent definitions of artists, aren't they? Relatively.

Do you think you're addressing these definitions? Not consciously necessarily...

ID: Maybe I'm confusing everything. Myself included.

Or expanding it.

ID: Expanding it and confusing. I'm opening things up, maybe, which I'm happy to do, but I'm sure some people will just think it's reductive rather than opening up. But I do like playing with objects, playing with ideas. There's a sense of play and playfulness about the work. Mike Pitts worked on the Stonehenge project – *Sacrilege*. I wanted him to write about what may be the first artworks ever made in Britain, or the very, very early objects that have the look of artworks – ceremonial objects and so on. Also, talking about public art – some of these sites, are they forms of public art? So that's what I'm really interested in him looking at, maybe the first artists in the country. Often you're quite nervous of presenting ideas to people who are experts in their field, like that. Like with *Acid Brass* [in which brass band music is fused with acid house and Detroit techno], and with the miners and so on, you think, 'Are they going to think I'm a total idiot for doing this?' It goes to plan 99 percent of the time. I could make probably a lot of money doing some sort of management classes or something: how to convince people to do things they might not think they want to do. Having said that, I'm not entirely sure how I do it myself. I think much of it has to do with people being bored of routine and predictability.

Do you have kind of a reaction, a kind of feeling you want people to take away from the British Museum?

JD: I want them to have the same experience as if they went to a museum they'd never been to before – you can go to Philadelphia and you walk into the Museum of Art, which has objects and art from all over the world, for example – that for me is my height of experience. It's not going to be quite as exciting as that, but you just want people to walk in with an open mind and feel that they're wandering around freely. Museums should be places of freethinking and of freedom, visual and intellectual freedom almost, aesthetic freedom. I mean, a good museum is almost like being on drugs or being drunk slightly when you walk around and you're just looking at things very randomly, almost getting high off objects and images and experiences. That's maybe what I'd like people to have, that kind of narcotic experience.

Is that reacting to a sense that people aren't exploring those freedoms in daily life?

JD: Yes, because they don't have the resources to, or are not allowed to maybe. That's the thing about artists, they are given so much money and resources and freedom – certain artists are – to do exactly what they want and just to do these ridiculous things that no one else would be allowed to do. That is the greatest thing about being an artist, especially with artists at a level I'm at. Let's face it, I'm at a certain point where, you know, people are begging you to do things, they don't even know what it is, but they want you to do it. That's why I think that someone like Damien Hirst is such a failure, really, because he has the world at his feet and yet he'll just do the same thing. That really is just sad. It's almost your duty to do stupid things and get away with it and do things that no one else would be allowed to do.



Fire saga, North Kiosk, Electroglyph, 2012, commissioned by Glasgow International Festival of Visual Art 2012, photo: Morgan Quaintance. Courtesy the artist, Art Concept, Paris, Casey Kaplan, New York, and the Modern Institute/Toby Webster Ltd, Glasgow. It is titled it is (2012) and was inspired by news of a man depicting the fall of Baghdad on 28 rooms, California, 2007, the artist, courtesy the artist, Art Concept, Paris, Casey Kaplan, New York, and the Modern Institute/Toby Webster Ltd, Glasgow

Facing page:
Sabine (from 'what can Camille perform today', Photo: Kristen Pickrell Private Universe, 2011, Getty Images

That's why, again going back to *Sacrilege*, I wanted to make a work that was just absolutely out of control in terms of when people were on it. Simply the most random, out-of-control work, just chaos, effectively, as was taking a car around America (*It Is What It Is: Conversations About Iraq* (2009), in which the artist toured a car from a bombing in Iraq through the US and held ten public conversations in which Iraqi refugees, soldiers and scholars shared their memories of the last decade in and out of Iraq). We were out of our depths.

Is the work about putting you out of your depth?

JD: Yes, absolutely, that was. We really didn't know what was going to happen to us, who we were going to meet, what was going to happen from minute to minute with the weather, with people, with everything. So every day it was different and we were just making it up, basically, and it was making it up for us as well. I love that. I absolutely loved the random element of it. Of course, that still happens in galleries, where people react to things and the way they look at things, but as soon as you get out of a gallery, that's when you can't control things. If you try to, you're insane, basically, so of course every artist is interested in what people think about the work or how they react to it, unless you're doing paintings that the second they leave will go onto someone's wall somewhere. I know artists who have that kind of career and they're successful, but they end up working in a void, and you talk to them, and you can tell they feel they're just not part of anything. They just have these sort of crises about that.

Has that been important to you in your work, avoiding the sense of working in a void?

JD: Life's lonely enough as it is, so it's good to have reaction. I like people. As human beings, we want company, we like company, so it's only an extension of that, and I like people looking at work and trying to work out what they think of it. Even if they say something totally different to what I thought, it's fine. Unless they think it's super-racist or something weird like that. You go to an art gallery or a museum, and the first 20 or 30 minutes you're looking at objects, and for the rest of the time you're looking at people looking at objects – well, I am – especially at the British Museum, where people from all over the world are looking at their own cultures or other people's cultures and interacting with it. I think that's such an amazing thing. I love people crowding round maybe the Rosetta Stone and taking pictures of it as if it's Jude Law. These are superstar objects. I think that's fantastic! It makes me very optimistic about the world if people are still interested in cultures and other cultures in the past, and history, and each other and so on. So if you're interested in objects that are made by people, that means you're interested in people. ‡

Jeremy Deller's British Council commission is at the 55th International Art Exhibition of the Venice Biennale until 24 November





Mark Rappolt, "Jeremy Deller", in Artreview, été 2013, pp.80-85 + couv



Jeremy Deller

Exodus, 2012

En 2003, Jeremy Deller filme le vol de millions de chauves-souris sortant d'une grotte. Cette séquence constitue le point culminant de la pièce qui lui valut le Turner Prize, *Memory Bucket*, un film documentaire portant sur des événements survenus au Texas. Dans le contexte de ce film, le vol des chauves-souris illustre la permanence et la résistance millénaires du monde naturel, par opposition au caractère éphémère des événements culturels et politiques actuels. La chauve-souris, cet étrange animal qui le plus souvent effraie mais est aussi de bon augure dans certaines cultures, sollicite depuis longtemps l'attention de l'artiste. En 2011, il revient au Texas pour filmer de nouveau le spectacle hallucinant et fascinant qu'offrent ces mammifères volants et permettre ainsi aux spectateurs d'assister à leur vol au moment de sa plus haute intensité. Il se rend dans les grottes de Frio et de Bracken, cette dernière réputée abriter la plus importante colonie de chauves-souris au monde, soit près de vingt millions. *Exodus* (Exode) rappelle *La Grotte des rêves perdus*, documentaire réalisé par Werner Herzog dans la grotte Chauvet et projeté en 3D. Le spectateur participe à une sorte de voyage d'immersion, à la fois chamanique et contemporain, ainsi qu'à une réflexion sur la nature de l'art avant l'art, à mi-chemin entre le documentaire animalier et la musique expérimentale. En effet, les chauves-souris ne sont pas aveugles mais s'orientent dans l'obscurité grâce à un système d'écholocalisation : elles émettent en volant des sons à haute fréquence dont elles écoutent les échos au moyen desquels elles créent une carte sonore de leur environnement. La 3D lie toute sa signification, au sens scientifique et poétique du terme, du battement régulier des ailes sur les reflets changeants des parois de la grotte, révélant au spectateur une sorte de ballet tant visuel que sonore.



Expérience Pommery #10, in Beaux Arts Hors Série, 2012, pp.54-55



6

PAVILLON BRITANNIQUE

QUEL SERA LE NOUVEAU HIT DE JEREMY DELLER ?

Il a déjà obtenu le Turner Prize, presque par surprise, en 2004. Sera-t-il couronné du Lion d'or 2013 ? Jeremy Deller le mérite en tout cas amplement. Tant son œuvre s'est montrée obstinée dans son engagement politique, inventive de nouveaux formats (de la vitrine d'archives à la sculpture gonflable mimant le site de Stonehenge), et généreuse dans son travail avec toutes sortes de communautés, experts en chauve-souris ou fans de Depeche Mode. Chantre de la culture populaire, désireux de garder secret son projet vénitien, Deller représente selon Chris Dercon, directeur de la Tate Modern, «le meilleur de la culture britannique : c'est un art du réel, poignant, qui ne craint pas les confrontations, et pourtant plein de compassion». Quelque chose comme un Ken Loach qui écouterait de l'acid house...

Emmanuelle Lequeux, "Quel sera le nouveau hit de Jeremy Deller", in Beaux Arts Magazine, n°348, juin 2013 p.83

art press

SUPPLÉMENT AU N° 401 JUIN 2013 BILINGUAL ENGLISH / FRENCH

55e BIENNALE DE VENISE

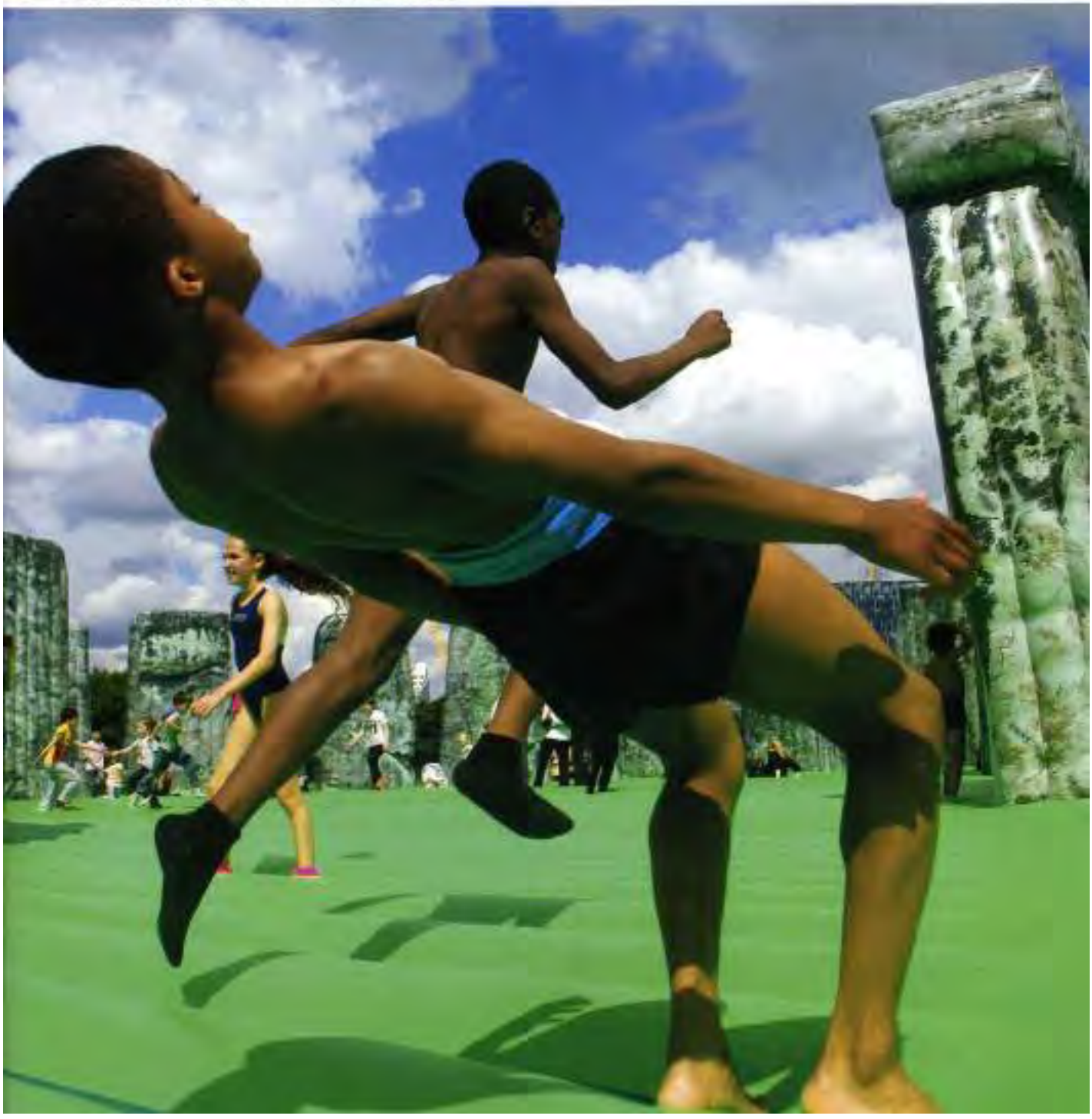
INTERNATIONAL ART EXHIBITION

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NATIONAL PAVILIONS

GERMANO CELANT INTERVIEW



GRANDE-BRETAGNE

JEREMY DELLER

Commissaire Curator
Andrea Rose

■ Les réactions au décès de Margaret Thatcher auront permis à ceux qui l'avaient oublié, ou l'ignoraient encore, de comprendre combien les plaies ouvertes par la politique libérale de la Dame de fer étaient toujours béantes dans le monde ouvrier, et particulièrement chez ces mineurs du nord de l'Angleterre impliqués dans de violents conflits à l'encontre de son pouvoir au milieu des années 1980. Si les mineurs ont alors perdu une bataille politique, ce qu'ils savent depuis longtemps, ils n'ont pas depuis abandonné le terrain symbolique où se décident ses suites, ainsi que le montrait déjà le film documentaire réalisé par Mike Figgis à l'occasion du *reenactment* désormais célèbre de ce conflit orchestré par Jeremy Deller à Orgreave en 2001 (cf. *artpress* n° 311, mars 2005 [ndlr]).

The Battle of Orgreave, chef-d'œuvre qui ouvrait le 21e siècle en rétablissant la vérité d'un conflit falsifiée par le pouvoir au 20e siècle, affirmait aussi, pour l'art, d'autres moyens de se relier à l'histoire et au politique. Plus de dix ans plus tard, ces moyens n'ont pas encore rencontré l'écho qu'ils promettaient dans un milieu toujours obnubilé par les « résistances » en tout genre et qui assimile la dimension politique d'un travail à la tenue thématique d'un objet, chérissant avant tout des formes d'engagés ou d'actions au parfum vaguement révolutionnaire. Jeremy Deller est étranger à cette rhétorique de la résistance et de la subversion, son propos est détaché des positions de jugement et de savoir impliquées par cette idéologie et par cette morale. Son rapport aux objets et aux pratiques populaires est adossé à des collectes et des enquêtes, mais aussi à des jeux – de langage, de rôles, de déplacements – au sein desquels, subtilement, le pouvoir est pris en écharpe.

Dans ce lieu où coexistent des affiches à la gloire de l'*acid house* et des collections de banderoles, un Stonehenge gonflable et les archives du folklore contemporain (*Folk Archives*), des mémoriaux à la gloire d'événements minimes et tragiques ou des machines à vapeur reliées à des ordinateurs… sont révélées des cultures populaires et leurs acteurs, des savoirs, des tactiques et des stratégies collectives… À ce titre, si l'on doit mentionner une ascendance au travail de Jeremy Deller, il faut aller la chercher du côté de Richard Hoggart – dont l'artiste a d'ailleurs repris le titre de l'ouvrage majeur, *The Uses of Literacy*, pour l'une de ses propres œuvres. Mais à la différence du sociologue, la recherche engagée par Jeremy Deller ne se résout pas en étude, puisqu'elle n'a de cesse de remettre en jeu les signes et les objets de ses collectes et enquêtes, comme les collectifs qu'il réunissent, dans une opération qui leur accorde le statut de monuments. Loin des projets qui accordent des suites littérales et scolaires à l'impulsion et au programme engagés par Michel Foucault dans son article consacré aux « Vies des hommes infâmes », ces monuments, chez Deller, trouvent des formes inattendues et inventives, travaillées par l'esprit et par la malice. ■

Christophe Kihm

Christophe Kihm enseigne à l'École d'art et de design de Genève. Vient de publier : L'Épreuve de l'image (Loyard)





The reactions to the death of Margaret Thatcher will have shown those not aware of the fact that the wounds opened by the Iron Lady in the working class continue to gape, especially in the North of England, among those mining communities involved in violent clashes with power in the mid-1980s. If the miners lost a political battle, as they have long known, they did not abandon the symbolic field where subsequent events were decided. Witness the documentary made by Mike Figgis about the now famous reenactment of a major incident from the miner's strike at Orgreave, staged in 2001. (See "Jeremy Deller, Thinking with the People," *art press* 311, March 2005.)

The Battle of Orgreave, a masterpiece which opened the twenty-first century by re-establishing the truth of a conflict that was falsified by power in the twentieth century, also affirmed that art had other ways of connecting with history and politics. More than ten years later, these possibilities have still be properly explored in a milieu that remains obsessed with "resistance" of every variety but which equates the political dimension with thematic work on an object, putting its emphasis on statements or actions with a vaguely revolutionary drift. Jeremy Deller does not go in for this rhetoric of resistance and subversion; his work is free of the judgment and knowingness implied by this ideology and morality. His relation to popular objects and practices is articulated through collecting and investigating, but also games—language games, role plays, displacements—which subtly outflank power. In this place where posters in honor of Acid House cohabit with banners, an inflatable Stonehenge and contemporary (*Folk Archives*), memorials to the glory of minimal events and steam engines hooked up to computers, he explores popular cultures and their actors, forms of collective knowledge, tactics and strategies. In this regard, if we wanted to find forerunners of Deller's work, we would have to look to Richard Hoggart, whose major book, *The Uses of Literacy*, he quotes as the title of one of his own works. The difference being that Deller's work does not lead to a study, like the sociologist's, because it is constantly putting into play signs, objects, collections and information, and the groups they bring together, in operations that bestow on them the status of monuments. Much unlike the projects that apply in literal and classroom fashion the implications of the ideas put forward by Michel Foucault in his article on "The Lives of Infamous Men," Deller finds unexpected and inventive forms, full of wit and mischief. ■

Translation, C. Penwarden

Page de gauche/page left:
« Joy in People » (vue de l'exposition)
au Contemporary Museum of Art, Saint Louis, 2012.
Exhibition in Saint Louis.
Court. galerie art: concept, Paris ; Pl. Stuki Chwilowej
(« Acid House ») - English Magic », 2012. Photographie
encadrée contrecollé sur dibond, 48 x 93 cm.
Court. galerie art: concept, Paris / Private coll.

Christophe Kihm teaches at the Ecole d'Art et de Design in Geneva. New book: L'Epreuve de l'image.

Christophe Kihm, "Jeremy Deller", in Art Press, Supplément au n°401 2013, spécial Biennale de Venise, couverture & pp.26-27



Jeremy Deller on His Venice Biennale Pavilion and "People as an Artistic Medium"



Thierry Bal
Jeremy Deller
:
by Coline Milliard

Jeremy Deller's nomination to represent Britain at the 55th Venice Biennale didn't come as a surprise. The 2004 Turner Prize winner has been a dominant figure on the British art scene for almost a decade, and his first retrospective, "Jeremy Deller: Joy in People," has just finished touring Europe and the U.S. to great acclaim. Yet Deller is anything but the usual museum-type artist. Described by the British Council's pavilion commissioner, Andrea Rose, as "a pied piper of popular culture," he is at his best when working in the larger world, with people of all stripes. *Procession*, 2009, organized for Manchester International Festival, was a riotous celebration of the city's diversity in the form of a parade, gathering participants as varied as the Unrepentant Smokers, the Carnival Queens, and the Adoration of the Chip group. Realized the same year, *It Is What It Is* cut closer to the bone. The New Museum in New York displayed the wreck of a car bombed in Baghdad, and an Iraqi citizen and a U.S. war veteran later toured with it elsewhere in America to continue the debate it begat.

Deller never shies away from poking where it hurts. His notorious *Battle of Orgreave*, 2001—the reenactment of a 1984 confrontation between police and miners that emblematized Margaret Thatcher's fierce handling of the strike—probed very fresh wounds in the British psyche. The artist, who held his first exhibition at his parents' house in 1993, when they were on holiday (he only moved out at age 31), can also be tender in his quasi-anthropological approach. He records vernacular forms of artmaking in his longtime project *Folk Archive*, chronicles the life of the Klein gardens in Münster (*Speak to the Earth and It Will Tell You*, 2007–17), and has collected and displayed artworks made by fans of the band Manic Street Preachers. The artist met Modern Painters U.K. editor Coline Milliard to discuss his British Council commission.

Coline Milliard: Stuart Hall concludes his essay in the catalogue of your retrospective by saying that you give an "artistic form" to "politics for a so-called non-political age." Do you recognize yourself in this description?

Jeremy Deller: Yes, I suppose I do. I'm not going to contradict Stuart Hall—why would you want to do that? I work with politics, political events, or politicians even, yes. I look at them in a different way, reimagine them.

CM: But you seem to have quite an ambivalent relationship to the political.

JD: You work with what you have around you. I'm not an activist, and I don't join many campaigns—which is probably why I do what I do. I'm not very good at being a spokesman for something. Someone like Bob and Roberta Smith—he's amazing the way he puts himself on the line and his heart on his sleeve. I can't really do that.

CM: Why not?

JD: It's not in my emotional or mental makeup. I'm not a join-in-er, I never have been. I find it really difficult being part of a group of people doing or saying the same thing.

CM: Yet the group or collaborations with groups are at the heart of your practice.

JD: Yes, I love groups of people. And maybe it's because I have a fear of the group—fear is probably too strong a word—but an uncertainty about groups that I want to work with them, almost to help me get over that slight anxiety over group behavior.

CM: Do you see collaboration as an artistic medium?

JD: Yes. Or people as an artistic medium. And collaboration is a form of that.

CM: I was thinking about *Sacrilege*, 2012, your inflatable Stonehenge bouncy castle. This is quite different from your other projects. Although it is interactive, it is also very much a sculpture.

JD: It's a big object; it weighs tons. It was just an opportunity to do a really stupid big thing, and I thought I should do it because it wasn't going to happen any other time. I had the idea, and it took years to happen. It was mainly because of the Olympics that you could do things like this. It toured Britain. It's a really big one-liner. But I don't mind that, and it's necessary sometimes when you are doing public projects.

CM: You also had the idea for a Stonehenge gateway at the Olympic park.

JD: Yes, they asked a lot of artists to come up with ideas for the park's ceremonial entrance points. My idea was to make a version of Stonehenge or of other such structures around the U.K. I liked the idea of having those instead of something really new and shiny in the Olympic park, of having something that looked like it's been there for 5,000 years. It didn't get commissioned. Maybe they thought I was taking the Mickey out of the Olympics, which of course I was. People didn't know if the Olympics were going to be a disaster or not. So they were overly worried about everything. That work was seen as potentially a critique, but in a way it was all about British identity, the changing nature of it, and the indefinable quality of Britishness.

CM: Like Stonehenge.

JD: Exactly, everyone knows what it is, they know where it is, but no one knows what it was for or who really used it, what the people were like, how they spoke, what happened there. A lot of people agonize about what Britishness is. There are conferences about it all the time, and yet it doesn't matter because it can be many things at the same time. It's constantly evolving, and that's why it's an interesting thing to play with.

CM: I'd like to pick up on this idea of the one-liner. It seems to have been running through your work from the start, from the posters and T-shirts you did in the 1990s to the Folkestone Triennial's slapstick routines [*Risk Assessment*, 2008].

JD: It sounds like a criticism.

CM: I think of it more as a device.

Coline Milliard, «Jeremy Deller on His Venice Biennale Pavilion and «People as an artistic medium», in Modern Painters, mai 2013

Daily Mail

Are these the world's weirdest bouncy castles? Inflatable sculptures of Stonehenge, a pair of legs and a pile of poo go on show in Hong Kong

By [redacted]

An exhibition featuring a giant inflatable version of Stonehenge and visitors into it has gone on display in Hong Kong.

The blow-up version of the prehistoric monument is one of an inflatable replica of an Ice Age mammoth, a pair of legs emerging from the ground and huge brown sculpture that looks like poo.

They have been placed at the site of what will become a museum of visual arts, it emerges this, in the West Kowloon cultural district.



Monolith madness: A giant, inflatable version of Stonehenge is among a number of blow-up works of art that have gone on show in Hong Kong



Final touches: A worker cleans the sculpture, which was made by British artist Jeremy Deller and titled Sacrilege, during a press preview of the exhibition

As part of the Inflation' exhibition, which opens tomorrow, visitors will be able to bounce on the Stonehenge replica, which was made by British artist Jeremy Deller.

The 20ft-high structure, called Sacrilege, enjoyed huge success when it was opened to the public as part of the 18-day Glasgow International Festival of Visual Arts Festival last year.

It was designed using detailed plans of the Salisbury monument and took two months to make thanks to the efforts of workers at Inflatable World Leisure, who Mr Deller said built the first ever bouncy castles in the UK.

Simon Tomlinson, «Are these the world's weirdest bouncy castles? Inflatable sculptures of Stonehenge, a pair of legs and a pile of poo go on show in Hong Kong», in The Daily Mail, 24 avril 2013



Jeremy Deller's Inflatable Stonehenge Arrives In Hong Kong

British Artist, Jeremy Deller's Sacrilege, a full size inflatable replica of one of the world's most famous monuments, Stonehenge, will be unveiled in Hong Kong as part of Mobile M+ Inflatabel, opening 25th April 2013 (Press Preview 11am 24th April 2013). The interactive work, which visitors can bounce on, was created by Turner Prize-winning British artist Jeremy Deller. A co-commission between Glasgow International Festival of Visual Art and the Mayor of London, Sacrilege first appeared in Glasgow before touring major cities across Britain as part of London 2012 Festival.

Sacrilege will be placed alongside five other giant inflatable sculptures by local and international artists, including two new commissions created especially for the exhibition by Hong Kong based artist Tam Wai Ping and Chinese artist Cao Fei. The art works will be accompanied by a performance piece by Tomás Saraceno (Argentina) which will be staged on 4 and 23 May and 8 June 2013.

Alongside the five other works, Sacrilege will take advantage of the promenade on West Kowloon, the future site of the West Kowloon Cultural District, with an iconic view out over Victoria Harbour. The installation, with inflatable mass standing stone at over 7m high, and a 30m wide blue green grass base will offer a stark contrast to Hong Kong's heavily urbanised environment. It's placement on the site of The Park, creates a fantasy landscape within the

The exhibition will be accompanied by a series of on-site events ranging from artist talks, workshops, guided tours to performances.

Lam Ikfow said, "I am delighted that the M+ team have been able to secure this incredibly important piece of contemporary art for Hong Kong residents to enjoy. The work was enormously popular when it toured the UK last year, and I can't wait to see the Hong Kong public's response. Sacrilege will offer residents a unique experience of interactive public sculpture - hopefully stimulating debate about the kind of works which might be on show in The Park once it opens in 2014. Sacrilege challenges ideas about how art should be displayed and experienced, aligning with M+'s commitment to presenting art in a new dynamic way. Works of art can no longer be classified into fixed genres, which is why M+ will be a museum for visual culture in all its forms. This piece also reflects our commitment to bringing groundbreaking artworks to Hong Kong, as well as supporting local artists."

Jeremy Deller (b.1966, London, UK, lives and works in London)
Over the last two decades, UK-based artist Jeremy Deller has been highly influential and instrumental in pioneering new methods of making art collaboratively. His interactions with artists, musicians, historians, collectors and performers have yielded multi-layered video and installation works that push our understanding of social and cultural phenomena, as well as transgress the divide between the artist (or artwork) and the audience. In 2004, he won the Turner Prize. He has presented solo exhibitions worldwide, including the Serpentine Art Gallery, London (2001); the Palais de Tokyo, Paris (2008); and The Hayward Gallery, London (2012). In 2010 he was awarded the RSA Albert Medal, Royal Society for the encouragement of Arts, Manufactures and Commerce, for 'Procession', Manchester 2009. In 2012 his monumental artwork 'Sacrilege' toured the United Kingdom, commissioned for the Cultural Olympiad - planned to coincide with the land on 2012 Olympics. He will represent Britain at the 55th Venice Biennale, opening 1 June 2013.

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«Jeremy Deller's inflatable Stonehenge arrives in Hong Kong», in Artlyst, 23 avril 2013





One last song

Just along the Holloway Road in north London – a few doors down from where the British black separatist movement had its headquarters in the 1960s, and across from the leather shop above which record producer Joe Meek lived – is the divey Peoples nightclub. That's where Jeremy Deller photographed this tacked up note to the club's DJs, which he's now produced as an edition of 100.

gavinbrown.biz

«One last song», section «Now buy This» in. Art Review, n°65 janvier-février 2013, p.38

LE FIGARO



La FIAC prend l'air à Paris, le 16 octobre 2012. À quelques pas du Grand Palais où se déroule la 39e Foire Internationale d'Art Contemporain, sur l'esplanade des Invalides, l'artiste britannique Jeremy Deller a installé son œuvre *Sacrilège, Stonehenge gonflable*. Aire de jeux improvisée, œuvre d'art, vision insolite, sujet à controverse...: à chacun sa façon de percevoir cette création audacieuse. Crédits photo : François BOUCHON/LE FIGARO

«Les photos qui ont marqué 2012», in Le Figaro, 28 décembre 2012

theguardian

Best art exhibitions of 2012, No 6 – Jeremy Deller: Joy in People

The Hayward's mid-career retrospective to the 'pied piper of popular culture' was one of the most enjoyable shows of the year



Jeremy Deller sits in the cafe that formed part of his Joy in People exhibition at the Hayward Gallery, London. Photograph: Linda Nylind for the Guardian

Given how much of Jeremy Deller's work is all about the happening and the being there, a mid-career retrospective at London's Hayward gallery was never going to be easy. It could so easily have been a misguided adventure but was, instead, one of the most enjoyable art shows of the year.

Deller is not a painter or a sculptor but often devises what might be called social interventions. He has been called "a pied piper of popular culture". He is good at enthusing people, persuading them to do incredible things such as his re-enactment of the miners' strike, the Battle of Orgreave, where he choreographed willing miners and re-enactors. Or the time he

got the Williams Fairey brass band in Stockport to play acid house music.



Jeremy Deller's Joy in People exhibition at the Hayward Gallery, London. Photograph: Linda Nylind for the Guardian

He won the Turner prize in 2004 for an exhibition that featured his work Memory Bucket, a documentary about George W Bush's home town Crawford, Texas.

Deller once told the Guardian: "I work because I'm interested in other people. I'm nosy." So his exhibition at the Hayward was appropriately titled Joy in People.

It helps, on a personal level, that there's probably nothing Jeremy Deller is interested in that I'm not interested in. Drinking tea in a northern market reminds me of my childhood. As does Saturday afternoon wrestling with its absurdly overweight men in trunks and leotards and glam rock wrestlers like Adrian Street, whom Deller features in a documentary.

The exhibition seemed to work on every level – the big banner at the back of the Hayward, declaring Life Is to Blame for Everything; his section called My Failures, which featured the things that didn't quite come off for him; the bombed-out car he brought from Iraq and proposed as a piece of art for the fourth plinth in Trafalgar Square.



Jeremy Deller photographed in his piece Open Bedroom (1993), at the Hayward Gallery, London. Photograph: David Levene for the Guardian

There is something brilliant about the eclecticism of Deller and the show captured that – it was funny and completely absorbing. For an artist who has for so long avoided exhibiting in a galleries, having such a major gallery show should not have worked, but thank goodness it did. It will be fascinating to see what he does next year in the British pavilion at the Venice Biennale.

Mark Brown, «Best Art Exhibitions of 2012, n°6 Jeremy Deller : Joy in People», in The Guardian, 14 décembre 2012

Flash Art



JEREMY DELLER

ART: CONCEPT - PARIS



Jeremy Deller is a man of action as well as a great spokesman. Somehow the perfect picture of the contemporary artist. The interesting aspect of it is that Deller does not bother the viewer with this attitude in his work; on the contrary. If it wasn't for some of Jeremy Deller's remarkable pieces, we would forget what happened in the Battle of Orgreave in '84, or *Memory Bucket*, a documentary on customs and pattern in Texas (rewarded at the 2004 Turner Prize). He always gives a hint of ludicrous, sometimes cynical in his practice, yet he deeply researches each subject. The result is never didactic. The show at Art: Concept is an extension of the special project he conceived at the Esplanade des Invalides during FIAC, *Sacrilege*, already presented all around London in occasion of the Olympic Games. A huge inflatable Stonehenge, where kids (and obviously some young at hearts) can find their own entertainment by jumping on it, is built not far away from the Grand Palais. In the gallery, a slide show presents Deller's different outdoors projects, concocted during his ten first years of career. What strikes the visitor when experiencing the inflatable oldest monument in Europe, is the sanctity question and prohibition to enter such respected columns and turn them into a playground. In Deller's work the question on which models to follow and which not, what rules can be broken and what need to be followed is more visible each time. "The stones themselves still stand, enduring in a society which is not," argues *Stonehenge Complete*'s author, Christopher Chippindale. I believe this is also Deller's question: whether or not this society has any role models left.

Sacrilege was unveiled in April and spent a couple of weeks on Glasgow Green, as part of the International Festival of Visual Arts, partly funded by the Scots as a fun dig to Southern England and the Olympics.

If Jeremy Deller's first works were ironically Bertol Brechtian, now they are Spinal Tap's dream come true.

Gea Politi

JEREMY DELLER, Sacrilege, 2012
Vue de l'installation, Esplanade des Invalides, Paris dans le cadre de FIAC 2012, in collaboration with the British Council
Courtesy Art : Concept, Paris. Photo: Rebecca Fanuele

Gea Politi, «Jeremy Deller, Art:Concept, Paris», in Flashart, vol.XLV, n°287, novembre – décembre 2012, p.114

BLOUIN ARTINFO

Jeremy Deller chez Art Concept, jusqu'au 24 novembre 2012

Oui, l'exposition de Jeremy Deller sera forcément déceptive à celui venu chercher du concret, de l'œuvre d'art pure et dure, amalgame d'idées et de matière. Son travail ne s'y dévoile que par traces, archives visuelles de performances et de projets in situ. Sur les murs, de petites photos montrent des enfants bondissants, en train d'expérimenter le *Stonehenge* parodique et gonflable de l'artiste britannique (installé quelques jours à l'occasion de la FIAC 2012 sur l'Esplanade des Invalides). Plus loin, une dizaine de documents polycopiés témoignent de ses interventions publiques. Rien de très solide à se mettre sous la dent. Et pourtant, l'exposition chez ART Concept touche à l'essence (politique et sociale) de Jeremy Deller – futur représentant de la Grande Bretagne à la Biennale de Venise en 2013. En fond de cour, le diaporama *Beyond the White Walls* (2012) revient sur les performances passées de l'artiste, quand il visite une foire à Hannovre déguisé en clown (Has The World Changed or Have I, 2000) ou rejoue une bataille ayant opposé en 1984 mineurs et policiers (The Battle of Orgreave, 2001). L'homme, autodidacte, réagit à son temps. Se permet de petits sacrilèges, et use du simulacre pour approcher la vérité.

Céline Piettre, «Top 5 des galeries parisiennes à voir cette semaine», in Blouin Artinfo, 8 novembre 2012

JEREMY DELLER AT ART : CONCEPT

examining our place in history...

ART & CULTURE

NOVEMBER 2ND, 2012



Has The World Changed or Have I Changed?, 2000
Performance, Expo 2000, Hannover
Belongs to Beyond The White Walls project
Courtesy the Artist & Art:Concept

His juxtaposition of two seemingly similar clowns, one a symbol for corporate money-making and one who probably gets twatted in the face with custard pies all day

Jeremy Deller has not been to art school, which is a bloody blessing for us as it means we can understand the words coming out of his mouth without having to go into cryptic crossword mode. And indeed, as with all his work, there is something very accessible about his third exhibition at **Art: Concept** in Paris.

Relating the past with the here and now is a central theme for Brit Deller, seen best in the images of kids bouncing up and down on *Sacrilege* (his inflatable replica of Stonehenge), as is the power of mass movement in his documenting of the post-Diana outpouring of grief. His juxtaposition of two seemingly similar clowns, one a symbol for corporate money-making and one who probably gets twatted in the face with custard pies all day (no prizes for guessing which one looks happier, although he does cheer up in later images) is a laugh... there's always a sense of fun throughout Deller's work.

(no prizes for guessing which one looks happier, although he does cheer up in later images) is a laugh...

The unconventional 2004 Turner Prize winner started off by exhibiting in his parents' house, but has come a long way since then and will represent Britain in the forthcoming Venice Biennale. You can view the work of this sometimes humorous, sometimes cynical artist at the Rue Des Arquebusiers until 24th November.



exhibition view,
Art : Concept, Paris,
October 19th to November 24th 2012

Rob Wilkes, «Jeremy Deller at Art:Concept examining our place in history» in We Heart, novembre 2012



né en 1966, Royaume-Uni

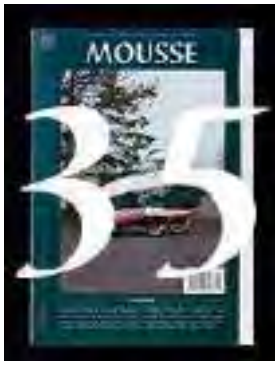
Jeremy Deller

On connaît les châteaux gonflables qui « neutralisent » les enfants pendant les courses du samedi. Jeremy Deller poursuit son analyse des emblèmes de l'identité britannique en réalisant un « sacrilège » : un Stonehenge gonflable. Sa sculpture publique propose « une interaction avec l'archéologie et la culture au sens large », disait-il lors de sa première sortie à Glasgow au printemps dernier. La notion de monument national est ici sondée par la pratique du divertissement de foire. Façon de pointer l'instrumentalisation de ces lieux historiques ? ■ *B. R.*

→ Galerie art:concept (esplanade des Invalides)



Bénédicte Ramade, «Ils sont la FIAC des contemporains – Jeremy Deller», in L'Oeil, n°651, novembre 2012





FRANCE - PARIS
ART:CONCEPT

(4) *Jeremy Deller*
October 18 - November 24

The artist invited to represent the UK in the British pavilion for the next Venice Biennale, Jeremy Deller is back for a solo show at art:concept in Paris, an exhibition which will be opening the very same week as FIAC. The works on view include a wall painting – *A Time Before Shopping* – and a photo series that Deller made during the recent London Olympics, which both incorporate the iconic image of the archeological site of Stonehenge. The latter are accompanied by a video projection, *Beyond The White Walls*, based on a slideshow of photographic images accompanied by a recording of the artist's voice that describes and comments on some of the projects he has created outside galleries.

galerieartconcept.com

«Jeremy Deller», in Mousse, Agenda, n°35, octobre – novembre 2012

Le nouvel Observateur

PARIS | sortir

Bienvenue à la Fiac !

Malgré un contexte morose, cette 39e édition de la Foire internationale d'Art contemporain s'annonce passionnante. Avec son lot de surprises et de découvertes.

C'est ce qui s'appelle un très malencontreux hasard. Au moment même où la Fiac ouvre ses portes, un amendement au projet de la loi de Finances pour 2013 propose d'intégrer les œuvres d'art dans l'assiette de l'impôt de solidarité sur la fortune (ISF). Seraient concernées les œuvres d'une valeur supérieure à 50 000 euros. Si cet amendement est adopté par les députés, il n'est pas difficile d'imaginer l'ambiance la 39e édition de la Fiac. « *Pour nous, pour les artistes, ce serait un véritable coup de massue* », déclare ce galeriste parisien. Jennifer Flay, directrice de la Fiac, confirme : « *Les réactions sont vives dans le milieu de l'art, beaucoup le vivent comme une catastrophe.* » Propos excessifs ? On verra si le grand public est sensible à ces arguments.

Pour cette édition 2012, les organisateurs ont mis l'accent sur la présentation d'œuvres hors les murs. Place Vendôme, on pourra ainsi découvrir trois sculptures monumentales de l'artiste catalan Jaume Plensa. Ylo Barrada, Odile Decq, Mark Dion, On Kawara et David Nash seront quant à eux les invités du Jardin des Plantes. Sur l'esplanade des Invalides une spectaculaire reconstitution (sous la forme d'une structure gonflable signée Jeremy Deller) du cercle mégalithique de Stonehenge attend les visiteurs. Enfin, au jardin des Tuileries, ce sera aussi la fête avec notamment Mircea Cantor, William Kentridge, Marc Quinn, Pascale-Marthine Tayou. La roulotte de Tadashi Kawamata (« The Exchange Library »), aménagée en bibliothèque d'art, ne manquera pas d'y attirer les curieux : ils pourront y emprunter des livres (à condition d'en déposer d'autres en échange).

« Sacrilège », de Jeremy Deller (2012).



Mais le navire amiral de la Fiac demeure bien entendu le Grand Palais. Sous sa nef de verre, plus de 180 galeries (venant de 25 pays) exposeront artistes contemporains et modernes. Pas de révolution ici mais, comme l'affirme Jennifer Flay, « *l'affirmation d'une continuité* ». Soit un juste dosage entre art moderne, art contemporain et art émergent. Parmi les nouveaux venus, on notera l'arrivée de la célèbre galerie new-yorkaise Helly Nahmad, de Zeno X (galerie d'Anvers qui représente notamment Marlene Dumas), de Gavin Brown (également de New York) ou encore de la Rodeo Gallery d'Istanbul qui défend de jeunes artistes de la nouvelle et passionnante scène turque. Morosité ou pas, une fois de plus l'affiche est alléchante...

BERNARD GÉNIÈS

Fiac. Grand Palais et hors les murs. Du 18 au 21 octobre. Renseignements : www.fiac.com

Bernard Géniès, «Bienvenue à la FIAC», in Le Nouvel Observateur, 20-26 octobre 2012

INTERNATIONAL
Herald Tribune

WEEKEND ARTS EXHIBITIONS FAIRS



Paris's turn to draw a crowd

PARIS

After London art fairs, artists and collectors descend on FIAC

BY CELESTINE BOHLEN



Comparisons may be odious, but they kept cropping up as FIAC — the French acronym for the International Contemporary Art Fair — opened its doors Wednesday for a V.I.P. preview under the glass dome of the Grand Palais here, hard on the heels of London's Frieze show last week.

The quick spin of the global contemporary art carousel has put the Paris-London rivalry in ever sharper focus, particularly since 2006 when FIAC moved into the vast light-soaked arena of the 112-year-old Grand Palais, bolstering its appeal.

"Much better than Frieze," said Anke Kempkes, director of New York's Broadway 1602 gallery, who volunteered the comparison without being asked. "London was too full, too hectic, too much going on. Collectors want quality, they want concentration."

Despite a sluggish economy and the threat of new French taxes on works of art, the early turnout for FIAC — which runs through Sunday — was strong. By Wednesday evening, a throng of well-dressed special guests was pressing its way in and around 180 stands, from 24 countries, spilling into a newly renovated space on the Grand Palais's upper floor, known as the Salon d'Honneur.

"I overheard someone say, 'Everyone is here,'" said Jennifer Flay, FIAC's director. "Everyone."

The suggestion, of course, is that some big name collectors — from Europe and beyond — had already been through. By late Wednesday, several gallery owners were reporting positive results.

The Tornabuoni Arte gallery reported four early sales — including works by Lucio Fontana and Dadamaino, one for €250,000, or $326,000. An unnamed museum had already expressed interest in a large map of the world, made of stitched pieces of cloth, by Alighiero Boetti, the Italian artist honored this year by a retrospective show this year at the Museum of Modern Art in New York.

The Continua gallery of Italy reported that a 2006 work by the Chinese dissident artist Ai Weiwei — a large ceramic bowl filled with pearls — had sold for €300,000, and a work of sculpted figures by the Cameroon-born artist Pascale Marthine Tayou had gone for €85,000. A mesmerizing sculpture by Anish Kapoor in translucent red alabaster, priced at £750,100, or $1.2 million, was still unsold.

At the other end of the scale, more modestly priced works were also going fast: cut-outs artfully made from book covers by Georgia Russell, a Paris-based Scottish artist, displayed at the Karsten Greve gallery, of which three were already sold by Wednesday, at prices between €16,000 and €18,000.

As in other years, FIAC has sprawled a host of outdoor works across the city. This year, a giant inflatable Stonehenge, a work entitled "Sacrilege," by the British artist Jeremy Deller, has proved to be an attraction for all ages on the Esplanade in front of Les Invalides.

Sculptures, conceptual installations and performances will be held at several outdoor Paris locations, including at the Jardin des Plantes, and at the Tuileries Gardens, where a 14-seat cinema inside a shipping container, known as a Cinéphémère, will show a dozen films by artists daily during FIAC.

A number of galleries at the Grand Palais took the opportunity to exhibit high-priced works by Pablo Picasso (seven in all), Joan Miró (five), Alexander Calder (10), Kurt Schwitters (five) and other modern masters.

At the stand of the Paris-based Galerie Denise René, a painting by Josef Albers, with overlaid squares in tan, gray and turquoise, was quickly reserved for €600,000, according to the gallery director, Franck Marlot.

"We have more important works this year," Mr. Marlot said, "perhaps fewer, but more important."

FIAC has long mixed its contemporary offerings with works of early modern art, an historical approach, which until now, had distinguished it from the Frieze fair in London. This year, however, Frieze added its own look at the past, with Frieze Masters, a separate show in a different location, which



exhibited works made before 2000.

In years past, FIAC too had jugg with two locations, the Grand Palais the Cour Carrée at the Louvre. Since year, the fair has regrouped. "The gal les want to be together," Ms. Flay sai

Gary Waterstun, a London-based rector of the Gagosian gallery, wh this year brought a 1946 Picasso, a Fr Stella and a painting by Andy War made from sprayed urine to FIAC, the Grand Palais is a key attraction.

"All galleries enjoy this experien he said, waving his hand toward the meter, or 150-foot, ceiling. "You hav real sense of location. You know yo in Paris."

The addition of the Salon d'Honn opened this season for the first time s 1937, has been used to focus on a subs galleries from different countries have been in existence for 15 to 20 ye

"They are the tastemakers, people known for discovering artis Ms. Flay said. Among the exhibits in Salon are a pair of fast-spinning wash brushes, a work by Lara Favar at the Franco Noero gallery's stand, an installation of a bathroom, comp with a half-empty wine glass, a bul bath, spilled face powder and other trifles from a night out, by Mac Adam the GB Agency of Paris.

On the upper floor, in galleries lin to a grand staircase by a newly acc this walkway, a younger generatio artists from all over the world — inc ing this year, from Dubai, Turkey, H gary and Romania — were showing established, sometimes riskier work

It was the Reena Spaulding Fine gallery's first time at FIAC, with a cial showing of abstract art by the Ingne-based artist Michaela Eichw who had hand-carried her l canvases to Paris from Germany.

"I thought everyone was playi very safe in London," said John Kel a director from Reena Spauldi which is based in New York's C annex. "We wouldn't have done show there. It's too risky, there's no sensus on the work. In London, have to calculate everything."

"Here in Paris, we don't worry," added. "We just brought an artist we love."

ONLINE: CRITICS' FORUM: SHOCK VALU
Participate in a discussion about wh makes great art and whether art still h the power to shock. global.nytimes.com

Celestine Bohlen, «Paris's turn to draw a crowd», in The Herald Tribune, 20-21 octobre 2012, p.18

Jeremy Deller installe Stonehenge aux Invalides

PAR EMMANUELLE LEQUEUX

« Sacrifices humains interdits » : dès l'entrée, vous êtes prévenu, une pancarte donne la règle du jeu. Certes, Jeremy Deller a reconstitué sur l'esplanade des Invalides le site néolithique de Stonehenge : *Sacrilège*, une structure gonflable volontairement ridicule qui, dévoilée à Londres dans le cadre des Jeux Olympiques, s'est depuis offert un grand tour de rockstar. Mais pas question de s'y livrer à des agapes païennes ou des rituels cannibalo-druidiques. Boissons, nourriture et talons aiguilles sont également proscrits.



Jeremy Deller, *Sacrilège*, 2012, Stonehenge gonflable, structure plastique, 12 ventilateurs, 1 générateur, diamètre : 34 m, circonférence : 120 m, hauteur : 7 m. Présentée par la galerie Art: Concept, Paris. En collaboration avec la Ville de Paris. Avec le soutien du British Council. Photo : D. F.

Pour le reste, dans ce château de plage d'un nouveau genre, c'est totale liberté. Et les gamins ne se privent pas : rebondissant sur les boudins, jouant à cache-cache et sautillant au cœur de cette ronde de mégalithes délocalisés depuis le Comté de Wiltshire, en Angleterre, où elle constitue l'un des plus hauts lieux du tourisme archéologique. Quant aux adultes, il leur suffit de traverser le pont Alexandre III pour s'y affaler et s'y remettre de la fatigue de la FIAC (s'il ne pleut pas)... Avec son vert flashy et son gris pierreux un peu cheap, l'installation entre en joli contraste avec le classicisme des bâtiments alentours. Elle peut dérouter dans le parcours du titulaire du Turner Prize 2004, mais elle vient en fait dans le prolongement de la conversation qu'il instaure avec toutes sortes de culture populaire, des fans de Depeche Mode aux harmonies municipales. Alors n'attendez pas le solstice pour aller y jouer les Indiana Jones de pacotille... ▮

http://sacrilege2012.co.uk

Emmanuelle Lequeux, «Jeremy Deller installe Stonehenge aux Invalides», in Le Quotidien de l'Art, n°241, 19 octobre 2012, p.7

The New York Times

FAIRS

FIAC Art Fair Opens in Paris



Jacky Naegelen/Reuters

A woman jumps on "Sacrilege, 2012" by Jeremy Deller, on the Esplande des Invalides in Paris.

By CELESTINE BOHLEN
Published: October 19, 2012

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In years past, FIAC too had juggled with two locations, the Grand Palais and the Cour Carrée at the Louvre. Since last year, the fair has regrouped. "The galleries want to be together," Ms. Flay said.

Gary Waterston, a London-based director of the Gagosian gallery, which this year brought a 1946 Picasso, a Frank Stella and a painting by Andy Warhol made from sprayed urine to FIAC, said the Grand Palais is a key attraction.

"All galleries enjoy this experience," he said, waving his hand toward the 45-meter, or 150-foot, ceiling. "You have a real sense of location. You know you're in Paris."

The addition of the Salon d'Honneur, opened this season for the first time since 1937, has been used to focus on a subset of galleries from different countries that have been in existence for 15 to 20 years.

The quick spin of the global contemporary art carousel has put the Paris-London rivalry in ever sharper focus, particularly since 2006 when FIAC moved into the vast light-soaked arena of the 112-year-old Grand Palais, bolstering its appeal.

"Much better than Frieze," said Anke Kempkes, director of New York's Broadway 1602 gallery, who volunteered the comparison without being asked. "London was too full, too hectic, too much going on. Collectors want quality, they want concentration."

Despite a sluggish economy and the threat of new French taxes on works of art, the early turnout for FIAC — which runs through Sunday — was strong. By Wednesday evening, a throng of well-dressed special guests was pressing its way in and around 180 stands, from 24 countries, spilling into a newly renovated space on the Grand Palais's upper floor, known as the Salon d'Honneur.

"I overheard someone say, 'Everyone is here,'" said Jennifer Flay, FIAC's director. "Everyone."

Celestine Bohlen, «FIAC Art fair opens in Paris», in The New York Times, 19 octobre 2012

Aux Invalides, un étrange monument m'attend : une parodie du célèbre site britannique Stonhenge. L'artiste Jérémy Deller a réalisé une structure gonflable qui va ravir les enfants. Ce haut lieu historique et spirituel devient une aire de jeu comme on peut en voir dans les stations services lors des grands départs d'été. Il pleut, je ne peux pas prendre de photo. Le service presse me donne une illustration.



Jeremy Deller: Sacrilège. 2012. Structure gonflable. © jeremy Deller.

Thierry Hay, «Une FIAC 2012 gigantesque, intéressante, éclectique, mais pas bouleversante», in Culture Box / France Télévisions, 18 octobre 2012.

LE FIGARO

Retour à l'âge de raison à la Fiac 2012

Est-ce un dommage collatéral de la crise, ces débats fratricides sur l'art, l'argent et l'ISF et autres questions qui fâchent en ces temps ambigüs ? Cette Fiac 2012, qu'elle ouvre aujourd'hui au public, paraît plus sérieuse que les précédentes, moins spectaculaire, moins glamour, plus attachée à revenir à des valeurs sûres et à un strict code de conduite. Que ce soit au Grand Palais ou hors les murs, on voit moins, cette année, de ces déclinaisons d'imaginaire, d'objets et d'argent qui ont fait tourner les têtes pendant des saisons de sanchauffe, de Bâle à Miami. Il y a bien le Smithsonian graffiti de 36 m de diamètre et 7 m de hauteur, posé par le Britannique Jeremy Deller sur l'esplanade des Invalides. Mais hormis ce Sauvâge, succès inattendu du « Festival », le versant culture des JO de Londres, c'est plutôt l'âge de raison.

L'art contemporain, oui. Mais plutôt celui qui a fait ses preuves. De génération en musée. Comme feu Jean Tinguely, l'artiste du Cyclope, fort de son invraisemblable jeu de rouages et de mécanismes qui allie l'esprit d'enfance et la poigne du forgeron (un des deux Frigo existants au monde, l'autre étant au Musée Tinguely de Bâle, proposé la galerie Georges-Philippe & Nathalie Vallois dans l'un des plus grands Thesde sa compagne, Niki de Saint Phalle). Comme le Français Bertrand Lavier, actuellement en pétillante rétrospective au Centre Pompidou (Bleus, acrylique sur toile, 2005, chez Yvon Lambert). Comme la légendaire Alina Szapocznikow (1926-1973), sculptrice juive polonaise qui survécut aux ghettos de Pabianice et Lódz, puis aux camps d'Auschwitz, Bergen-Belsen et Theresienstadt, laissant une œuvre charnelle et torturée. Ses lampes bouche firent sensation à l'exposition « Femmes du passé » au Centre Pompidou en 2010, elle fait un ce moment même l'objet d'une rétrospective au MoMA de New York (trois pièces rares et poignantes galerie Hervé Loevenbruck, dans les nouveaux étages du Grand Palais).

L'art très contemporain, oui. Mais qui a été primé et entériné, comme Marcel Cattoir, poète minimal, par le prix Marcel-Duchamp 2011, ou Bertrand Lamarche, magicien de l'émotion furtive, donné favori pour le prix Marcel-Duchamp 2012 qui sera décerné samedi prochain à la Fiac. Son savant flegmatisme, qui crée des formes organiques au plafond de la galerie des Espaces modernes, est la révélation 2012 au Musée.

Un regard subversif

L'artiste a prouvé son envergure comme Anish Kapoor : après avoir empli l'énorme espace sous verrière avec son Leviathan rouge sang, il joue le vide et le blanc sur une chaise en tronçon-l'œil (galerie Kamel Mennour). L'art qui fait du théâtre avec art, comme l'Allemande Ulla von Brandenburg, adoubé des collectionneurs et des institutions. Elle a (déjà) fait la dernière Biennale de Lyon avec ses beaux rideaux de scène brodés à la Sucrière. Elle a fait danser les bras de skate-board avec sa pièce colorée au Palais de Tokyo. Elle invite cette fois au voyage impressionne avec ses « wall drawings » peints dans le tout nouveau palais d'hiver et du Grand Palais (galerie Art: Concept).

L'art contemporain, oui, mais vivant. Quand il retrouve une main et un cerveau (humain, une technique qui lui est propre. Comme l'Autrichien Markus Schinwald, né à Vienne en 1973, qui pose un regard subversif sur les portraits bourgeois du XIXe, leur peint masques, bâillons, mandibules, prothèses et crée une œuvre au surréalisme étonnant. Comme le Britannique Evan Holloway qui transforme les branches d'un arbre en construction géométrique en bronze multicolore (chez Tim Appenzeller, Londres) il suffit d'ouvrir les yeux pour voir. ■

V.D.

Valérie Duponchelle, «Retour à l'âge de raison à la FIAC 2012», in Le Figaro, 18 octobre 2012, pp.30-31

LE FIGARO

Et l'art dans tout ça ?

Collectionneurs et institutions misent sur quelques artistes. Alors que la Fiac ouvre ses portes, à Paris, l'art contemporain est accusé de conformisme au détriment de la création. PAGES 30 ET 31



«Et l'art dans tout ça», illustration, in Le Figaro, 18 octobre 2012

Direct Matin

LA 39E FOIRE D'ART CONTEMPORAIN OUVRE SES PORTES

AVEC LA FIAC, L'ART PREND L'AIR



Sacrilège, de Jeremy Deller.





Meurtrière, de Nicolas Milhé présente un miroir fondu (g.) et son envers en béton.



Le Crocodile en pièces de Lionel Sabatté.

QUATRE LIEUX D'EXPOSITION

Le Muséum national d'histoire naturelle et le jardin des Plantes présentent 27 artistes et 28 œuvres.

Le jardin des Tuileries rassemble 20 installations sculptures, performances ou œuvres sonores.

La place Vendôme propose 3 sculptures monumentales de Plensa.

L'esplanade des Invalides accueille Jérémy Deller avec une œuvre unique de 7 m de hauteur.

C'est aujourd'hui que commence la Fiac 2012. Si le Grand Palais reste le lieu emblématique de la Foire internationale d'art contemporain, la volonté d'exposer dans des lieux publics extérieurs se confirme depuis quelques années. Déjà sept ans que le jardin des Tuileries (Paris 1er) présente installations, sculptures et performances. Face au succès, il a été rejoint en 2011 par le jardin des Plantes (Paris 5e), et cette année par l'esplanade des Invalides (Paris 7e) et la place Vendôme (Paris 1er). Difficile de trouver plus bel écrin que cette dernière pour accueillir les bois sculptures monumentales de l'Espagnol Jaume Plensa. Deux de ses créations, *Yorkshire Soul II*, un personnage juché sur une pierre, et *Inma's White Head*, constituée de lettres et de chiffres, feront face à *Istanbul Blues*, une œuvre de 6 m de haut représentant un personnage composé de notes de musique.

Quelques pas plus loin, aux Tuileries, parmi la vingtaine de projets disséminés dans le jardin, on remarque la *Meurtrière* de Nicolas Milhé, faite de miroir et de béton. Cette œuvre renvoie à la fonction première des anciennes fortifications du Louvre : voir sans être vu.

Côté rive gauche, l'esplanade des Invalides (Paris 7e) accueille *Sacrilège*, une œuvre imposante, avec une circonférence de 120 m. En reconstituant le temple mégalithique de Stonehenge (Royaume-Uni) dans une version gonflable accessible à tous, l'Anglais Jeremy Deller pose la question de la sacralité des lieux. Une œuvre aussi ludique que participative.

Un parcours singulier

Pour la deuxième année, le jardin des Plantes voit grand avec vingt-huit œuvres. David Nash y présente *Three Humps*, un bronze original en trois parties réalisé d'après une matrice en bois brûlé, sa matière de prédilection, tandis que Lionel Sabatté a choisi de montrer son *Crocodile en pièces* long de 3 m et entièrement fait de pièces de monnaie. Aussi instructif que ludique, ce parcours mêlant art et patrimoine permet de découvrir la ville sous un angle nouveau. Un rendez-vous grandeur nature à ne manquer sous aucun prétexte. ●

Sur Direct Matin.fr

Les plus belles œuvres «hors les murs» de la Fiac 2012.

«Avec la FIAC, l'art prend l'air», in Direct Matin, 18 octobre 2012

STILETTO
Coups de foudre, coups de cœur, coups de talon



L'incontournable : Sacrilège de Jeremy Deller, version gonflable de 50 mètres du temple de Stonehenge, présentée sur l'esplanade des Invalides. (Galerie Art: Concept, Paris)

FIAC ATTITUDE

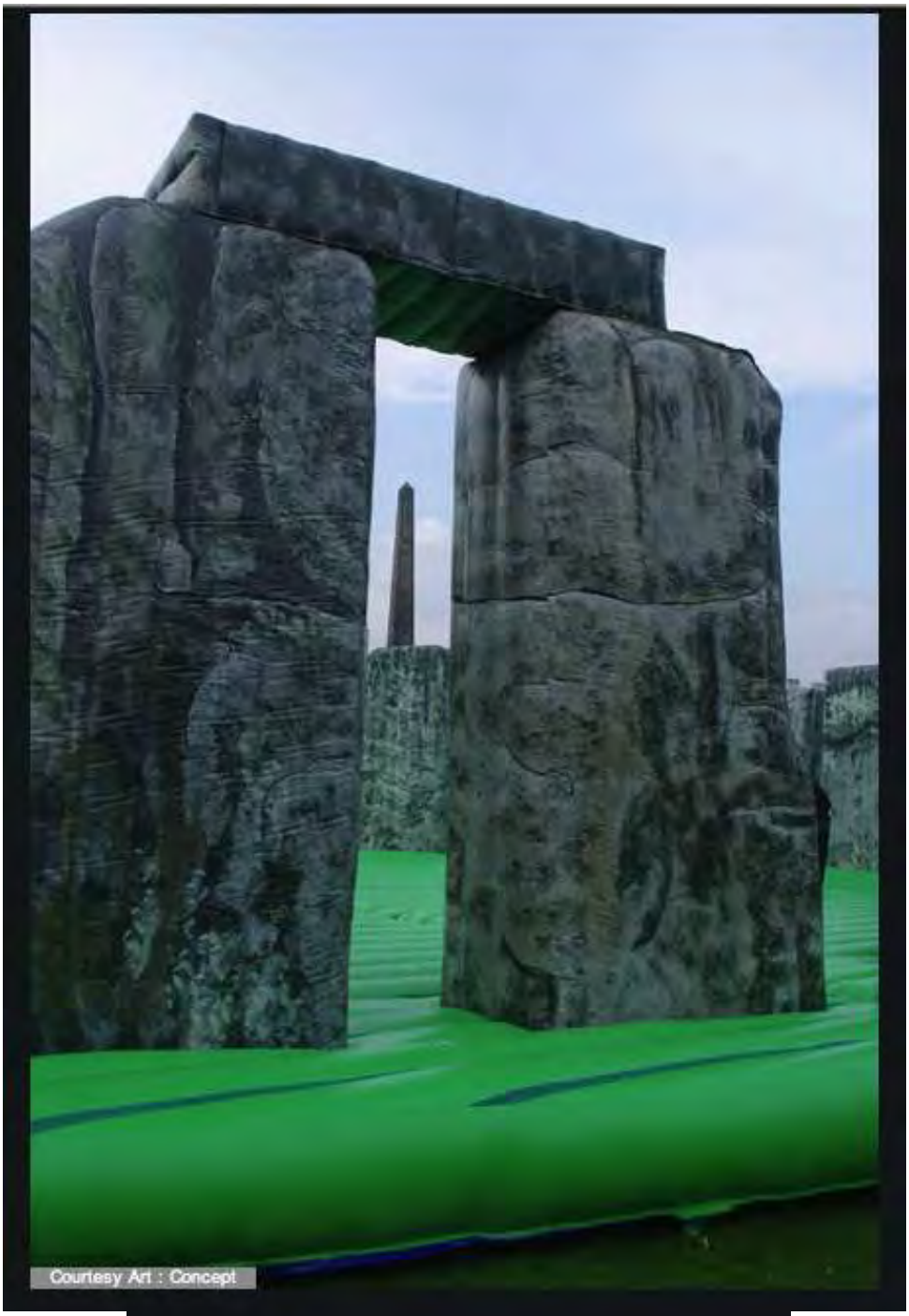
Rendez-vous incontournable de la création artistique, la 39ème édition de la FIAC donne son coup d'envoi le 18 octobre 2012, dans les allées du Grand Palais et hors les murs, pour découvrir le crème de l'art moderne et contemporain en 182 galeries dont 14 nouveaux exposants. En avant-première, les coups de cœurs de Stiletto.fr.

Elisa Saydi

La FIAC se tiendra du 18 au 21 octobre 2012 au Grand Palais, au Jardin des Tuileries, Jardin des Plantes, sur la Place Vendôme et l'Esplanade des Invalides à Paris.

Elisa Saydi, «FIAC attitude», in Stiletto.fr, 18 octobre 2012

LE FIGARO madame



Jeremy Deller, *Sacrilege*, 2012. Créée pour le Festival des arts visuels de Glasgow en mai dernier, cette installation sera présentée aux Invalides.

Patricia Boyer de Latour, «FIAC: 10 façons de faire la foire», in Madame Figaro.fr, 18 octobre 2012

art
agenda

Still focused in central Paris, FIAC's official "Hors les Murs" program (unveiled on Tuesday) has expanded from years past with sculptures, performances, and artists' films occupying even more public locations on the left and right banks. Two new venues for monumental sculpture are the Place Vendôme (Jaume Plensa) and the Esplanade des Invalides (Jeremy Deller), but the bulk of the installations can still be found in the Tuileries, the Jardin des Plantes, and the Natural History Museum. Some of the outdoor works attempt to engage viewers through interaction (Tadashi Kawamata's *The Exchange Library*, 2011) or function (Jeppe Hein's *Modified Social Benches*, 2012), but Deller's inflatable Stonehenge bouncy-castle (*Sacrilege*, 2012) is hands down (and shoes off) the most fun.



4 Jeremy Deller, Sacrilege, 2012

Mara Hoberman, «FIAC», in Art Agenda, 18 octobre 2012

Le Monde

Sacrilège, la taxation des œuvres d'art est morte, vive la FIAC !

La FIAC s'ouvre dans un contexte apaisé : l'exécutif a finalement rejeté l'amendement sur l'élargissement de l'ISF aux œuvres d'art



Sur l'esplanade des Invalides, les mégalithes de Stonehenge : il s'agit d'une baudruche conçue par l'artiste britannique Jeremy Deller, intitulée « Sacrilège ».

Harry Bellet, «Sacrilège, la taxation des oeuvres d'art est morte, vive la FIAC», in Le Monde, 18 octobre 2012

Le Monde

Hors les murs, la FIAC à l'œil



Illustration pour l'article de Philippe Dagen, «Hors les murs, la FIAC à l'Oeil», in Le Monde, 17 octobre 2012

AMA
Art Media Agency

Jeremy Deller a ouvert les festivités ce mardi 16 octobre à l'exposition « Extra Moenia » pour la Fiac avec son installation-jeu, placée au milieu de l'esplanade des Invalides. « Cet emplacement n'a pas de signification particulière, cela semblait juste le bon endroit, et la situation est idéale, proche du Grand Palais », dit l'artiste avec pragmatisme. Bien qu'il invite tout le monde à rebondir sur sa réplique gonflable de Stonehenge, le créateur de toute évidence a bien les pieds sur terre.

Né en 1966, Deller a toujours été passionné par les cultures populaires et contre-cultures, leurs histoires et leurs enjeux sociaux. Il remporte le Turner Prize en 2004 grâce à son œuvre *Memory Bucket*, un documentaire sur Weston, la ville natale de George Bush, a récemment été nommé membre du comité de direction de la Tate Modern et représentera l'Angleterre à la prochaine Biennale de Venise.

« L'idée de faire d'un des monuments les plus mythiques et mystérieux des temps anciens un château gonflable était une idée absurde, très drôle et étonnamment facile à réaliser », affirme Deller, qui désirait créer un espace où tous pourraient venir partager une expérience. L'œuvre questionne le caractère sacré et intouchable du monument, qui en devenant ainsi participatif se transforme en monument vivant.

Exposée pour la première fois durant le Festival International des Arts Visuels de Glasgow au printemps dernier et après un tour d'Angleterre (notamment à Londres pendant les Jeux Olympiques), *Sacrilege* est présentée à Paris ces jours-ci grâce à la galerie Art Concept.

L'œuvre d'art est bien destinée à susciter la controverse. Quoi que vous en pensiez, tentez un rebond avant, et appréciez.

Silvia Strata, «Sacrilege de Jeremy Deller», in Art Media Agency, 17 octobre 2012

Télérama

EXPOS - INSTALLATION

Fiac hors les murs : Jeremy Deller



La copie gonflable du célèbre temple de Stonehenge, monument mégalithique situé au Royaume-Uni, trône sur la pelouse des Invalides. On la doit à l'artiste anglais Jeremy Deller qui avait présenté cette énorme structure gonflable - 120 m de circonférence, 7 m de hauteur- aux dernier jeux olympiques, à Londres.

Un gigantesque trampoline qui ravit petits et grands. Pour autant, s'agit-il d'une oeuvre d'art ou est-ce le dernier modèle de jeux gonflable qui va supplanter le château fort, dans les fêtes foraines ? Question à poser aux jeunes et brillants médiateurs culturels présents sur le site tous les jours de 15h à 17h30.

Frédérique Chapuis

Frédérique Chapuis, «FIAC Hors les murs: Jeremy Deller», in Télérama, semaine du 15 octobre 2012

PARISart

ART | AGENDA



Jeremy Deller

Jeremy Deller
19 oct.-24 nov. 2012
Vernissage le 18 oct. 2012
Paris 3e. Galerie Art: Concept
Jeremy Deller nous entraîne dans une plongée en apnée à travers l'Histoire, nous amenant à réfléchir sur la place que nous occupons dans la société actuelle. Son travail revêt des apparences pop, gaies ou cyniques. La force de ses oeuvres est de poser la question de la sacralité et de l'intouchabilité des codes sociaux et des emblèmes de pouvoir.

Communiqué de presse
Jeremy Deller
Jeremy Deller



«Mon cher Ami, l'Histoire n'y est pour rien. Elle ne possède pas d'immense fortune, elle ne mène pas de batailles; c'est l'Homme, l'Homme lui seul qui fait cela, qui possède et se bat. L'Histoire n'est pas une personne à part entière, utilisant l'Homme comme un moyen de mener à bien ses propres desseins, l'Histoire n'est rien d'autre que les actions faites par l'Homme afin d'atteindre son but».
Karl Marx et Friedrich Engels, *La Sainte Famille ou la Critique de la critique contre Bruno Bauer et consorts*, (1845), chap VI, version numérique, Jean-Marie Tremblay, p.100.

Au travers d'oeuvres comme *A Time Before Shopping*, une peinture murale représentant un trilithe de Stonehenge, ou les photographies de ces jeunes gymnastes réalisant des pirouettes sur le temple mégalithique devenu structure gonflable, il ne s'agit pas tant de commettre un *Sacrilege* (tel est le nom de cette pièce surprenante), que de réunir deux cultures séparées de plusieurs siècles en les faisant s'affronter par le jeu.



Ce Stonehenge gonflable mais aussi le diaporama *Beyond The White Walls* présenté à l'occasion de cette exposition à la galerie, et dans

lequel Jeremy Deller relate plusieurs projets hors-les-murs réalisés notamment pendant les dix premières années de sa carrière, ou encore *Memory Bucket*, documentaire sur les us et coutumes texanes qui lui valut le Turner Prize en 2004; tous revêtent un caractère humoristique et critique et mettent en relation différentes communautés dans différents contextes.

La grande force de ces œuvres est qu'elles posent directement la question de la sacralité et de l'intouchabilité des espaces, des codes sociaux et des emblèmes de pouvoir et à fortiori des pouvoirs politiques, économiques et religieux. Qu'il s'agisse de fouler le sol sacré de Stonehenge en sautant dessus ou de mettre en exergue la culture populaire en évoquant les fans de musique ou le peuple britannique réuni à Buckingham le jour de l'annonce de la mort de la Princesse Diana, il s'agit avant tout de donner naissance à un pouvoir créatif de masse.

Et plutôt que de craindre ou subir les pouvoirs en place, il en résulte une confrontation entre Histoire, culture et patrimoine. Le travail de Jeremy Deller est à expérimenter par tous et pour tous, il nous invite à créer une œuvre participative où chacun à un rôle à jouer. Ses œuvres, trans-historiques et partisanes de la libre expression comme vecteur de valeurs et de sens, initient un dialogue entre les cultures, les gens, le passé, le présent et ce que pourrait être le futur.

Dans une société qui prétend ouvrir l'accès à la culture et n'a de cesse de prodiguer un modèle à suivre, sur ce qui est culturellement et intellectuellement acceptable et ce qui ne l'est pas, Jeremy Deller s'en détache et joue avec ces stéréotypes sociétaux en s'intéressant aux sous-cultures, au folklore, aux hommes. L'être humain dans ce qu'il a de plus profond, du clown marginal se perdant dans une exposition universelle en passant par le mineur en grève réagissant contre le tatchérisme ou encore les fans vivant leur vie par procuration, Jeremy Deller collecte les objets et les images puis les assimile pour nous. Il en découle un panorama identitaire, une vision communautaire ou individuelle qui nous recentre finalement sur nous-mêmes.

Cet artiste non conventionnel qui commença par exposer dans la propre maison de ses parents en 1993 et qui représentera le Royaume-Uni lors de la prochaine Biennale de Venise, n'a de cesse de fouiller, d'excaver et de nous plonger dans un univers fascinant et finalement inconnu: le nôtre.

«Jeremy Deller», in Paris Art, 16 octobre 2012



Midnight in Paris

Am Donnerstag eröffnet in Paris die Kunstmesse Fiac. Auch außerhalb des Grand Palais laden die Galerien zu Schönem und Schaurigen ein



Installationsansicht des Glasgow Festivals visueller Kunst von Jeremy Dellers "Sacrilege", 2012, © art: concept Paris, Glasgow Festival visueller Kunst London

Charlotte Hollbach, «Midnight in Paris», in Monopol, 16 octobre 2012

Slash

5 lieux d'exposition : Grand Palais, jardin des Tuileries, jardin des Plantes et deux nouveautés, place Vendôme avec trois sculptures de Jaume Plensa et l'esplanade des Invalides avec une œuvre monumentale de Jeremy Deller, *Sacrilege*, la reproduction gonflable du site de Stonehenge.



Jeremy Deller, Sacrilege, 2012 — Vue de l'installation au Glasgow International Festival of Visual Arts, Glasgow Green, Écosse
Courtesy galerie Art : Concept, Paris, Glasgow International Festival et mairie de Londres

«La FIAC en chiffres», in Slash, 15 octobre 2012

LE FIGARO

On parle aujourd'hui beaucoup d'art protéiforme. Est-ce une vraie tendance?

C'est une vraie tendance, mais elle n'est pas nouvelle. Observez l'œuvre de Franz West, disparu il y a quelques mois. Il a toujours travaillé sur différents supports. Désormais, grâce aux facilités qu'offre la technologie, les artistes, curieux par essence, surfent spontanément sur plusieurs médiums. Aujourd'hui, l'exception est celui qui n'est «que» peintre, sculpteur ou vidéaste...

La Fiac *hors les murs* prend de plus en plus d'ampleur...

Avec le soutien de la Ville de Paris, nous amplifions notre programme avec une présence sur deux nouveaux lieux. L'esplanade des Invalides accueillera *Sacrilège*, une œuvre monumentale de Jeremy Deller qu'il était impossible d'installer aux Tuileries. Elle figure, en version gonflable, le site archéologique de Stonehenge au Royaume-Uni et fait plus de 50 mètres de diamètre! Place Vendôme seront installées trois sculptures de Jaume Plensa, dont une haute de sept mètres, qui s'inscrivent parfaitement dans la minéralité du lieu. Cependant, la Fiac va au-delà d'une simple présentation des oeuvres. C'est aussi une plate-forme d'initiation avec des débats d'idées. Nous avons créé, cette année, trois conférences sur le rapport entre l'art et l'écologie animées par des artistes, des sociologues, des économistes...



Gaveau, 1991 de Bertrand Lavier, Grand Palais. Galleria Massimo Minini, Brescia. Depuis les années 1970, l'artiste français jette le trouble. Sur le statut de l'objet, sur l'usage du langage à son égard et, au-delà, sur les principes de la peinture et de la sculpture. En recouvrant ce piano d'une couche de peinture noire, épaisse, emphatique et voyanteet en le plantant dans un lieu d'exposition, espace socialement identifié, il modifie - sans brutalité: l'objet fonctionne et garde sa couleur initiale - sa raison d'être et la manière dont il est perçu. Une suite nuancée aux ready-mades de Duchamp. Crédits photo : courtesy Massimo Minini

Du 18 au dimanche 21 octobre (www.fiac.com). Grand Palais de 12 h à 20 h, nocturne le 19 jusqu'à 22 h ; Jardin des Tuileries de 7 h 30 à 19 h 30 ; Jardin des Plantes de 7 h 30 à 19 h.

Pauline Simons, «Interview avec Jennifer Flay : FIAC 2012, un nouvel élan», in Le Figaro, 15 octobre 2012

La Gazette de l'Hôtel Drouot

donnait son accord pour l'installation de Jeremy Deller *Sacrilège*, aperçue cette année à Glasgow et lors des JO de Londres. La vaste structure gonflable de 50 mètres de diamètre se dressera donc sur l'esplanade des Invalides : on peut compter sur son succès auprès d'un jeune public qui adorera jouer parmi ses ballons mégalithiques. Cette édition bénéficie en outre d'un exceptionnel environnement culturel, de grandes expositions étant programmées dans toutes les institutions. Entre le Louvre, le palais de Tokyo, Beaubourg, le musée d'Art moderne de la Ville de Paris et les fondations, il y en a pour tous les goûts. Le vaste réseau constitué par les galeries parisiennes est également mis en valeur grâce à la Nocturne du 18 octobre : Champs-Élysées, Saint-Germain, Marais, Est parisien… 80 galeries, dont certaines n'ont pas été « reçues » à l'examen de passage de la FIAC, y participent. Un parcours design est également proposé, sans doute pour compenser l'absence totale du secteur dans la foire, « due au manque d'espace ». D'autres galeries, comme Gagosian et Thaddaeus Ropac, ont décidé de pousser les murs et profitent de l'occasion pour inaugurer, au nord et à l'est de la capitale, de vastes espaces bis où les artistes pourront s'exprimer en majesté. Un vrai pari sur l'avenir, non ? •



Courtesy Art Concept, Paris

Jeremy Deller (né en 1966), *Sacrilège*, 2012, vue de l'installation au GI Festival of Visual Art 2012, Glasgow Green, Écosse, présentée lors de la FIAC 2012.

Molly Mine, «La FIAC, une foire internationale à la française», in La Gazette de l'Hôtel Drouot, semaine du 12 octobre 2012

Le Point

Quel « fiaqueur » êtes-vous ?



Au jardin des Plantes, « Atom », d'Odile Decq.

La Fiac ouvre ses portes le 18 octobre et essaime dans tout Paris. Nos suggestions pour la vivre à fond.

PAR JUDITH BENHAMOU-HUET

La Fiac déborde dans Paris comme une coupe de champagne. La Fiac, c'est le feu d'artifice de la création actuelle. L'événement qui rend la capitale encore plus glamour aux yeux du monde pendant près d'une semaine. Mais c'est d'abord une foire destinée au business. Ah ! le médiatique marché de l'art ! Il semble ignifugé face aux fumées de la crise mondiale. Paris n'y fait pas exception. Sous les verrières du Grand Palais, 182 marchands d'art moderne et contemporain, dont 160 venus de l'étranger, débarquent pour démontrer leur savoir-faire artistique et commercial. Pourquoi tant d'efforts ? Parce que les amateurs d'art de la planète se rendent désormais à la Fiac comme à un rendez-vous obligé pour être dans le vent, pour savoir ce qui se fait.

La foire française cherche à satisfaire au plus large par un savant mélange de participants, depuis ceux qui défendent des installations conceptuelles abscondes jusqu'aux grands classiques modernes qui rappellent que Paris fut un jour le cœur battant de l'art mondial avec les Picasso, Miró et autres Modigliani.

Vous êtes un « fiaqueur » chevronné ? La visite du Grand Palais s'impose. Budget minimum : 55 euros, le prix du ticket d'entrée. Jennifer Flay, la patronne de l'opération Fiac, a cette année réorganisé l'espace d'exposition. Lyrique : la première nature-lle de la grande nef vitrée plonge sur les œuvres. Cependant, comme l'an dernier, une partie des galeries un peu plus avant-gardistes s'installe dans une aile du premier étage. La nouveauté 2012, c'est l'utilisation du salon d'Honneur, situé en haut du grand escalier : 1 200 mètres carrés tout en moulures et parquet sous un plafond de verre de 17 mètres de hauteur, pour accueillir 12 galeries « prescriptrices ». De Jan Mot, de Bruxelles, à Bortolami, de New York, elles sont, selon Jennifer Flay, censées « découvrir et imposer de nouveaux artistes ».



Les verrières du Grand Palais abritent 182 exposants.

Vous êtes un « fiaqueur » d'extérieur ? Le « hors les murs » est pour vous. Pour le grand public, le plus intéressant (majoritairement gratuit) se trouve à l'extérieur, dans le déploiement de la Fiac. Madame rêve d'un bijou griffé ? Place Vendôme, faites-lui oublier la vanité d'un brillant et extasiez-vous devant les trois sculptures monumentales de l'Espagnol Jaume Plensa. Puis entraînez-la au jardin des Tuileries. Parmi les vingt installations, la plus poétique et la plus interactive, c'est celle du Japonais Tadashi Kawamata, qui a imaginé dans une roulotte une bibliothèque d'art. Emportez un ouvrage, à condition d'en laisser un autre en échange.

Vous êtes un « fiaqueur » chargé de famille ? Emmenez les enfants au Muséum d'histoire naturelle admirer les moutons aux cornes d'or et autres merveilles. Ensuite, direction l'esplanade des Invalides pour une installation venue tout droit des jeux Olympiques de Londres : le très gonflé Britannique Jeremy Deller, lauréat du Turner Prize, a conçu une structure en plastique de 120 mètres de circonférence qui copie le temple de Stonehenge. Vous pourrez sauter sur les matelas remplis d'air qui la constituent. Et rendez à cette culture, la nôtre, qui transforme les vestiges de notre histoire en parcs d'attractions.

Vous êtes un « fiaqueur » des grands espaces ? Allez humer l'air vivifiant des bords de Seine sur l'île Seguin. C'est là, sur le futur site culturel Rx, dessiné par Jean Nouvel, qu'exposent dix-sept artistes, dont Annette Messager, avec un grand bonhomme noir gonflable. Enfin, ultime preuve que le Grand Paris est un nouveau territoire de l'art aux yeux du monde : l'ouverture de gigantesques espaces par les galeristes Gagosian et Kopac, au Bourget et à Pantin. Pour exposer en XXL comme dans un musée ■

Au Grand Palais et ailleurs, du 18 au 21 octobre, rens. : www.fiac.com.

Place Vendôme, « Irma's White Head », de Jaume Plensa.





Sur l'esplanade des Invalides, « Sacrilege », de Jeremy Deller.



Au jardin des Tuileries, « Exchange Library », de Tadashi Kawamata.

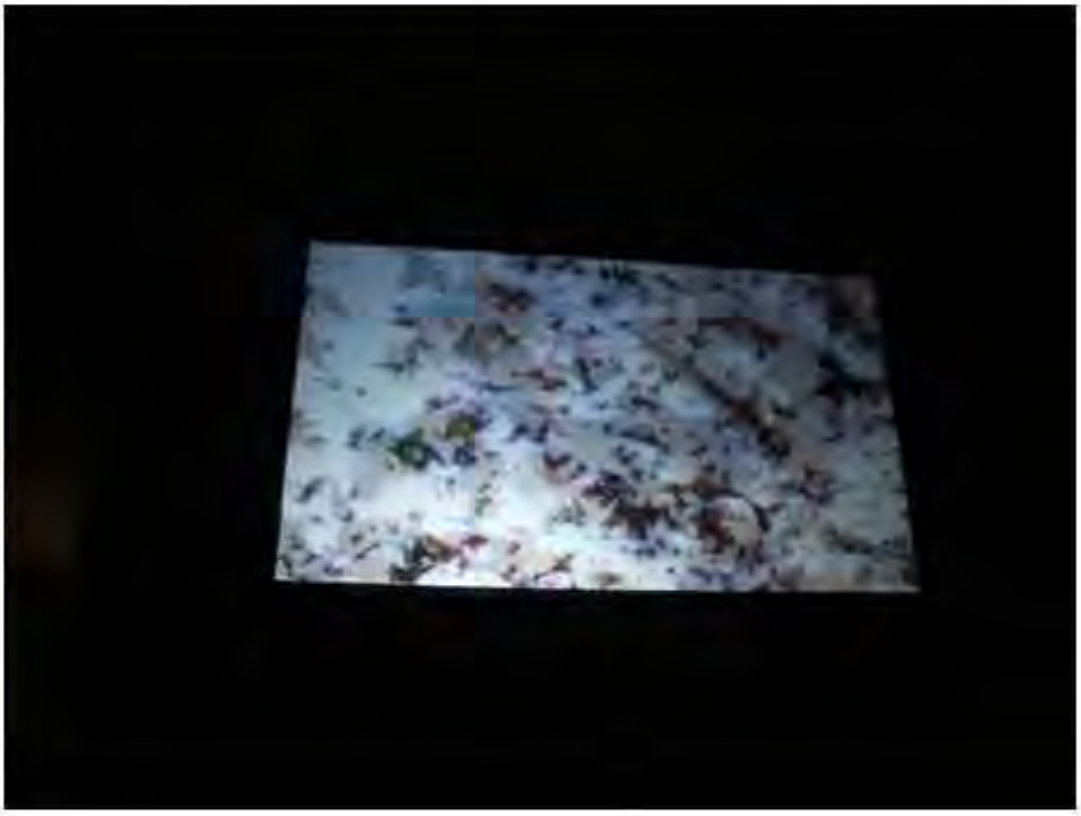


Sur l'île Seguin, « Andrew à Paris », d'Annette Messager.

Judith Benhamou, «Quel Fiaqueur êtes-vous?», in Le Point, 11 octobre 2012, pp.136-137

«Exodus» de Jeremy Deller

Seule vidéo de l'exposition, *Exodus* suit le vol de millions de chauves-souris au coucher du soleil. Le film en 3D diffuse aussi les ultrasons stridents des chauves-souris et titille notre anxieté.



Marie Ottavi, «La maison Pommery fête 10 ans de noces avec l'art contemporain», in Libération, 8 octobre 2012

Le Journal des Arts

L'art en capitale

La Fiac Hors les murs essaime ses œuvres dans tout Paris et promet, du Jardin des plantes à l'île Seguin, un marathon aux passionnés d'art contemporain



Kimsooja, Bottari, Sanctuaire, 2012, vue de l'installation, Glasgow International Festival of Visual Arts, courtesy galerie Art:Concept, Paris.

Henri-François Debailleux, «L'art en capitale», in Le Journal des Arts, n°376, du 5 au 18 octobre 2012, p.40

The New York Times

ART REVIEW

Expect the World, Through an Aesthetic Prism

Jeremy Deller at Institute of Contemporary Art, Philadelphia



Martin Jenkinson/Courtesy of Jeremy Deller

From "The Battle of Orgreave" (2001), part of the Jeremy Deller exhibition in Philadelphia.

By KEN JOHNSON
Published: September 27, 2012

PHILADELPHIA — The British artist Jeremy Deller, the subject of a thought-provoking exhibition at the Institute of Contemporary Art here, is the anti-Damien Hirst. Born in 1966, he came of age during the surge of the Young British Artists, when Mr. Hirst, Chris Ofili, the Chapman brothers, Tracey Emin and like-minded artists were producing extravagantly provocative works that the mega-collector Charles Saatchi acquired in bulk and packaged in the exhibition "Sensation," which greatly offended Mayor Rudolph W. Giuliani when it came to the Brooklyn Museum in 1999.

Mr. Deller, who opted out of studio art school in favor of studying art history, chose a less attention-getting approach. In 1993 he had his first solo exhibition, "Open Bedroom," in his own bedroom in the house where he lived with his parents, who were on vacation and didn't know about it. About 20 people saw it. In documentary photographs and a cleaned-up replication of it at the Institute it resembles a bright but otherwise ordinary teenager's lair with paintings on the walls, rock music posters and poetic touches like the words "Every day I look at the world from my window" applied in neat block letters to a window overlooking rooftops and chimneys.



Linda Nylind/Courtesy of Jeremy Deller

From "Joy in People," part of the Jeremy Deller exhibition in Philadelphia.

Mr. Deller would go on to fashion a Turner Prize-winning career devoted to breaking down traditional walls between art and the larger world. Rather than producing visually arresting objects for sale in antiseptic galleries, he would, for example, place curious signs in public places, like one reading "Brian Epstein Died for You" attached to a sidewalk pole, suggesting that the Beatles' genius manager was a rock 'n' roll martyr.

Since most of what Mr. Deller has created over the past two decades has not been gallery-type art, a museum retrospective brings up some philosophical problems. (This show was organized by Ralph Rugoff, director of the Hayward Gallery, London.) A large amount of the Institute's space is occupied by a homely snack stand under fabric banners hung from the ceiling. As a rough video shows, the snack stand rode on a truck as one of many floats in a full-scale parade with marching bands and beauty queens in fancy cars, which Mr. Deller orchestrated in Manchester in 2009. The banners, including a red-and-gold one proclaiming "Joy in People," were carried by participants. Here you may enjoy a free cup of tea at the snack

stand, but much is lost in presenting artifacts of an event that seems to have been fun for its participants and witnesses.

The question is not whether a parade can be art — what the heck, why not? — but how to regard its remnants and documentation, which, after all, are not very exciting in the immediate gallery experience. Such concerns do not arise with films Mr. Deller has made like "Our Hobby Is Depeche Mode" (2006), an entertaining documentary about devout fans of that band in Eastern and Western Europe and North and South America.

But questions about event-based art arise with some urgency in the case of Mr. Deller's best-known work, "The Battle of Orgreave," from 2001. For this project he organized a historical re-enactment of a violent conflict that resulted in the crushing of a coal miners' strike by police in Orgreave, in South Yorkshire, in 1984. Mr. Deller enlisted 800 historical re-enactors and 200 former miners who were involved in the melee to stage what he has described as "a thousand-person crime re-enactment."

An hourlong film by the director Mike Figgis documenting the project includes interviews with former miners, police officers and witnesses, old news clips, rehearsals and scenes of the re-enactment itself. At the Institute the movie is being shown in a dark room next to a gallery displaying extensive information about the busting of the strike. A timeline, copies of newspapers and books for visitors to browse will help Americans understand what was at stake politically in faraway Thatcher-era England.

While it is all compelling, a certain puzzlement ensues. Are we to regard the film as a work of art in its own right? Or do we view it as documentation of an artwork that only people who were there as participants and observers actually experienced? Perhaps a holistic perspective is called for: that is, to view everything — from Mr. Deller's initial research to the broadcasting of the film on British television and the nationwide discussions it generated — as the artwork. We might think of the art as dispersed through time and space, affecting people with varying degrees of intensity now and then and here and there.

This idea is, of course, far from the traditional conception of the artwork as a singular object, but it is in line with the notion of art as an expander of consciousness by any means, which dates back to the salad days of Dada. That brings to mind the perhaps surprising thought that Mr. Deller and artists of the relational aesthetics movement with whom he is routinely identified share something central with Mr. Hirst: a sense of crisis around the question of what art can be for, in a time when all its traditional philosophical supports seem to have collapsed.

Mr. Hirst's way has been to push the conventional system of art display and distribution to the breaking point, as in his simultaneous presentation of spot paintings in 11 Gagosian galleries worldwide last year, which pressed people to contemplate the death of art under the deadly reign of capitalism. Mr. Deller answers with a life-affirming, hippielike invitation: Exit the compartmentalizing, money-driven system. Be a part of it all. Only a hidebound curmudgeon could argue with that.

"Jeremy Deller: Joy in People" is on view through Dec. 30 at the Institute of Contemporary Art, University of Pennsylvania, 118 South 36th Street, Philadelphia; (215) 898-7108, icaphila.org.

Ken Johnson, «Expect the World, Through Aesthetic Prism», in The New York Times, 28.09.12, p.30

Flash Art



JEREMY DELLER

WELS CENTER FOR CONTEMPORARY ART · BRUSSELS



The works gathered here clearly show that much of Jeremy Deller's inspiration comes from popular and suburban culture. — Depeche Mode, the Manic Street Preachers, and the Happy Mondays, to name a few examples in the field of music. *The History of the World* is a diagram turned into a huge wall painting that shows the sociological, political and cultural connections between Acid House and regional British brass bands. It serves as a "conceptual backbone" to the musical project *Acid Brass* (1997), for which the artist had the Williams Fairey Brass Band play Acid House and Techno standards. It is an evolving project: the diagram at the Wels has grown bigger since its first iteration made in 1997. The terms "Miners Strike," "Orgreave" and "Return to Work," written in the original work, show that one of Deller's most famous projects, *The Battle of Orgreave*, was the result of a long process of reflection. The latter is a historical re-enactment of the violent confrontation between Yorkshire miners and police forces on June 18, 1984, filmed as a documentary by Mike Figgis. Deller himself claimed that the work was a way for the artist to exorcise this infamous day. It is being shown in a former colliery near Genk, as well as in a Brussels installation that will include a timeline, written material and memorabilia. The work demonstrates Deller's interest in the key role played by the press in such events. The same goes for the war in Iraq, where the artist focuses on media coverage rather than on the conflict itself.

"Joy in People" is the catchy title of the show, but the slogan on the banner that welcomes visitors — "Blame it on Life for Everything" — would have worked as well. Even better is the title given by the BBC for their documentary about preparations for the exhibition at its previous venue at Hayward Gallery in London: "Jeremy Deller, Middle Class Hero."

Pierre-Yves Desaive

JEREMY DELLER. Joy in People, 2012. [illegible]
Courtesy the artist, Wels, Lentos Kunst[illegible]

Pierre-Yves Desaive, «Jeremy Deller», in Flashart, vol.XLV, n°285, juillet-août-septembre 2012, p.105

Exclusif : un troisième lieu hors les murs pour la FIAC



Jeremy Deller, Sacrilège, Exposition galerie Art : Concept, Paris

Après les jardins des Tuileries et celui des Plantes, les visiteurs de la prochaine FIAC, à Paris, devront se rendre sur l'esplanade des Invalides, où la galerie Art : Concept dressera l'installation Sacrilège de Jeremy Deller. Celle-ci reproduira en version gonflable le temple de Stonehenge. Située non loin du musée de l'Armée, cette œuvre participative, déjà présentée lors des derniers Jeux Olympiques de Londres, interroge la notion de monument.

Légende de la photo de une : Détail de une de la XXVe livraison des Archipoètes d'Orfeu, au Grand Salon, le 12 septembre 2012. Photo : Luc Castel.



Le Quotidien de l'Art

Le musée Curie fait peau neuve

PAGE 11

Après deux ans de travaux de rénovation, le musée Curie rouvre ses portes à Paris, à l'occasion des journées du Patrimoine. Au rez-de-chaussée de l'Institut Curie, l'architecte Philippe Depotestad a transformé la précédente présentation pour concilier lieu de mémoire et musée d'histoire des sciences. Honorant la mémoire de Marie Sklodowska-Curie, ce lieu qui vit la découverte de la radiothérapie développe en parallèle un discours sur l'histoire de la radioactivité à travers des instruments et des documents d'époque. Seule femme à avoir reçu deux Prix Nobel (celui de physique en 1903, puis celui de chimie en 1911), Marie Curie a aussi été la première femme professeur à la faculté des Sciences de la Sorbonne, et la première femme à entrer au Panthéon pour ses propres mérites.

MUSÉE CURIE, 1, rue Pierre et Marie Curie, 75005 Paris, musee.curie.fr (entrée gratuite, les visiteurs peuvent acheter un don)

Yves Coppens défend la poursuite du projet de Lascaux 4

En réaction à l'annonce de la ministre de la Culture, Aurélie Filippetti, de geler les financements étatiques destinés à la construction de Lascaux 4, le paléoanthropologue Yves Coppens prend la parole pour défendre le projet de restitution. « Lascaux 4 était pleinement justifié. (…) J'espère qu'il ne s'agit que d'un report. Ce serait dommage qu'il soit mal traité, ou de manière réductrice », a-t-il déclaré mardi sur France Bleu Périgord. Président du Conseil scientifique du projet depuis 2010, Yves Coppens a rappelé que l'un des objectifs du projet était de diminuer la pollution causée par Lascaux 2 sur la grotte originale. Pour lui, ce projet « n'est pas une fantaisie ». Son financement devait être supporté à parts égales par l'État et la région Aquitaine pour un budget global de 50 millions d'euros.

Roxana Azimi, «Exclusif: un troisième lieu hors les murs pour la FIAC», in Le Quotidien de l'art, n° 216, 14 septembre 2012, p.2

Le site indiscipliné
MOUVEMENT.NET

PORTRAIT

The social art work

Focus sur l'œuvre de Jeremy Deller

date de publication : 02/07/2012 // 11756 signes

Proposé par la Hayward gallery au Wiels de Bruxelles, *Joy in People* présente l'essentiel des travaux phares de Jeremy Deller. Lauréat du Turner Prize 2004, représentant de la Grande-Bretagne à la prochaine Biennale de Venise, l'artiste compose une œuvre au sein de laquelle le visiteur est appelé à participer et s'intéresse aux cultures populaires vernaculaires.

Il suffit de jeter un œil aux nombreux articles qui ont évoqué la démarche artistique de Jeremy Deller pour être saisi d'un véritable vertige conceptuel. En effet, tantôt « *pur medium* » et « *simple glaneur* », tantôt « *organisateur* » et « *directeur de projet* », l'artiste anglais semble se jouer des postures et des méthodes, ce qui ne manque pas de donner du fil à retordre à la critique. Il faut dire que l'émergence du document, dans le champ de l'art contemporain, a ouvert une multitude de possibles à des créateurs désireux de s'affranchir de l'œuvre d'art comprise comme forme autonome. S'intéressant tout particulièrement à l'idée d'une culture vernaculaire britannique – aux rituels sociaux comme à la capacité d'improvisation des classes laborieuses –, Jeremy Deller propose un travail ethnographique à la croisée de l'art et du documentaire, un travail qui témoigne d'une intelligence mordante et restitue à la « petite histoire » toutes ses lettres de noblesse.

Re-construire, re-mettre en jeu

Sans jamais donner dans l'illustration, Jeremy Deller pousse en effet le regardeur à pénétrer l'univers social des cokeries et des charbonnages, des premières *raves* ou des fans du groupe glam-punk Manic Street Peachers, au travers de dispositifs richement documentés. Ainsi, si le centre d'art du Wiels se veut un lieu relativement « ouvert sur l'extérieur » – le hall vitré, pourvu d'immenses cuves à bière en cuivre, d'un espace restauration et d'une librairie, est accessible à tous –, il accueille avant l'entrée des espaces d'exposition une « reconstitution » du Valerie's cafe de Bury's covered market, où l'un des membres du personnel propose du thé à la menthe gratuit (*Valerie's Snack Bar*, 2009).

Ce snack de fortune, véritable ode aux stratégies que les minorités développent pour éclairer le quotidien, « bricolé » comme ces petites échoppes de bord de route qui tendent à disparaître, semble amené sous nos yeux par quelque tour de magie improbable, et contraste avec l'environnement comme avec l'époque. Cet avant-goût de l'œuvre de Jeremy Deller sert d'introduction à la pratique de cet artiste qui se plaît, au-delà de la stricte reconstitution d'un lieu ou d'un événement, à « remettre en jeu », à « restituer l'esprit » des éléments ainsi extraits du quotidien ou du passé, mais surtout, à concevoir l'expérience artistique comme un partage « actif ».

Ce principe de *reenactement* trouve ainsi sa plus belle expression dans *Battle of Orgreave (An Injury to One is an Injury to All)*, œuvre éminemment célèbre de Jeremy Deller réalisée en 2001, qui est également exposée à Manifesta 9. Au début des années 1980, le gouvernement de Margaret Thatcher multiplie les lois contre le droit de grève afin de briser le mouvement ouvrier, et annonce son intention de supprimer 100 000 emplois de mineurs au 6 mars 1984.

Conduite par Arthur Scargill, la *National Union of Mineworkers* (syndicat des mineurs) doit affronter les forces de police à Orgreave, dépêchées par la Dame de fer, qui choisit alors l'affrontement direct. Le 18 juin 1984, une véritable bataille rangée éclate entre grévistes et forces de l'ordre, bataille qui fera une centaine de blessés et donnera lieu à autant d'arrestations, infligeant un terrible traumatisme au monde syndical. Ayant suivi les événements via les medias, Jeremy Deller semble avoir été marqué par le conflit et décide, 17 ans plus tard, que la bataille d'Orgreave doit à nouveau avoir lieu. Il fait appel aux services de la société EvenPlan afin de rassembler un millier de figurants et de rejouer la bataille, certains ayant été acteurs des affrontements initiaux, travailleurs comme policiers. Si les dimensions sont alors plus modestes, Jeremy Deller entend restituer l'esprit de cet affrontement et l'inscrit dans un processus cathartique.

Créant une parenthèse dans le déroulement de l'histoire, il remet en jeu le passé dans le présent en proposant un double de l'événement, qui n'en est pas pourtant la réplique exacte, un *simulacre*. L'exposition de la vidéo tournée à Orgreave s'accompagne d'une frise décrivant les événements qui ont scandé le début des années 1980, d'une multitude de documents nous renseignant sur les préparatifs (vidéos d'entraînement des forces de police, reconstitutions médiévales, archives, etc.), et s'inscrit dans un dispositif immersif. Si l'amer goût de la défaite n'a jamais quitté les grévistes d'alors, il semble que l'engouement qu'a suscité cette performance a permis à ces derniers de s'affranchir d'un certain poids, de se retrouver unis autour des piquets de grève, mais surtout, de réinjecter la Bataille d'Orgreave dans le corps social en re-contextualisant les motifs de leurs luttes (qui trouvent une terrible résonance avec les conséquences de la crise actuelle, comme avec la multiplication des lois visant à restreindre toute forme de contestation populaire).

L'esprit d'une époque

L'œuvre phare de Jeremy Deller ne développe pour autant aucun *pathos*, et l'esprit de camaraderie et de résistance qui en émane est caractéristique de son travail. Dès l'entrée de l'espace d'exposition, le visiteur est invité à pénétrer dans une « reproduction » plus ou moins exacte de la chambre de l'artiste (*Open Bedroom*), dans laquelle il a organisé sa première exposition en 1993. Restituant selon ses propres mots « *l'esprit de cette pièce* », il accroche des posters de l'époque évoquant le glam, la déferlante des drogues de synthèse et anabolisants, des peintures sur la vie de Keith Moon, il reproduit sur les murs des toilettes les discussions qu'il a relevé au même endroit à la British Librairy, et accroche, non sans humour, cette phrase prophétisant le retour indigné des parents : « *You treat this place like a hotel.* »

L'artiste développe en effet un champ culturel marqué par le rock des années 1980, et tout particulièrement par les Manic Street Peachers, auxquels il consacre une installation (*The Uses of Literacy*, 1997). En collaboration avec des fans du groupe gallois, Jeremy Deller évoque ce groupe cultivé qui multipliait les références littéraires, alors que le rock de l'époque se voulait radicalement anti-intellectuel. Ayant rassemblé sur un bureau une sorte de Bible composée des œuvres de Primo Lévi ou encore J.D. Sallinger, il offre au visiteur la possibilité de s'asseoir ou de s'allonger afin de partager les lectures des fans du *rockband*.

La musique joue en effet un rôle important dans la vie de l'artiste, comme dans *Acid Brass* (1997), qui donne à voir un organigramme établissant les rapports de filiation compris entre les *brass band* traditionnels et la *acid house*, laquelle serait une sorte de rejeton lointain des fanfares cuivrées du XIX siècle. Jeremy Deller a par ailleurs invité un *brass band* à interpréter des standards *acid*, réalisant la vidéo d'un concert plutôt irréel où, encore une fois, l'histoire est remise en jeu avec humour et générosité. Le titre de l'exposition ne fait d'ailleurs que le rappeler.

Lorsqu'il parcourt le monde à la rencontre des fans de Dépêche Mode et s'intéresse à leurs « pratiques de fans », lorsqu'il retrace la vie d'Adrian Street, fils de mineur devenu catcheur émérite, célèbre pour se travestir à la mode glam (son histoire familiale symbolisant le passage d'une société industrielle à une société de loisir), l'artiste s'intéresse, sous couvert d'une légèreté apparente, à l'histoire de ce peuple dont Margaret Thatcher disait qu'il « *n'existe pas* », et aux mécanismes historiques palpables au travers de l'évolution de ses produits culturels. Jeremy Deller ne se contente pourtant pas d'un rôle de médium, de simple témoin : il agit le plus souvent comme orchestrateur, se mêle à la foule, et ne se prive pas quand il s'agit de provoquer les administrations ou gouvernements, toujours avec un humour grinçant et indiscipliné de « sale gosse ».

Ainsi, la dernière salle d'exposition, nommée « My failures », rassemble les vestiges des projets abandonnés en cours de route (des commandes publiques refusées dans la plupart des cas). Lorsque la Mairie de Londres passe un appel à projet pour des sculptures sur Trafalgar Square, il propose une sculpture de David Kelley, scientifique qui s'est suicidé après avoir émis le premier des doutes sur les armes de destruction massive irakiennes, ainsi que la carcasse d'une voiture bombardée par les Américains. Lorsque la même Mairie passe un appel à projet pour les affiches de son métro, il reprend le code couleur des lignes pour proposer un dessin représentant un vélo (il est en effet très engagé auprès de la cause écologique).

De croche-pieds rigolards en grandes fresques culturelles ou historiques, Jeremy Deller tente donc de restituer la complexité des cultures populaires vernaculaires au détriment d'une culture de masse, en rappelant que l'art est avant tout affaire de générosité et de rencontres.

Crédits photos : Vues de l'exposition *Joy in People*, © Filip Vanzieleghem.

Anthoni Dominguez

Anthoni Dominguez, «The Social art work», in Mouvement.net, 2 juillet 2012

theguardian

Stonehenge enjoys a moment in the sun at summer solstice

As worshippers and revellers descend, the Wiltshire landmark is thriving – inspiring bouncy art and more wild theories than ever



Stuart Jeffries
guardian.co.uk, Tuesday 21 June 2011 10.04 BST



Crowds at Stonehenge at dawn for the summer solstice. Photograph: Barry Batchelor/PA

In the 1930s there was an advertisement for an oil company that went: "Stonehenge Wilts, but Shell goes on forever." In 2012, with oil supplies falling and the remnants of the iconic slabs indomitable on the windswept plains of Wiltshire, the truth is surely otherwise.

"The stones themselves still stand, enduring in a society which is not," argues Christopher Chippindale, of the University of Cambridge's museum of archaeology and anthropology, who is also author of the book Stonehenge Complete. Today the World Heritage's foremost lintelled sarsen structure is not just enduring but thriving, spawning more academic research, wild theorising, bouncy art, and pagan robe sales than ever.

Just consider some of the Stonehenge activities that will take place in the next few weeks. At sunrise on Thursday, the 14,500 transcendence questing druids and varied revellers may have been outnumbered only by world weary media drones as they tried to celebrate the summer solstice at the 4.52am sunrise (ideally in line with English Heritage's stringent Conditions of Entry document, which might be downloaded by socially responsible pagans). Heavy rain overnight reduced the number of people who camped out or arrived early to witness the dawn compared with previous years, which have seen numbers of around 20,000.

And in Wales there was also a chance to get excited about mid-summer – for Stonehenge's inflatable simulacrum has arrived at the National Botanic Garden in Carmarthenshire. Although the rain may have dampened spirits.

Jeremy Deller's Sacrilege, first placed in public on Glasgow Green, will be inflated to pop up in the capital as part of what sceptics would call that oxymoron the Cultural Olympiad.

Is there anything more fun than a 35-metre bouncy castle that looks like Stonehenge, you ask? Not until they make a bouncy Warwick Castle with water slide into a moat laced with gin, I reply.

What is Deller, the Turner prize-winning artist, up to? "It's a very entry-level way into

thinking about ancient history for five-year-olds," he says. True, but several bouncing Glaswegians were at least 45 years older than that target demographic. "It's good to play with our history and culture. Stonehenge is part of British identity but no one knows what it was for."

Good point. Ever since King Arthur's dad, Utherpendragon, invaded Ireland, defeated an army and shipped Stonehenge from Ireland to Salisbury with the help of the wizard Merlin, the stones have sunk themselves ever deeper into British national consciousness.

In chapter 58 of Hardy's Tess of the d'Urbervilles, for instance, slimy Angel Clare and the dopey heroine are walking fugitively through darkling Wessex when "on a sudden, Clare became conscious of some vast erection close in his front [Oh grow up!], rising sheer from the grass ... 'It is Stonehenge!' said Clare. 'The heathen temple, you mean?'"

Tess lies down on a sun-warmed stone. "'Did they sacrifice to God here?' asked she. 'No,' said he. 'Who to?' 'I believe to the sun. That lofty stone set away by itself is in the direction of the sun that will presently rise behind it.'"

Victorians wrote yards of this stuff: anybody who was anybody in 19th-century fiction got arrested, died, or got it on on those stones.

Incidentally, if you are Irish and thinking that the paragraph above suggests Stonehenge is like the Elgin Marbles and should be repatriated immediately, think again; according to Geoffrey of Monmouth's marvellously unreliable 12th-century History of the Kings of Britain (the leading medieval account of Stonehenge's origin), Irish giants transported the stones from Africa to Ireland earlier and used them as a curative bath until they were nicked by King Arthur's dad.

Part of Stonehenge's appeal is that it's a riddle wrapped in mythology, swathed in druidical vestments and draped in a dodgy, if grand, relationship to the cosmos. Over the millennia, intellectuals have cast it as vast cosmic clock wound up by woad-daubed neolithic nudists (a theory embellished recently by archaeologists at Birmingham University's Ludwig Boltzman Institute).

Other thinkers, like the 17th -century architect Inigo Jones, maintained ancient Britons were too thick to have created such a sophisticated edifice, and concluded it must have been Roman.

Today we aren't sure who built it or why. Was it a burial ground, a magnet for crusty rave-ups, a sacred zone where our bearded forebears chillaxed old school, or a mystic portal to the celestial superhighway?

"Stonehenge sets a puzzle that has never been solved," notes Chippindale.

Could Stonehenge have functioned as a helipad for Lord Sugar's neolithic ancestors? It's not impossible. More likely it resembled a lecture theatre with uncomfortable seating and no power sockets. Archaeo-acoustic researchers at Salford and Huddersfield universities suggested as much recently after examining the 5,000-year-old-structure's acoustic properties.

Their work, at the site and at a concrete replica in Washington, indicates that Stonehenge had the sort of acoustics desirable in a lecture hall.

It wasn't only the sight of Stonehenge that would have blown ancient visitors away.

Bruno Fazenda, professor at the University of Salford, says: "As they walked inside they would have perceived the sound environment around them had changed in some way." Lucky them: all you can hear nowadays is the traffic howl from the A303.

Ever since those ancient days of magic stones shipped from Ireland, Stonehenge has satisfied a yearning among the citizens of these lands for mystic grandeur. That yearning will be kindled in July when the flaming French move in to Stonehenge.

Compagnie Carabosse will turn the site into a "fire garden" with flaming pots animating the stones, and cascades of candles lining the pathways. Think: rows of tea lights running down your garden path as you sink a sundowner, but much, much, more poncy.

Shortly afterwards, in the culmination of Stonehenge's 2012, diggers will move in to right one of the most grievous historic wrongs in modern Britain. The stones will be moved slightly to the right away from the A303 and into proper alignment with the sun.

I'm kidding. In fact, the bulldozers will rip up the inadequate car park and visitor centre that have been a national disgrace since 1968.

Simon Thurley, English Heritage's chief executive, said of the £27m makeover: "These are crucial steps which bring closer the transformation of the currently blighted Stonehenge landscape." The centre will be moved 1.5 miles away and visitors will get to the stones on a low-key transit system or, as others call it, a Noddy train. Noddy Goes To Stonehenge – what a film!

There have been films, indeed. In National Lampoon's European Vacation (1985), Mr Griswold gives an affecting speech on the monument's indomitability before climbing into his rental car and (can you see the gag yet?) reversing and toppling the thing like dominoes. Hilarious: in reality an Austin Maxi couldn't knock the skin off a rice pudding.

In the no less amusing Shanghai Knights (2003), this gag is reprised when the two main characters crash their car into Stonehenge. One says: "Who the hell would put a pile of stones in the middle of a field?" Somewhere someone's writing a PhD on Hollywood's symbolic castration of British heritage by means of such movie demolition jobs.

Stonehenge's image reached its mock-heroic apogee in the rocku/mocku-mentary This is Spinal Tap (1984). Picture the scene: the band's plotting a comeback tour involving a lavish stage show featuring a replica of the monument as a backdrop to their pomp rock classic, Stonehenge. Only one problem, the order for the prop goes wrong and instead of being 18ft high it's 18in tall, making the band a laughing stock.

Did Deller consider this pitfall in making his scaled-down bouncy version? You'd think.

He never thought, though, of emulating Steven Moffat's insanely elaborate cosmological topography in the 2010 two-part special of Doctor Who, The Pandorica Opens. All the doctor's many enemies hover above Stonehenge, while below in Underhenge lies the fabled prison of Pandorica holding the universe's most detested and feared prisoner, Jeremy Clarkson at the co-ordinates of a worrying fissure in the universe's frankly baffling structure.

Actually, it wasn't Clarkson but some being even more unimaginably evil.

Most of the filming took place at Foamhenge, a lightweight replica set up near Port Talbot. It was there that the doctor battled an army of cybermen and others in what proved to be a critic-slaying, award-winning and discombobulatingly mytho-metaphysical fuss. Very Moffat, very Stonehenge.

It was also indicative of what Stonehenge really is: an open text, endlessly interpretable and readily bendable to our times and imagination. "It is a mirror which reflects back, more or less distorted, that view of the past which the onlooker takes there," Chippindale says. Long may that continue.

Stuart Jeffries, «Stonehenge enjoys a moment in the sun at summer solstice», in The Guardian, 21 juin 2012

Working Class Hero

PAR JULIE PORTIER

Le Wiels, à Bruxelles, accueille la première exposition rétrospective de l'artiste britannique Jeremy Deller, sous le titre mêlé d'allégresse et de mélancolie, « Joy in People ». Le parcours revient sur les moments forts de vingt ans de carrière au cours desquels celui qui représentera son pays à la Biennale de Venise en 2013 a, plus qu'aucun artiste de sa génération, élargi encore la définition de l'art et réfléchi en acte à son rôle dans la société, parvenant à séduire le grand public autant qu'à capter l'attention du monde de l'art : un petit miracle. Deller met en abyme son goût des reconstitutions historiques en recréant *Open Bedroom*, sa première exposition organisée en 1993 dans la maison de ses parents pendant leur absence. Plus que le décor d'une autobiographie trop intime, la chambre d'ado dans un lotissement classe moyenne désigne un territoire à investir autant qu'un bastion d'observation (par le vasistas). Et, en évoquant les modes de diffusion imaginés par les artistes conceptuels, revendique un positionnement dans le monde de l'art, dans ce qui a tout d'un double ironique des vastes « Ateliers ouverts » où les Young British Artists présentaient leurs productions à des collectionneurs au nez creux. Ces « *photographies, fragments de journaux, graffitis, t-shirt, de petites choses en fait qui étaient à la fois bon marché et facile à faire* », contiennent le programme artistique de Deller, collectionneur, archiviste, médiateur et entremetteur de folklores de tous poils, des défilés patriotiques aux rassemblements gothiques, dans un esprit toujours en équilibre sur la faîtière du pavillon de banlieue, entre l'hommage et l'(auto-)dérision. S'aperçoit ici l'exploration des rhizomes qui relient à la source les sphères culturelles a priori opposées, comme la musique de fanfare et l'*acid house* dont Deller orchestre l'hybridation dans le projet *Acid Brass*. Enclin à la caricature de ses sincères rêveries de réconciliation sociale, il force aussi d'inconcevables rencontres en envoyant à des adolescentes de l'aristocratie, à la saison des débutantes, des cartes signées par des hooligans...



Jeremy Deller, vue de l'installation *Open Bedroom* (1993) dans l'exposition « Jeremy Deller : Joy in People » au WIELS, centre d'art contemporain, Bruxelles. Photo : Filip Vanzieleghem.

Dans le catalogue de l'exposition, le sociologue Stuart Hall, figure majeure des *Cultural studies*, cerne la singularité de la posture artistique de Deller qualifiée par l'expression « vernaculaire contemporain », en identifiant la valeur politique d'une démarche qui consiste à célébrer dans le champ de l'art contemporain la créativité de ceux « *qui sont présentés comme n'étant pas dignes d'être écoutés* ». Ajoutons que, dans l'histoire de la revalorisation de la culture populaire comme une source légitime de l'art, Deller va jusqu'à en importer les Cultes – qu'il pratique sincèrement –, dans une forme certes teintée (au fluo) d'ironie, avec ses posters imaginés au croisement d'une église évangéliste et d'une boîte de nuit mettant en exergue des méditations tirées de chansons pop (*Quotations*, 1995). Mais il s'agit bien de prendre au sérieux le rôle de la culture pop dans les constructions identitaires au même titre que d'autres religions. À ce titre, le film *Our Hobby is Depeche Mode* (2006) est probant, tant il dépasse la question du nivellement culturel ou celle de la passion grégaire mondialisée, pour discerner les mécanismes d'appropriation singuliers d'un mythe musical comme emblème d'une revendication politique, sociale, ou générationnelle émancipatrice. Même si Deller ne cesse de mettre en doute l'efficacité de l'art comme moyen d'un réveil démocratique, à en juger par l'ambiance morose qui baigne volontairement cette exposition – qui s'achève sur un recensement des « échecs » des projets pour l'espace public –, c'est bien ce potentiel qui bouillonne ici, cette énergie canalisée, détournée par le spectacle et la consommation, qui trouve à s'exprimer violemment dans la reconstitution de la bataille d'Orgreave (2001) ! En surprenant naturaliste, Deller signe là un dernier film en guise de conclusion allégorique : *Exodus* est le spectacle en 3D (l'accomplissement technologique de l'apathie du regardeur) d'une envolée majestueuse et bien pilotée de chauves-souris hors de leurs cavernes. ▮

CATALOGUE. Hayward Publishing, 40 euros.

JEREMY DELLER. JOY IN PEOPLE, jusqu'au 19 août. Wiels, 354 avenue Van Volxem, Bruxelles, Belgique, tél. +32 2 340 00 50, www.wiels.org

Julie Portier, «Working class hero», in Le Quotidien de l'art, n°177, 26 juin 2012, p.5

frieze

GLASGOW INTERNATIONAL

Various venues

The most talked-about work at the fifth edition of Glasgow International (GI) – an 18-day citywide biennial with no thematic remit beyond its location – was Jeremy Deller's *Sacrilege* (2011), an inflatable replica of Stonehenge installed in the city's oldest public park. On the day I visited, testing rain meant that the bouncy castle-like structure was rained on in ceaseless roving to it like a mist, its wobbly walk more threatening than genial on summer days, the work took on more another form, hinting the Manchester stage prop in the 1984 spoof documentary *This is Spinal Tap*). Part of the UK-wide Cultural Olympiad, *Sacrilege* is due to tour around Britain over the next few months and Deller has suggested that the project deals with 'British identity', which he appears to view as being rooted in battles. The work may be tongue-in-cheek, but it feels particularly normative to its site (an icon of English heritage on Scottish turf). Such contradictions make for a troubled project, due in part to what Tom Morton described in the last issue of this magazine as the Cultural Olympiad's proclivity for funding 'monuments to a committee'. I had hoped for more from Deller, an intermittently brilliant artist.

But *Sacrilege* summed up salient aspects of this year's GI: temporariness and mobility. Most exhibits were keenly aware of their own evanescence – even those whose physical presence suggested otherwise. At the city's Gallery of Modern Art, Karla Black has installed *Empty Now* (2012), a monumental layer cake of sawdust, stratified into layers of darker and lighter shippings. Seventeen tonnes of chipped wood were shipped from Amsterdam (unexplicable wood couldn't be locally sourced), and once the exhibition closes it will be transported to a nearby farm for compost. Physical weight never evidently doesn't equate with ethical caution, but then such issues really don't seem to bother Black. She is an old-fashioned materialist who uses feminine substances like gloss, eyeshadow in a manner that could be compared to Janine Antoni's early 1990s installations.

Most engaging were the various iterations of dance in widened across town. Alexandra Bachzetsis's solo performance at the CCA, *A Piece Danced Alone* (2011–12), was a tour de force of double-talk and sarcasm, redolent of Jérôme Bel's audience-conscious productions. Two performers (Bachzetsis and Anna Giering) occupied the stage alternately acting and dancing as different versions of the auteur-choreographer, dancer reading a comic version of a CV in which each claims to have started dancing from a very early age before going on to work with all the major dancers, choreographers and musicians in the Western world. There was lots of dance as quotation (including a startling imitation of Ian Curtis's spasmodic jitter), and the whole thing could have been highly academic if it wasn't for the brilliance of the performers themselves, who moved with electric precision and whose well-honed words were keyed in to anxieties and gender expectations (a minimal nose-straightener, in which a shirt button was undone and done back up again, was a key moment).

Rosalind Nashashibi's superb new film *Lovely Young People* (Beautiful Supple Bodies) (2012) was made in conjunction with the Scottish Ballet, who installed at the GI Hub (a temporary exhibition space created for the festival), inviting small groups of locals to watch the ballet's studio-based rehearsals. Nashashibi filmed their reactions and captured moments of hesitancy (as contrasted with the defined movements of the dancers), incidental looks and hints of the slightly prurient or nostalgic act of looking (the title comes from words uttered by one audience member). Mary Bagshawe's sculptural intervention at The Mitchell Library was also subtle and architectonic. In the building's vast former reading room, she had installed a long, thin metal tension bar across the space, held in place by hidden mechanisms screwed behind rather worn false walls and panelled between the building's pillars. The wire was installed at the same height as a ballet barre, lending the work a sense of immanent action.

At Tramway (the casemodern arts centre and former tram depot in the south of the city) the work tended toward the spectacular. Kelly Nipper's durational dance work and installation, *Black Forest* (2012), was installed







1
Jeremy Deller
Sacrilege, 2012, inflatable structure, dimensions variable

2
Rosalind Nashashibi
Lovely Young People (Beautiful Supple Bodies), 2012, film still

3
Alexandra Bachzetsis
A Piece Danced Alone, 2011–12, performance documentation

4
'Forget Fear', installation view of the KW Institute for Contemporary Art's ground floor, 7th Berlin Biennale, 2012

5
Battle of Berlin '45, 2012, performance documentation

it a single large gallery space decorated with wall murals alluding to Rudolph Laban's movement; four dancers clad in red dresses mimic (like Mexican wrestling masks) figures according to the rules of Suprematist theory enacted monochrome on a range more dance mat. The work edged towards engaging ideas but felt burdened with references. Graham Fagen and Michael McGinnis's high-budget mini-film-installation *The Making of La Gi* was filmed as a performance in front of a live audience on the opening weekend. I missed this event, but the remaining installation was an impressive set for a melodrama. Also at Tramway, Redmond Entwistle's new film *Through* (2012) is an interesting, if somewhat academic exploration of passages of prose in Calvino and Moyra Davey's Las Godreaux (2011) is an epic, dialectic exploration of the Puerto Rican diaspora.

A number of other shows concentrated on archives and works on paper: a wonderful collection of Paul Thek's notebooks (seen in view at The Modern Institute) as well as a show of prints by the Black Panthers 'Weapons of Culture', Emory Douglas, at Kendall Koppe Rosalind Wright's drawings are installed at the Kelvingrove Art Gallery and Museum; Wolfgang Tillmans' seen-seductive photos at the Common Guild; Ruth Ewan's engaging archive of material related to socialist Sunday Schools at the Scotland Street School Museum and 'The Art Lending Library' at The Modern Institute, which allowed locals to borrow works of art by a number of younger artists. While few of these (with the exception of Ewan's project) related much to Glasgow as a place, there was something meditative and satisfying about delving into these hidden corners of the city. The richest of this year's GI lay largely in these more reflective moments.

COLIN PERRY

Colin Perry, «Glasgow International», in Frieze, n°148, June – July – August 2012, p.194

Le nom de JEREMY DELLER est indéfectiblement associé à celui d'Orgreave, petite ville minière du Sud Yorkshire où l'artiste prit l'initiative d'organiser, près de vingt ans après les faits, une reconstitution historique des violents affrontements qui opposèrent, le 18 juin 1984, mineurs en grève et forces de l'ordre.





ÇOMMUNES PRÉSENCES

JEREMY DELLER
JOY IN PEOPLE
[illegible]
JUSQU'AU 19.09.12

Jeremy Deller,
The Battle of Orgreave, 2001
[illegible]

Joy In People, 2012
[illegible]

Ce jour-là, plus de dix mille grévistes venus de tout le pays bloquent l'accès à la cokerie d'Orgreave. De son côté, le gouvernement de Margaret Thatcher est bien décidé à briser la résistance opposée depuis mars au plan de fermetures des puits. À défaire également la très combative N.U.M. (National Union of Mineworkers) conduite par Arthur Scargill. La "Dame de fer" sort les griffes: entre quatre et huit mille policiers anti-émeutes sont mobilisés. Provocations, escarmouches, rixes, charges, escalade: c'est finalement une véritable bataille rangée, en plaine d'abord, puis dans les rues, qui force les mineurs à se replier. Bilan: 70 blessés graves, 93 arrestations.
Tournant décisif de la grève des mineurs et de l'histoire sociale anglaise, la "bataille d'Orgreave" signale le basculement du pays dans le néolibéralisme le plus féroce, corollaire d'une décomposition du tissu industriel, de la puissance syndicale et des communautés ouvrières. Brûlante incision dans l'imaginaire collectif, Orgreave a disparu des discours officiels, trop occupés à chanter la fable de la City et à faire oublier le monde qu'ils se sont évertués à découdre.

Play It Again, Jim
Le 17 juin 2001, la bataille tonne donc à nouveau dans les rues d'Orgreave. À moindre échelle : mille acteurs rejouent la scène sous la conduite d'animateurs d'EventPlan, la société de "reenactment", l'remise en acte" plutôt que reconstitution) sollicitée par Deller[1]. Parmi les participants, 800 sont des figurants, Les autres ont vécu les événements tel dans les revivent. Du côté des mineurs essentiellement, mais aussi des forces de l'ordre. Un film de Mike Figgis renseigne l'opération et ses paramètres (notamment la mobilisation d'anciens mineurs), réanime le souvenir des protagonistes, sollicite des analyses. Retransmis par Channel 4 en 2002, le documentaire nous montre notamment la très vive émotion ressentie par les acteurs (du crime et du jeu) à l'évocation de l'épisode historique et, plus encore, au cours de sa reconduction rituelle.
Le "reenactment" ranime une mémoire collective enfouie, en réaffirme le sens et la portée, la re-territorialise, la rencontre dans le corps social en créant une temporalité hétérogène où l'histoire est réactivée dans le présent en vue de formaliser, de chorégraphier d'autres possibles. Le "double" de l'événement, commente Morad Montazami, "transfigure le décès en progrès: d'une perception statique qui stérilise les rapports de force historiques à la force plastique des corps dont les résistances élargissent, paradoxalement les frontières de l'histoire et de la culture".
Ancrage, reconduction, enfin et le plus lumineux symbole: à un moment, excités par le jeu, une gamine entonne à sa fenêtre le slogan des mineurs. "*The miners, united, will never be defeated!*", scande-t-elle. Oui, le front paraît de fait moins net, moins homogène, moins univoque et, surtout, moins immuable.

Folk is beautiful

"Orgueux" est un jeu de "mots" de Deller sur autour à plus percutante, la plus ressemblante[2]. Elle est aussi tout à fait emblématique des préoccupations de l'artiste et de ses modalités d'intervention. D'abord celle : le propos essentiel de Jeremy Deller est d'affirmer le populaire, de désigner la richesse, la complexité, l'inventivité de la (des) culture(s) populaire(s). "Folk Art" serait plus que "Pop Art" : il ne s'agit pas d'orchestrer (ou de questionner) la force de frappe des industries culturelles et de la culture de masse, mais bien de désigner, de montrer comment le peuple transgresse les codes établis, interroge (et construit) ses appartenances, habite l'espace social, en dépit, en dehors ou à travers les formes "usinées", données, préfabriquées.

A travers, par exemple, la culture rock en 1990, Deller consacre dans *Acid Bedroom*[3], plusieurs peintures à la vie de Keith Moon, le batteur de *The Who* décédé à 32 ans, symbole de la puissance musicale, de l'énergie transgressive et de l'état d'ivresse propres à ce type de scène. En 1997, *The Uses of Literacy* est le fruit d'une collaboration avec des fans du groupe parisien Manic Street Preachers dont les contributions à l'exposition reviennent périodiquement à Proto Lautréamont, Rimbaud, Sartre ou Aldous Huxley, références nourrissant les textes du groupe et transmises à son public pour composer une véritable "éducation alternative"[4].

En dépit de l'oubli, du mépris, de l'occultation, c'est Orgueux, une mémoire, une identité collectives qui s'ouvrent à lui. En dehors des centres d'art et des médias, à la périphérie du "grand tour" – au Texas, au Nevada, à Birmingham, au Pays de Galles – ce sont les chars des parades et défilés, les bannières des sociétés ouvrières, les concours de grimaces, d'épouvantails ou de cris d'animaux sauvages, les concentrations de kissing, le folklore nuptial, l'héritage mélanésien africain pendant de longues heures par le fantasque et anonyme Peter Case... Toutes manifestations de "surréalisme social" qui constituent le matériel de la *Folk Archive* constituée, entre 1991 et 2005, par Johnny Deller et Alan Kane sur le modèle des Cultural Studies initiées par Richard Hoggart dans les années 1960[5].

Transcripteur, passeur

Acquise par le British Council en 2007 et partiellement exposée au Palais de Tokyo en 2008[6], la *Folk Archive* est tout à fait emblématique du seuil d'intervention que s'autorise Jeremy Deller dans l'approche de son motif : être, en somme, un "pur médium" : un simple glaneur, "qui collecte, réunit et rend visible" comme l'indique Christoph Kihm[7]. Et de préciser qu'"il n'est d'autre fonction possible que celle de médiation à l'artiste qui veut entendre, comprendre, documenter ou traduire les mots, les compréhensions et les modes de représentations culturels du peuple ; toute forme de surplomb ou de jeu savant en modifierait le régime d'énonciation comme elle en déplacerait le sens". Une dernière, pourrait Christophe Kihm : "qui n'a pas pour effet de poser l'artiste au centre du monde des signes ; au contraire, en sorte que médium, elle le situe exactement au milieu, à ce point de contact entre des réalités, des espaces et des temps disjoints ; en passeur... de passage (...)".

Il y a en effet toujours "passage", médiation dans la plus grande des collectes, déplacement, transcription, "traversée d'un monde par un autre" dit encore Christoph Kihm[8]. "Franchissement" proposait Mehdi Montazami dans le commentaire déjà cité du "rassemblement" d'Orgueux[9]. En l'espèce, c'est la continuité d'un territoire qui est "traversée" par une autre temporalité, un idéal de la consistance et de l'action collectives qui est inscrit dans son substrat matériel et y est plus perceptible. L'intervention de Deller en "aura compris, œuvre à sa perception et, par là, à sa transformation autant qu'à son mouvement, sa mutation".



Brassed On!

Cet effet de transcription est également sensible dans un autre projet phare auquel on voudrait encore faire allusion : *Acid Brass* (1997), dont l'intitulé est le fruit d'une contraction entre "Brass Bands", terme désignant, en Grande-Bretagne, les fanfares ouvrières attachées aux grandes industries, et "Acid House", forme première d'électro investie, à la fin des années 1980, par la jeunesse dionysiaque de souche ouvrière. Singulièrement par la voie de ces deux formations anglaises, fanfares, bonnes vieilles et légales d'essence en friche que sont les "raves".

Transposition musicale cette fois. Deller invite l'un des derniers Brass Bands en activité, The William Fairey Band, à interpréter des tubes d'Acid House. Ce qui fut fait et devint presque un classique de fanfare interprété tout aussi bien à la Tate Modern ou au Louvre que dans des clubs, des pubs, des parades, des festivals[10]... Un premier album est paru en 1997 sur le label de rock indépendant Blast First. En janvier 2011, le band remet ça avec *Acid Brass 2 - In Yer Face !* chez Boilerproof Chicken Productions.

Un monde s'ajoute donc à travers l'expression d'un autre. Une continuité, une connexion est également rendue manifeste entre deux "folks" à priori tenus pour étrangers : les partitions interprétées par des orchestres ouvriers attachés à des industries et les beats samplés par des jeunes sans identification sociale établie dans un paysage marqué par le repli industriel et l'émergence des nouvelles technologies.

Connexion matérialisée par le "schéma de fonctionnement" qui épaule *Acid Brass* : une peinture murale intitulée *The History of The World*. Arborescence touffue de références liées par des flèches, courbes généalogie, constellation où scintillent deux onyctères : "Acid House" et "Brass Bands". Entre les deux, de l'un à l'autre, des voies multiples (ainsi "The Miners Strike" "Deindustrialisation" "Melancholy", "Civil Unrest", mais aussi "Rave" "Sound Systems", "Kraftwerk"...

Une histoire tramée, complexe, dense, vivante. Et sans doute est-ce un apport fondamental de l'œuvre de Deller de désigner le populaire, le vernaculaire, comme producteurs de culture. De faire voir (et valoir) tout ce que l'art contemporain a majoritairement contribué à exclure de son champ, sauf au rang de stigmates exogènes vides de sens : l'usine, la grève, le piquet, le match de foot, le pub, la rave... Sans doute l'entreprise de Deller est-elle le signe d'un courant plus général de réadmission de la culture populaire (affirme qu'il n'est "nul voyageur sans bagage" et que la vaste projet de démocratisation de la culture n'est concevable qu'à condition de reconnaître à son sujet (le peuple) un apport (majoritaire à la constitution de son objet (la culture)[11]. Mais cette noble cause, on le sait, n'est pas qu'affaire d'excellence...

Laurent Courtens

Laurent Courtens, «Communes présences», in L'art même 55, chronique des arts plastiques de la fédération de Wallonie, 2ème trimestre 2012, pp.30-31

BLOUIN ARTINFO

PHOTO GALLERIES

Slideshow: The Art Unlimited Projects From Art Basel 43



Jeremy Deller's *Exodus*, 2012

Courtesy the Artist & Art: Concept Paris, Gavin Brown's Enterprise, New York and The Modern Institute Glasgow

Photo by Jeremy Deller

«The Art Unlimited projects from Art Basel 43», in Blouin Artinfo, Juin 2012





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2. **JEREMY DELLER**
« Joy in People », 2011
Installation view. « Jeremy Deller. Joy in People », Hayward Gallery, Londres (22 février - 13 mai 2012). Ph. Linda Nylind. Courtesy of Hayward Gallery, London
WIELS, Bruxelles (1er juin - 19 août)
ICA - University of Pennsylvania, Philadelphie (19 sept. - 30 déc.)

«Jeremy Deller : Joy in People», rubrique Mondovision, in Art Press, n°390, Juin 2012, p.15

Jeremy Deller représentera la Grande Bretagne à Venise

Signature : **Jenna Charmasson** - 25 mai 2012



Jeremy Deller. *Exodus*. 2012. Film 3D. 6 minutes. édition de 3 (Courtesy galerie Art Concept. Paris).

La Grande-Bretagne sera représentée par Jeremy Deller à la prochaine Biennale de Venise en 2013.

Né en **1966**, l'artiste londonien n'a débuté que tardivement sa carrière artistique, au début des années 90, avant de remporter le prestigieux **Turner Prize**, près d'une dizaine d'années plus tard, en **2004**.

Privilégiant le médium **vidéo** et l'**installation**, son oeuvre s'intéresse aux phénomène sociaux et aux traditions populaires. Il est connu pour sa pièce *Battle of Orgreave* (2001) dans laquelle il a réuni plus d'un millier de figurants afin de reconstituer le conflit historique d'Orgreave, qui opposa en 1984 les forces de l'ordre britannique et les mineurs grévistes.

Jeremy Deller est représenté par la galerie **Art : Concept** à Paris, **The Modern Institute** à Glasgow et la **Gavin Brown's enterprise** à New York.

Jenna Charmasson, «Jeremy Deller représentera la Grande Bretagne à Venise», in Connaissance des Arts, 25 mai 2012

Le Journal des Arts

Jeremy Deller sélectionné pour le pavillon britannique de la 55e biennale de Venise

LONDRES (ROYAUME-UNI) [18.05.12] – Jeremy Deller représentera le Royaume-Uni à la prochaine biennale de Venise, qui aura lieu de juin à novembre 2013. Il succédera ainsi à certains des plus grands noms de l'art britannique, tels que Henry Moore, Barbara Hepworth, Francis Bacon, Lucian Freud, Bridget Riley, Anthony Caro, Gilbert et George, et plus récemment Mike Nelson en 2011.



D'après le Guardian, Jeremy Deller, vainqueur du Turner Prize en 2004, a promis de faire « *de son mieux* » pour la 55e Biennale de Venise. Chris Dercon, directeur de la Tate Modern et membre du comité de sélection pour la Biennale, estime quant à lui que c'est « *un choix passionnant et audacieux* », ajoutant que « *l'art de Deller représente au mieux la culture britannique: c'est un art du réel, intense et souvent conflictuel, mais encore plein de compassion, et jamais morne* ».

Né en 1966 à Londres où il vit et travaille, Jeremy Deller a suivi des études d'histoire de l'art au Courtauld Institute of Art, avant de se consacrer à la création artistique au début des années 1990. L'artiste est intéressé par les signes culturels véhiculés par des inscriptions dans les lieux publics, tels que des graffitis sur voitures, des slogans de pancartes ou encore des stickers et pochettes de disque, qui sont comme des symboles d'identification et d'appartenance. Il parvient à faire dialoguer des réalités séparées, en créant des terrains de rencontre entre différentes expériences.

En 2001, il a reconstruit avec plus de mille figurants la violente bataille d'Orgreave, qui eu lieu en 1984 entre les forces de l'ordre et les mineurs grévistes. L'année suivante, l'artiste réalise *After The Gold Rush*, un guide dans lequel il recense les attractions touristiques mineures de l'Ouest américain, grâce à la restitution de quelques témoignages. Avec *Memory Bucket* il propose une traversée du Texas qui en dévoile les contradictions, et remporte en 2004 le Turner Prize pour sa grande installation documentant son voyage.

Puis en 2008, à l'occasion de sa carte blanche au Palais de Tokyo, Jeremy Deller conçoit avec ses collaborateurs l'exposition *D'une révolution à l'autre*, explorant des domaines en marge de l'art contemporain, tout en interrogeant de possibles relations entre révolutions industrielles et culturelles. La rétrospective *Joy in People* qui vient de se terminer à la Hayward Gallery, présentait pratiquement toutes les œuvres importantes qui ont fait la renommée de l'artiste.

Doriane Lacroix Tsarantanis

Doriane Lacroix Tsarantanis, «Jeremy Deller sélectionné pour le pavillon britannique de la 55e biennale de Venise», in Le Journal des Arts, 18 mai 2012

theguardian

Jeremy Deller picked for British pavilion at Venice Biennale

Maverick artist who won Turner prize in 2004 is an 'exciting and daring choice', says selection panel member

Mark Brown
The Guardian, Tuesday 15 May 2012



Jeremy Deller has promised to 'do my best' with the British pavilion at next year's Venice Biennale. Photograph: David Levene for the Guardian

Bats could well figure, or boy scouts, or striking miners, bicycles and mugs of strong tea, and it would be surprising if a brass band didn't find its way in somehow. Jeremy Deller, described by one commentator as a "pied piper of popular culture", has been selected to fill one of the arts world's most prestigious shop windows, the British pavilion at next year's Venice Biennale.

A maverick's maverick, Deller's star has been rising dramatically though the conventional arts world since, to the surprise of many, including the artist himself, he won the Turner prize in 2004. His mixed and critic-pleasing retrospective, Joy in the People, at the Hayward Gallery in London – which featured a recreation of his boyhood bedroom and a Lancashire cafe serving tea throughout the show – has just closed, and his lifesize bouncy castle Stonehenge, his contribution to the Cultural Olympiad, is on tour.

"I really don't know what I'm going to do," Deller said rather nervously. "I was a bit doomed at first, but now I'm looking forward to it, I think. I haven't even seen the pavilion empty, so that's probably the first thing to do." He promised modestly "to do my best".

Born in London in 1966, Deller's first solo exhibition was held in his parents' house: they were on holiday at the time, and only learned of it later. Much of his work has had a strong if eclectic political element, including his recreation of the 1984 Battle of Orgreave, one of the bloodiest clashes between striking miners and police, where his actors included many former miners. As well as film, installations and music, his shows often involve roping in outside groups and individuals as participants, including brass bands, hot air balloonists and ham radio operators, partly because he cannot draw and has described himself as "not technically capable person". He hasn't yet worked out how to fill the pavilion in Venice.

"I have strong feelings about a number of things, but at the moment I'm chiefly angry about the weather," he said. "I got soaked cycling to the studio this morning. It would have been a much better day to stay at home reading a book."

Chris Dercon, director of Tate Modern, a member of the Biennale selection panel, called

him "an exciting and daring choice" for Venice.

"He is a master of an art which is very different from most contemporary art production. His observations and actions, invoking and depicting the harsh morals of contemporary life, are incredibly precise yet full of comical relief. Deller's art is representing British culture at its best: it is an art of the real – poignant and often confrontational – yet full of compassion and never dull."

Andrea Rose, the director of visual arts at the British Council which organises the British representation at Venice, said: "Wry, and very light on his feet, Deller has a great ability to draw together all sorts of people and communities and orchestrate them into unexpected patterns. He's a sort of pied piper of popular culture."

At the British pavilion in the 55th Biennale, which will run from June to November 2013, he will be following slightly apprehensively in the footsteps of some of the biggest names in British art, such as Henry Moore, Barbara Hepworth, Francis Bacon, Lucian Freud , Bridget Riley, Anthony Caro, Gilbert and George, and most recently Mike Nelson in 2011.

The international critics who descend on the Biennale gardens can be adulatory or savage – Tracy Emin in 2007 got some memorably dire reviews, including from Richard Dorment in the Telegraph who wrote: "The British Council has cruelly exposed Emin's limitations as an artist."

"I find it's best not to read any of them, bad or good," Deller said. "My mother loved the Hayward exhibition, she brought lots of her friends."

Maev Kennedy, «Jeremy Deller chosen for Venice Biennale», in The Guardian, 15 mai 2012

BBC NEWS
ENTERTAINMENT & ARTS

15 May 2012 Last updated at 03:57 GMT

Jeremy Deller chosen for Venice Biennale

Artist Jeremy Deller will represent Britain at next year's Venice Biennale, the British Council has announced.

The Turner Prize winner will present a solo exhibition at the British Pavilion from June to November 2013.

His installations include a recreation of a 1984 confrontation between police and striking miners and an inflatable model of Stonehenge entitled Sacrilege.

Lucian Freud, Anish Kapoor and Tracey Emin are among the artists who have represented the UK in previous years.

The British Council has commissioned leading artists to represent the UK at the Venice Biennale since 1938, with the aim of celebrating the best of emerging and established British art.

Chris Dercon, director of Tate Modern, who sat on the selection panel, described Deller as an "exciting and daring choice".

"He is a master of an art which is very different from most contemporary art production," Mr Dercon said.

"His observations and actions, invoking and depicting the harsh morals of contemporary life, are incredibly precise yet full of comical relief."

Deller's inflatable Stonehenge was unveiled in Glasgow last month and will visit London during the Olympic Games.

Another of his works comprised the wreck of a car that was bombed in Baghdad, intended to spark debate about the conflict in Iraq.

The Venice Biennale is one of the world's most prestigious contemporary art showcases and was first held in 1895.

«Jeremy Deller chosen for Venice Biennale», in BBC News, 15 mai 2012

ARTFORUM

Jeremy Deller to Represent Britain at the 2013 Venice Biennale

05.15.12

Jeremy Deller has been selected to represent Britain at the 55th Venice Biennale. The BBC reports that Chris Dercon, director of Tate Modern and also part of the selection panel, described Deller as an "exciting and daring choice." He added that the artist is "a master of an art which is very different from most contemporary art production. His observations and actions, invoking and depicting the harsh morals of contemporary life, are incredibly precise yet full of comical relief." artforum.com recently spoke with Deller about his latest work, *Sacrilege*, which was on view as part of the 2012 Glasgow International Festival of Visual Art.

«Jeremy Deller to represent Britain at the 2013 Venice Biennale», in Artforum.com, rubrique News, 15 mai 2012

"Pied Piper of Popular Culture": Jeremy Deller Will Represent Britain at the Venice Biennale



Photo: Coline Milliard
Jeremy Deller on his Stonehenge-shaped bouncy castle at Glasgow International
by Coline Milliard, ARTINFO UK
Published: May 15, 2012

LONDON — His Stonehenge-shaped bouncy castle "Sacrilege" and the critically-acclaimed **Hayward Gallery** show "Joy in the People" have propelled **Jeremy Deller** towards the ultimate art world accolade: He will represent Britain at the next **Venice Biennale**.

The artist — who staged his first exhibition in his bedroom at his parents' house when they were on holiday and went on to win the **Turner Prize** in 2004 — has come up with some of the most ambitious artistic projects produced in the country in the last decade. And they usually hit very close to home.

For "The Battle of Orgreave" (2001), the artist recreated a violent clash between striking miners and the police in 1984 with the help of 800 historical re-enactors and 200 miners present at the original riot — a cathartic mise-en-scene symbolizing **Margaret Thatcher**'s unbending treatment of the **National Union of Mineworkers** strike. More recently, Deller toured America with the wreck of a car bombed in Iraq, a United States veteran, and an Iraqi civilian ("It Is What It Is," 2009).

Born in London in 1966, the artist seemed rather anxious about his nomination for the 55th Venice Biennale. “I really don’t know what I’m going to do,” he told the Guardian. “I was a bit daunted at first, but now I’m looking forward to it, I think. I haven’t even seen the pavilion empty, so that’s probably the first thing to do.”

“He is a master of an art which is very different from most contemporary art production,” said **Tate Modern** director **Chris Dercon**, a member of the Biennale selection panel. “His observations and actions, invoking and depicting the harsh morals of contemporary life, are incredibly precise yet full of comical relief. Deller’s art is representing British culture at its best: it is an art of the real – poignant and often confrontational – yet full of compassion and never dull.”

Deller follows in the footsteps of **Mike Nelson**, **Steve McQueen**, **Tracey Emin**, **Francis Bacon**, **Lucian Freud**, and **Gilbert & George**. He is “an exciting and daring choice” for the British pavilion, said Dercon.

Andrea Rose, director of visual arts for the **British Council,** commented: “Wry, and very light on his feet, Deller has a great ability to draw together all sorts of people and communities and orchestrate them into unexpected patterns. He’s a sort of pied piper of popular culture.”

Coline Milliard, «Pied Piper of Popular Culture: Jeremy Deller will represent Britain at the Venice Biennale», in Art Info.com, 15 mai 2012

JEREMY DELLER

Jeremy Deller: *Joy in People*
Hayward Gallery, London
21 February – 13 May

'Community' is a fought-over word. It is one that is politically charged, claimed by both the right and the left. So it is easy to be cynical about Jeremy Deller's optimism – asserted in the title of his midcareer retrospective *Joy in People* – that when people come together, good things happen. On the whole, however, Deller's work demonstrates that such cynicism is usually misplaced.

The artist spells out his overriding interest in the only new work in the show, *Exodus* (2011), which is also one of the few that doesn't actually involve people. This 3D digital video projection of bats in a cave links up a theme to our own species by concentrating on other species. Bats live in colonies and are intrinsically social, community-minded creatures. But unlike the common label applied to them causes a huge diversity, amounting to almost 1,240 species. (For all you fact fans, bats represent about 20 percent of all mammal species.) The bat, in short, seems representative for Deller of the socially positive outcomes of disparate groups bumping up against each other. This resonates throughout the show's performance *Parade*, represented by the presence of several traditional march banners and a recreated, semifunctioning café, which, at the original street parade, was loaded on the back of a lorry, taking on the form of the traditional festival float. As a civic enterprise, the 2009 performance, a public procession through the streets of Manchester, brought myriad groups – from rambling societies to boy racers – together in a raucous carnival.

This celebratory optimism is nevertheless balanced by works in which Deller's community cohesion is ferocity. So while there is a certain gentleness and humour to projects like *Our History is Different Made* (2006) (a multimedia work of found interviews with, photographs of and paraphernalia by avid fans of the titular 1980s electronic group) or *Acid Brass* (1997) (in which Deller enlisted a brass band to learn and perform Acid House covers), others carry a sense of antagonism. And the best of these has to be the 2004 reenactment of a key moment in the politics of industrial conflict in Britain: Deller's seminal *The Battle of Orgreave* (an injury to One is an injury to All) restages the battle that took place in 1984, between striking coal miners and the police, an event which marked the climax of the Thatcher government's confrontation with the unions and its revolt on the working class. The whole 62-minute documentary, together with various support media, is shown, and scorching it is a mind-hitting, emotional experience. Deller brought together the original striking miners who took part in the battle with the police and enlisted the help of historical reenactment societies to stage a live-event 'autopsy' (as described by the artist) of the pivotal moment. Interspersed with footage of *The Battle of Orgreave* are interviews with key players. One, a former policeman, sums up with dark irony how he now sees his role: "I joined the police because I wanted to do something for the community. And thanks to Margaret Thatcher, I did. I destroyed it." *The Battle of Orgreave* is the antithesis of most of Deller's work: it witnesses the political annihilation of shared, civic interests. The work gives the show extraordinary bite, adding a dark, well-considered sadness to this otherwise celebratory affair.

OLIVER BASCIANO



Jeremy Deller
The Battle of Orgreave, 2001
Commissioned and produced by Artangel, London. Photo: Martin Jenkinson © and courtesy the artist

Olivier Basciano, «Jeremy Deller: Joy in People», in Art Review, n°59, mai 2012, p.112-113



MATTHEW COLLINGS / DIARY

Good Miners, Bad Miners

On the difficulty of constructing mental frameworks for appreciating current art

DELLER: TWIT OR GOOD?

In a long film created by the BBC to celebrate his retrospective at the Hayward Gallery, in London, Jeremy Deller explained a work he'd made about a battle between police and coal miners that took place in the north of England in 1984. He said at the time he made it, in 2001, he was angry about the persecution of the miners by Margaret Thatcher's government and what it meant for society, and he was still angry now. In the same program, he talked about another, more recent, work about a coal miner's son who was teased for being different when he worked in the pits in the 1950s, but then went on to forge a successful career as a cross-dressing wrestler. This time, Deller expressed contempt for the lack of imagination the coal miners displayed in their attitude.

Good miners, bad miners? No one involved in the making of the film, including the artist, had anything to say about the contradiction, or appeared to notice it. At yet another point in this slickly executed but unctuous film, which nevertheless conveys a sense of Deller's genuine achievement, there is a deliberate but ineffectual staging of a contradiction of another kind. Deller tells the camera he is unlike other famous Brit artists of the 1990s because he has never sought attention—"even though here I am on camera saying this." Was I supposed to think this was brilliant and honest? It seemed inane and foolish, especially when he could only conclude lamely that the notorious Brit artists he wants to define himself against never realize how "annoying" they are.

One point where the film took off positively for me was a sequence about people in various parts of the world, including Mexico, Brazil, and Eastern Europe, obsessively worshipping Depeche Mode. We learned that in 2006, while working on a film celebrating







this phenomenon, Deller was met at airports by fans holding up banners announcing their adoration for the band, but gradually as filming went on, the banners said it was Deller himself the fans adored—he was revered by virtue of his interest in their love objects. Somehow his narcissism wasn't the main thing here, and I found myself laughing with him instead of icily withdrawing my approval. A genuine community looking for something—anything would do—to express a genuine community experience, had been captured by art. I certainly enjoyed the fleeting impressions of *Our Hobby is Depeche Mode* conveyed by clips of it in the BBC film. I saw fans, haircuts, posters, and an amusing overflow of love and enthusiasm.

I've never seen Deller's miners' strike video, *The Battle of Orgreave* (directed by Mike Figgis), and I expect this is true for the majority of art people who praise it. Again, clips were included in the BBC documentary. A bloke in ordinary clothes shouts, "Arrigh, gerrof me, yer fuckin' bastards," as four other blokes dressed up as police pretend to act rough with him. The scene failed to make my hair stand on end, despite the knowledge that some of the men were miners who'd been in the actual battle. The lack of affect was emphasized all the more by the BBC director's choice to juxtapose newsreel footage of the real event—mounted police, people getting beaten—that immediately struck an emotional chord. Reflecting on the difference between the two representations, one powerful, one feeble, though possessing a genuinely distinctive power, I thought about how hard it is to construct mental frameworks for appreciating current art. Plus, how much effort typical TV (in its refusal to deliver anything but missionary-like enthusiasm) puts into its coverage of such art, while ignoring the problem, as if it demands belief in a seamless continuity between Rembrandt and us.

In the course of watching an interview with one of the miners who'd taken part in the original battle and Deller's recreation, I felt uncomfortable with the apparent vainglориousness of one of Deller's questions: "What did you think of an artist doing this?" I was so tense from recoiling at the documentary's relentlessly mindless promotion of Deller—lacking the slightest trace of counterargument—that I assumed Deller was fishing for praise. But in reality he got the answer he was after, which was that previously the miner had assumed an artist was someone who had a little beard and painted pictures, whereas now he had a notion of art's capacity to raise consciousness about political meaning. The miner brilliantly summed up the implication of Deller's film for an audience today. A political move made 30 years ago to destroy any kind of communitarianism set up instead a social system based entirely on individualistic wealth-creation. Now that the resulting worldwide system is in the process of exploding, we all suffer the consequences and see clearly what the score is. I found this impressive, because Deller seemed to be getting over for the TV audience, via someone else's reflections, a meaning that *The Battle of Orgreave* really does have, in fact the essential reason for its success, even if—judging from the clips I'd just been treated to—watching the actual film might be a tedious experience.

Although he didn't put it like this, it emerged from the BBC documentary that what made Deller deserve his reputation was a combination of heart in the right place (a feeling for community) and an intelligent eye for content. I had to struggle, though. Wherever he spoke he made it clear that he was convinced he was at the epicenter of every kind of rightness—social, cultural, moral, and ethical—which was unpleasant because he rarely said anything that bore thinking about. And everyone else who appeared, including Hayward director Ralph Rugoff, seemed to have been instructed never to say anything he didn't personally find hilarious, resulting in the alienating effect of constant objectless chortles. There were a lot of mentions by Deller of Andy Warhol. One of the purposes was to make clear to ordinary people that Deller is within the orbit of the great. Another had to do with a more specific claim, that only a certain kind of art matters now, and it must be without barriers or rules, and, as Deller said, about creating "your own world."

LAUGHABLE SHOW AT WHITE CUBE

The new White Cube space in Bermondsey Street, South London, is staggeringly beautiful, as if a pharaoh were born in our own age, spent the whole of his life planning his memorial with the aid of the greatest artists of all time, and then Horus the Sun God came down with the cash for it to be built. The space is vast, the walls high, doorways just as high, white light streams everywhere, and wherever you look, you see vistas onto yet more equally impressive spaces. It's a shame

Matthew Collings, «Good miners, Bad miners – on the difficulty of constructing mental frameworks for appreciating current art», in Modern Painters, mai 2012, pp.26-27

ARTFORUM







From left: Jeremy Deller, *Open Bedroom*, 1993, mixed media, installation view, 2012. Photo: Linda Nylind. Jeremy Deller, *Valerie's Snack Bar*, 2009, mixed media. Installation view, 2012. Photo: Linda Nylind. Jeremy Deller, *Beyond the White Walls* (detail), 2012. Slide presentation.



Jeremy Deller

HAYWARD GALLERY, LONDON

T. J. Demos

THIS RETROSPECTIVE presented a formidable challenge: How to organize a show of an artist who has defined his practice precisely by working outside the white cube? The problem of institutionalization is hardly uncommon, of course—artists who work site-specifically confront similar challenges—but Jeremy Deller's profound social engagement raises the stakes. With its conventional approach, however, the Hayward Gallery exhibition skates over the contradictions. It focuses on Deller's commemoration of folkish creativity (the show is titled "Joy in People") but invites aesthetic appreciation from an urban cosmopolitan audience; it celebrates the lowbrow, but with its ten-pound admission fee, the gallery depends on viewers with disposable income and leisure time; it features collaborative projects but assembles their documentation in a monographic survey, reifying a singular artistic identity.

Viewers first enter *Open Bedroom*, 1993, a re-creation of an exhibition Deller set up in his childhood home (where he lived at the time) while his parents were away. Printed T-shirts, rock posters, and photographs of friends line a low-ceilinged and carpeted room, while a TV near a bed in a corner plays a low-tech video documenting the dangerous pleasures of joyriding. If the piece prefigures Deller's later investigations of the pop- and subcultural, it is provocative mostly in that it recalls the audacity of the original show; indeed, the reconstruction presents Deller as an installation artist without the ability of a Mike Nelson or a Ryan Gander—or indeed, of Deller himself—to produce mysteriously compelling spaces.

Above a few more early works—including *The Uses of Literacy*, 1997, a collaborative project with fans of the Welsh rock band Manic Street Preachers, and *Jerusalem*, 1993, a short film about popular pageantry and protests in London—the show leaps forward to *Beyond the White Walls*, 2012, a slide show of documentary images of past projects with witty voice-over descriptions of their real-life context and motivations, which directly address the conflict at the heart of the show. Deller's narrations bring out aspects of the work that the exhibition simply can't access or reproduce otherwise. For instance, the original iteration of *Valerie's Snack Bar*, 2009, was an impressive reconstruction of a local cafe from the Bury Market in Manchester, UK, which Deller presented on a float for the city's International Festival parade. At the Hayward, the small structure is surrounded by handmade banners (crafted by Ed Hall), the increasingly uncommon kind carried by union members in British demonstrations, and one could squeeze into a small plastic chair and enjoy a cup of free tea served by volunteers. While it was clear that the original presentation unleashed surprise and celebrated the singularity of its local context and clientele, the reinstallation loses its charge and appears as reductive participatory art.

The Battle of Orgreave (An Injury to One Is an Injury to All), 2001, comprising an archive and a documentary, occupies the two subsequent galleries. The piece represents Deller's best-known project: a thousand-person reenactment of the infamous 1984 British miners' strike, that emblem of the early Thatcher years, when the Tories set out to break the unions and privatize industry. A time line of events interspersed with printed and audio materials and ephemera from the brutal operation offers a historical account of the confrontation. The film, made by Mike Figgis, carefully contextualizes and documents Deller's mass staging, in which some of the original strikers and police intriguingly switched sides for the reenactment. Interviews show this history as an open wound, with Deller's event providing [illegible] address the trauma and take the first steps to [illegible] existing community ruptures. Going beyond [illegible] however, the form of reenactment instilled an [illegible] plexity drawing on participatory agency, hist[illegible] sciousness, and psychological depth. The work [illegible] best examples of socially engaged art of the p[illegible] and here the documentary successfully uncove[illegible]

For *It Is What It Is*, 2009, Deller toured [illegible] States in an RV towing the remains of a car th[illegible] destroyed by a bomb in a Baghdad marketplac[illegible] 5, 2007—what the artist calls "a conversation [illegible] hell." The mangled hunk of metal appears nex[illegible] the show, next to a few chairs and a coffee t[illegible] with videos of the often fascinating conversati[illegible]

Going beyond social work, Delle[illegible] *Battle of Orgreave* instilled an ac[illegible] complexity drawing on particip[illegible] agency, historical consciousnes[illegible] and psychological depth.

artist—along with an Iraqi citizen and a veteran [illegible] who accompanied him on the road trip—held [illegible] people on the streets of places such as Houstin[illegible] Fe. The design for another work featuring an e[illegible] from Iraq, a project for the Fourth Plinth [illegible] Square, appears in a final section of the show [illegible] Failures," presenting unrealized proposals [illegible] have challenged the politics of public space, [illegible] white walls and enclosed space of the Hayward. Deller's collaborative and site-specific practi[illegible] under the burden of their context. □

Travels in Wider Cities [illegible] *Art, Brussels* [illegible] *Arts Institute of Contemporary Art, Philadelphia* [illegible] *Contemporary Art Museum St. Louis, Feb.–Apr. 2012.*

T. J. DEMOS IS A READER IN THE DEPARTMENT OF ART HISTORY, UNIVERSITY COLLEGE LONDON.

T.J Demos, «Jeremy Deller – Hayward Gallery, London», in Artforum, Vol 50, n°9, mai 2012, p.303

banalités avec lesquelles tout étudiant aux beaux-arts flirte plus ou moins à vingt ans (mais Deller avait alors déjà passé deux ans à The Factory : l'influence n'est pas évidente ici).

C'est quand il sort enfin de sa chambre dans la maison familiale que Deller se révèle (comment traduire 'late-bloomer' ?), d'abord avec Orgreave (2001) puis avec ses collaborations avec des associations populaires de Manchester , démontrées ici par diverses bannières (non point les maigrelettes banderoles stencilées du type Nation-Bastille, mais de superbes étendards de lourde étoffe brodée) qui entourent la reconstitution du snack-bar de Valérie (2009) pour une de ces parades. Une des bannières dit « Nos ancêtres étaient à Peterloo », grande bataille ouvrière du 16 août 1819.



Jeremy Deller, Valerie's Snack Bar, 2009



Jeremy Deller, Joy in People

D'autres inscriptions sont plus poétiques : « J'aime la Mélancolie » (1995; en haut) se veut une affirmation anti-machiste, un retour au spleen romantique face à un mode hyperactif et agressif ; la personne lisant au pied de l'inscription est comme un révélateur de cette philosophie.

On peut trouver cela un peu niais (comme l'étendard « Joy in People »), un peu simpliste (« Life is to Blame for Everything » flotte au vent devant l'entrée du musée), et je préfère de

beaucoup ses

pièces plus politiques.

Orgreave et aussi « It is what it is » (2009) un projet autour de la guerre en Irak où Deller, afin d'initier des débats sur la guerre, traverse les États-Unis avec un réfugié irakien et un soldat américain en transportant la carcasse d'une voiture calcinée par une bombe le 5 mars 2007 sur un marché de Bagdad, comme un musée itinérant de la guerre, devant lequel nul ne peut rester indifférent et silencieux. Deller avait d'ailleurs proposé un projet de ce type pour The Fourth Plinth, mais n'avait pas été sélectionné, et le mentionne ici dans la section « My Failures ».



Jeremy Deller, it is what it is, 2008, détail

Sinon, le reste de la Hayward Gallery est consacré à l'humour potache de David Shrigley, auquel je suis assez insensible.

Photos de l'auteur

Marc Lenot, «Jeremy Deller: agitateur», in LeMonde.fr, 17 avril 2012

NEW YORK OBSERVER



Jeremy Deller, *Untitled (Bats) from Memory Bucket*, 2003
C-Print 100 x 100 cm / 39 x 39 in Edition of 5. Galerie Art: Concept, Paris. In addition to work by Jeremy Deller and Alexandre Singh, Galerie Art: Concept will show Ulla von Brandenburg's outdoor shadow theater, in a brightly striped tent. Viewers of all ages are invited to enter the tent and watch a shadow play that alternates between figures, tableaux vivant and music.

Whitney Kimball, «Frieze New York 2012 Preview: Part 1», in New York Observer.com, 24 avril 2012



JEREMY DELLER
Hayward Gallery, London





Brian Dillon, «Jeremy Deller, Hayward Gallery», London, in Frieze, n°147, mai 2012, p.241



Stonehenge reimagined as a bouncy castle celebrates creative power of play

If you're feeling down in the dumps, there are few things more rejuvenating than jumping up and down like an idiot for a few minutes. If you can do so without bursting out laughing like an even bigger loon, chances are you're dead.

As a child of the rave age, Jeremy Deller is in a perfect position to tap into such variations on a natural high, repetitive beats and all. By reimagining Stonehenge as a bouncy castle type structure that will later be inflated in London during the 2012 Olympic and Paralympic Games, Deller is also making an explicitly political point, both about the right to assemble and how religious and artistic totems have become untouchable.

With the real Stonehenge once a Mecca of the free festival movement and now cordoned off to all but the hardiest of revellers, to witness big daft kids of all ages hurling themselves around and about the structures with touchy-feely abandon on a sunny Sunday afternoon is a subversive delight. Taking your shoes off and joining in is even better in a work that might well be descended from theatre director Joan Littlewood's original idea to create a fun palace on London's South Bank where Deller's magnificent retrospective, 'Joy in People', is currently in residence at the Hayward Gallery.

Just as rave culture democratised the dance-floor, Sacrilege is a spectacle of people power in action that has the mass appeal of Billy Smart's Circus and the political and conceptual sophistication of Bakunin. Ultimately, Deller is both enabling and revelling in the creative power of play, and that, rather than fear or stifle that that power as authoritarian regimes tend to do, it should be celebrated in excelsis. If such a living monument was in permanent residence, similarly-minded children of the stones could be jumping for joy forevermore.

Glasgow Green, until Mon 7 May

Neil Cooper, «Jeremy Deller: Sacrilege», in The List, n°696, 25 avril 2012

la Repubblica



Glasgow. *Sacrilegio* d'artista: Stonehenge è gonfiabile

Una Stonehenge gonfiabile. Nel Glasgow Green, lo storico parco della città scozzese, da qualche giorno è sorta una copia molto poco ortodossa del sito preistorico situato nel sud-ovest della Gran Bretagna. Non a caso, è stata denominata "Sarcilege", dal suo stesso autore, il 46enne artista concettuale inglese Jeremy Deller, vincitore del Premio Turner. L'installazione di Deller è di fatto il lancio del Festival internazionale di Arte visuale, che si tiene nella più grande città scozzese fino al prossimo 10 maggio

«Glasgow. Sacrilegio d'artista: Stonehenge è gonfiabile», in La Repubblica, 21 avril 2012

ARTFORUM

Jeremy Deller

04.20.12



Jeremy Deller, Sacrilege, 2012, mixed-media inflatable structure, installation view.

The British artist Jeremy Deller is well known for his large-scale ambitious works that draw inspiration from social issues and history. Sacrilege, his first public project in Scotland, will debut at the 2012 Glasgow International Festival of Visual Art on April 29 and will be on view until May 7 on Glasgow Green. The work will then travel to the Olympics in London this summer.

FOR *SACRILEGE*, I wanted to come up with a way for the public to interact with a very large work, and I also wanted to create something specifically about Stonehenge, and by association our ancestors. I had been thinking about how to do this for a long time and decided it would be best to create an inflatable replica of the prehistoric site. Visitors will be invited to jump and play inside of it.

Stonehenge is actually very big, but it's hard to tell since it's been roped off since 1977. You usually can't get very close to it. I see that restriction as an opportunity. Glasgow Green is also very large. So making this plastic replica at life size—at one hundred and forty feet wide—in public space will give visitors an idea of how big Stonehenge really is. But the point is also for it to be a pleasant experience. The piece has an inflatable floor; otherwise you wouldn't be able to bounce on it. I'm not going to be bouncing around in it all the time, though.

There are a lot of replicas of Stonehenge around the world, so it's not unusual to make a replica of it. There's a very good one in China, actually—at least the picture of it online looks amazing. What I'm doing is nothing new, except the inflatable part maybe. Anyway, Stonehenge is just one of those things that belongs to the world.

We're still negotiating where it will be located during the Olympics, but for now the plan is for the work to go on a tour of the boroughs of London and around the UK. I've always thought that a good deal of public or community art is pompous and has too many lofty aims. I just wanted to make something that could be enjoyed and also be a bit silly. I think we elevate artists too much, to the point where they believe their own hype and think they are truly special and important. In the UK we especially suffer from this.

Sacrilege is playful and cheeky. The title is a way is to ward off any criticism—some will think that it is just that, a sacrilege, so why not call it that? One intended outcome is laughter, perhaps a few tears, and certainly enjoyment, though not necessarily in that order. For me at least it is also a nod to what I would call the "freak out" tendency in UK culture: Hawkwind, Bruce Lacey, and Ken Russell being its best exponents.

— As told to Sherman Sam

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Sam Sherman, «Jeremy Deller», in ArtForum.com, 20 avril 2012

theguardian

theguardian

Jeremy Deller's inflatable Stonehenge gives Glasgow a bounce in its step

The Turner prize winner's bouncy new interactive artwork, Sacrilege, kicks off the Glasgow international festival of visual art

Kirsty Scott
[illegible]
Article history



King of the bouncy castle ... Jeremy Deller's Sacrilege at Glasgow Green as part of the Glasgow international festival of visual arts. Photograph: Jeff J Mitchell/Getty Images

"It's a bit weird and random," says Richard Mclaughlan, 50, hopping gently up and down in the middle of the giant inflatable Stonehenge that has sprung up on Glasgow Green. "They should get Alex Salmond down here to bounce about."

Around him, children and adults are discarding their shoes and climbing tentatively on to the grandest of bouncy castles, a large-scale interactive work by the Turner prize winner Jeremy Deller. Titled Sacrilege, it's Deller's first major public project in Scotland and a centrepiece of the Glasgow international festival of visual art which launched on Friday.

"It's something for people to interact with, it's a big public sculpture," says Deller, who was on hand for the project's launch. "It is also a way of interacting with history and archaeology and culture in a wider sense.

"We had 112 kids bouncing on it this morning. It's a very entry-level way into thinking about ancient history for five-year-olds. It's good to play with our history and culture. Stonehenge is part of British identity but no one knows what it was for."

Deller doesn't think Scots will care that Stonehenge is a classic British – if not English – icon.

"It's about tribes. It's not about politics. It's pre-political, literally. It's great doing it in Glasgow. This is a city where you can get things done as an artist."

The GI festival, which runs until 7 May, will showcase the work of more than 130 artists across a variety of venues. Highlights include the Turner prize nominee Karla Black, who will be exhibiting a series of major new sculptures at the city's Gallery of Modern Art, and the artist and choreographer Alexandra Bachzetsis, who will give the Scottish premiere of a new performance work for stage at the Centre for Contemporary Arts (CCA).

"For the past two decades, Glasgow has been the home of some of the very best new talent in contemporary visual art," said Sarah Munro, the festival chair. "The city is ambitious in its determination to support artists working at the cutting edge today."

Sacrilege will be at Glasgow Green for the 18 days of the festival before being shipped to other destinations across the UK and finally to London for the Olympic Games.

The installation is deflated at 6pm every night and re-inflated in minutes the following morning. Project manager James Hutchinson said it had caught the imagination of Glaswegians.

"I think it would take a mean heart not to smile as you are passing by," he said. "People have been wanting to get on and we have had all ages from seven to 70. Nobody knows what Stonehenge is for. It doesn't belong to anybody. Not the Druids or those interested in British or English history or Glaswegians."

"We come to the green a lot and I was surprised to see it and wondered what it was, but I think it's great," says Robert Barnes, 72, who lives locally. "My grandson's been playing on it and I can't get him off."

Kirsty Scott, «Jeremy Deller's inflatable Stonehenge gives Glasgow a bounce in its step», in The Guardian, 20 avril 2012

Daily Mail

SPRING equinox, anyone? Children jump for joy on 20ft bouncy castle art installation... shaped like Stonehenge

By Nick Enoch

PUBLISHED: 19:07 GMT, 20 April 2012 | **UPDATED:** 19:28 GMT, 20 April 2012

Children were walking on air today after Turner Prize-winning artist Jeremy Deller unveiled his life-size bouncy castle ... of Stonehenge.

The 20ft-high inflatable, called Sacrilege, is modelled on the prehistoric monoliths and was opened to the public on Glasgow Green as part of the 18-day Glasgow International Festival of Visual Arts Festival.

It was designed using detailed plans of the Salisbury monument and took two months to make thanks to the efforts of workers at Inflatable World Leisure, who Mr Deller said built the first ever bouncy castles in the UK.

Scroll down for video



The 20ft-high inflatable, called Sacrilege, is modelled on the prehistoric monoliths and was opened to the public on Glasgow Green



Children were walking on air today after Turner Prize-winning artist Jeremy Deller unveiled his life-size bouncy castle

2012 Glasgow International Festival of Visual A...



His giant inflatable is one of the highlights of a festival programme featuring more than 130 artists at almost 50 venues across the city.

Mr Deller, who won the Turner Prize in 2004, said: 'It has taken two months to put together so it is wonderful to finally see it up and being used by the public.

'Stonehenge is a part of our history and it is such an iconic structure that I wanted to recreate it as accurately as I could.

'We haven't done it exactly but it is as close as we could get it. People should come down - it's here for two weeks and it's free.'

After appearing in Glasgow, the castle - the artist's first major work in Scotland - will be taken on a tour of the UK.



Artist Jeremy Deller has a go on his installation in Scotland



The giant inflatable took two months to build and is one of the highlights of a festival programme featuring more than 130 artists at almost 50 venues across the city



After appearing in Glasgow, the Leeds - the artist's first major work in Scotland - will be taken on a tour of the UK.

Other highlights at the Glasgow festival include solo shows by Glasgow-based 2009 Turner Prize winner Richard Wright, Adrian Wiszniewski and Karla Black.

Mr Deller added: 'I couldn't have done it without the help of Inflatable World Leisure who built the first bouncy castle in the UK, so they are good company to be in.'

The festival also includes the first UK show called Triumph, an installation of more than 2,500 discarded sporting trophies collected by Polish-born Aleksandra Mir, and an exhibition focused on Glasgow's Socialist Sunday School movement that flourished in the early 20th century.

More than 80 per cent of the work on show during the 18-day festival is either new or previously unseen in the UK.



There will also be a range of newly commissioned works drawing on other artistic disciplines such as dance, film and music.

Teacher Lynda Dalrock, 31, visited the bouncy castle with children from Annette Street Primary School in Govan, Glasgow.

She said: 'The children thought it was absolutely amazing. They were talking about it all day. I even had a go myself.

'They keep asking if we are going back.

'Jeremy spent lots of time talking to the children beforehand and afterwards asking if they enjoyed it. He was brilliant.

'Some of the children have been to Stonhenge and they were blow away with how similar it is to the real thing. They had a great day.'

AND HERE'S THE REAL THING... THE MAGIC AND MYSTERY OF STONEHENGE

The Wiltshire monument was completed around 4,500 years ago and is believed to have taken around 35 years to complete.

The largest of the gigantic upright stones weighs about 40 tons - the equivalent of an articulated lorry.

A Time Team dig (for the Channel 4 show) in 2009 established that Stonehenge was built around the same time as Durrington Walls, another henge, or circular earthwork, two miles away.

The two adjacent henges were part of the same complex, with Durrington Walls the location for a massive Neolithic village that housed the workers who built Stonehenge.

The Time Team suggested that this site housed up to 4,000 people, which would have made it the largest Neolithic settlement in north-west Europe.



The Wiltshire monument was completed around 4,500 years ago and it is believed to have taken around 35 years to complete.

While the circle at Durrington Walls represented life and the land of the living, Stonehenge, encircled by burial mounds, represented the land of the dead, the team claimed.

The two were connected by the River Avon and the procession route from one to the other represented the transition from life to death.

It is thought that the stones used at Stonehenge were moved from Marlborough Downs, about 20 miles to the north.

Digs suggest that the area around the stone circle was used to bury the cremated remains of hundreds of people.

Other experts believe that it was a place for healing.

Meanwhile, a study earlier this week suggested Stonehenge could have been designed with acoustics in mind like a Greek or Roman theatre.

A team of researchers from the University of Salford spent four years studying the historic site's acoustic properties in a bid to crack the mystery of why it was built.

While they could not confirm the exact purpose of the stones, the researchers did find the space reacted to acoustic activity in a way that would have been noticeable to the Neolithic man.

'Stonehenge is very well known, but people are still trying to find out what it was built for and we thought that doing this research would **bring an element of archaeology that so far hasn't been looked at,' lead researcher, Bruno Fazenda said.**

He added the new area of acoustic science, named archaeoacoustics, could be helpful in the archaeological interpretation of important buildings and heritage sites, some of which may not exist in their original form, such as in the case of Stonehenge.

Because the site in Wiltshire is in a derelict state, researchers travelled to Maryhill in the U.S. where a full-sized concrete reconstruction of Stonehenge was built in 1929 as a memorial to the soldiers of WWI.

They were able to make proper acoustic measurements that allowed an investigation into striking acoustic effects such as echoes, resonances and whispering gallery effects.

The second phase consisted in the creation of a full 3D audio rendition of the space using a system comprised of 64 audio channels and loudspeakers especially developed at the University of Salford based on Wave Field Synthesis.

This system enables an accurate and immersive recreation of what Stonehenge would have sounded like.

Nick Enoch, «Spring equinox ? Children jump for joy on 20 Ft bouncy castle art installation...shaped like Stonehenge», in The Daily Mail, 20 avril 2012

Artist Jeremy Deller to unveil plastic Stonehenge in Glasgow Green

A plastic version of Stonehenge by Turner Prize-winnning artist Jeremy Deller is set to be unveiled in Glasgow on Friday.



A plastic version of Stonehenge will go on display in Glasgow

The work is part of the city's 18-day International Festival of the Visual Arts, now in its fifth year.

Entitled Sacrilege, the work is Deller's first major public project in Scotland.

It will ultimately be transported to London, where it will be displayed for the Olympic Games.

Deller said the public would be able to interact with the work.

"It's a big public thing in a public place," he said.

"Hopefully people will respond to it in a Glaswegian manner."

The festival will showcase work by more than 130 artists across nearly 50 of Glasgow's top permanent and temporary exhibition venues.

This year's programme features a series of newly-commissioned works which draw on a range of disciplines, including visual art, dance, film, music, performance and theatre.

The other highlights will include the first solo exhibition in Scotland by Wolfgang Tillmans since 1995. He became the first photographer to win the Turner Prize in 2000.

Glasgow-based 2011 Turner Prize contender Karla Black will stage her largest Scottish show to date, exhibiting a series of new major sculptures in the ground floor of the Gallery of Modern Art (GoMA).

The festival will also feature the first exhibition of works on paper by Glasgow-based 2009 Turner Prize winner Richard Wright at Kelvingrove Art Gallery and Museum.

«Artist Jeremy Deller to unveil plastic Stonehenge in Glasgow Green», in BBC.com, 19 avril 2012



Children play on an interactive piece of artwork by Jeremy Deller, Sacrilege, at the Glasgow International Festival of Visual Arts, April 20, 2012 in Glasgow, Scotland. Deller's Sacrilege is a full scale inflatable replica of Stonehenge, one of the UK's most recognizable heritage sites. The festival is showcasing more than 130 artists across 50 of Glasgow's exhibition venues. (Jeff J Mitchell/Getty Images)

Noemi de la Torre, «News», on ABC TV, 20 avril 2012

Stonehenge you can bounce on



19 April 2012 Last updated at 17:34 GMT

A bouncy scale model of Stonehenge, specially commissioned to mark the Olympics, has been unveiled.

It was created by Turner Prize winning artist Jeremy Deller, who said it represented Britain's history, culture and sense of humour.

The BBC's David Sillito reports.

«Stonehenge you can bounce on», on BBC TV, 19 avril 2012



The Turner Prize-winning artists discusses his latest exhibitions, including one for the Glasgow International

Having tackled the miners' strike, the war in Iraq and bat colonies in his work Jeremy Deller's latest project is an interactive artwork destined for Glasgow Green. Hannah McGill finds the Turner Prize winner eager to keep his plans under wraps – a major challenge in this digital age

This is what Jeremy Deller will say, pre-embargo, about *Sacrilege*, the large public artwork that he's unveiling on Glasgow Green as part of Glasgow International: 'It's a large public art work.' This is what he will say if you try the Cunning Journalistic Trick of staying silent in the hope that your subject will babble revealingly to fill the gap: 'There'll be some level of interaction. It's not something you just look at.' Then he will conclude, with an air of genuine apology: 'And that's all I can tell you. I'm sorry.' No problem, Jeremy: secrecy is actually a pretty seductive quantity in this age of constant information. But it must be hard, in the era of the hashtag and the status update, for a famous artist to keep a substantial project under wraps? 'It is. The bigger this thing gets, and the fact that ... it's being made ... means that more people are finding out about it just because they're working on it. But so far it's a top-secret thing, and we're hoping we can keep it that way.'

Deller, a Turner Prize winner in 2004, is known for work that explores and celebrates social rituals, communities and collective memory. He's worked on brass bands and acid house, the miners' strike, the war in Iraq and the siege at Waco. He's compiled a touring exhibition of folk art, and examined communities of bats and Depeche Mode fans. The art within his shows is often contributed by multiple hands and minds, so that he's been called a curator as much as a maker. He can also be introspective – he reconstructed his teenage bedroom for his current solo show at London's Hayward Gallery – but his work tends to be characterised by an unusual level of both collaboration and positivity (the touching title of the Hayward show is *Joy in People*.) Yet a lot of Deller's work has glanced backwards, with or without a measure of nostalgia: what's his take on those new, virtual communities established and developed online? He sounds wearied by the thought. 'Well, this project has nothing to do with it, because it's a real thing – it's not virtual. But I've been doing this show in London, and audience figures have remained high partly, I think, because people have been going online and talking about it. So, it's interesting, because it's grassroots. But it's sort of ick at the same time.' Does the ick factor also apply to the Occupy movement, with its spontaneous encampments and witty banners? 'A lot of activists went to art college,' Deller notes, 'so they take on performance art strategies. There's definitely a connection. But I haven't been camping out.'

The Occupiers would doubtless approve of the fact that a Deller is unlikely to end up on a banker's mantelpiece. Does he ever want to make more things that people can buy? 'I do do that as well ... just not as much, or maybe not as successfully as other people. I'm not against it. I'm just trying to find a balance. The work in Glasgow is definitely not a saleable or a commercial proposition.' What about the role of art in education and community building? 'It can add a lot of value, but it's not part of a lot of people's lives because they don't have the opportunity to be exposed to it. We should spread it about. But governments are most interested in art for its heritage and its tourist potential.' *Sacrilege*, a co-commission of Glasgow International and the Mayor of London, will head to London to be displayed – performed? Interacted with? – during the Olympics. In a time of swingeing cuts, does Deller think the coming Games have delivered the promised opportunities for artists? 'To be honest ... it's not all great, from what I hear,' he murmurs. 'I suspect the interesting part will be the free events and festivals around the country – not so much the production of one-off art works.' Sacrilege indeed. But where better to construct inclusive and interactive work than in a city that's arguably outstripped London in its recent contribution to the art world? Has Deller an explanation for the Glasgow phenomenon? 'It's got a strong support system, a great art college – you can't underestimate that. And people can hang around and make work there without having much money. Unlike London.'

Sacrilege, Glasgow Green, Fri 20 Apr–Mon 7 May. Joy in People runs at the Hayward Gallery, London, until Sun 13 May.

Hannah McGill, «Jeremy Deller on Sacrilege - Interview», in Thelist.com, 29 mars 2012





His first art-work was a Stations Of The Cross on the life of **Keith Moon**. For The 2004 Turner Prize he exhibited a giant chalkboard showing lines of connection between brass bands and acid house. In 2009 he organised a march through Manchester named after a New Order song. For the past twenty years the art of **Jeremy Deller** has been influenced and informed by the intangible power of pop music. Now, on the eve of a major retrospective at The Hayward Gallery, the Turner Prize-winner discusses the educational power of music and TV, and the conceptual perfection of The Iggy Pop Life Class, with **MOJO's Andrew Male**.

Your first exhibition was in 1993: in your bedroom while your parents were on holiday. When did you decide that you wanted to be exhibited? To open up the shrine of your bedroom?
Shrine is a good word. I just thought it would be quite funny to do something in the absence of my parents. It was a mischievous thing. Without their knowledge. They only found out relatively recently. I was living with my parents for some time afterwards. I felt I should just do it. It was a way of getting work seen. I think it dawned on me that the best place to show those paintings was the place where they were actually made, that they would look odd out of the context of the bedroom. We're going to reconstruct the bedroom for the Hayward Gallery exhibition. It's a good place to contain all my early work.

How many people came to that first exhibition?
Maybe 25, 30. They were very personal invitations. Not many. I wanted to limit the numbers. I was half afraid of what might happen. Someone might spill some wine. I was 27. I lived at home until I was 31.

Did the idea of turning your bedroom into a gallery space come out of your love for museums in general, these comforting childhood spaces?
Museums, as opposed to galleries, yes. I mean, I like galleries but I think a lot of people, in their early years, if you weren't into sport you'd go to the museum. The Imperial War Museum... The British Museum... you can run around the British Museum...

What TV did you watch when you were a kid? I'm guessing you were a fan of James Burke's Connections. That Burke approach, of starting at one point and seeing where you end up really seems to inform what you do.
Yes. I was talking to **Nicky Wire** about this: British television and how important that was, growing up. BBC2 documentaries, old Arena documentaries. I loved James Burke's Connections, the whole look of it as well. Back then the BBC would show all the **Orson Welles'** films, all the kitchen-sink films. I could go on and on.

It was an educational tool. Our generation's Open University. What do you think its value was?
It's just imaginative thinking, isn't it? James Burke did it and I suppose Adam Curtis does it now. He's someone who grew up on that same diet of British television and he's remade that format hasn't he? He likes playing around with television and ideas. Placing it in the context of a journey, a narrative.

What was your first experience in an art gallery that blew you away?
It was an exhibition of Russian Constructivist Art at the Royal Academy. That was quite late on. I started going to museums when I was about four but it was an exhibition of Russian Revolutionary art, abstract art, people like **Malevich**, that blew me away. Also, probably being in The Horniman Museum looking at masks and objects. They changed The Horniman a lot when it reopened in 2002. I found it quite depressing, how they'd changed it. You'd go there as a kid and see 50 masks and think they're amazing! But now there's all this information surrounding the display, attempting to contextualize it. And you end up showing only five percent of the collection. One of my favourite museums is the Pitt Rivers in Oxford. Absolutely beautiful. They show everything. The Horniman used to be like that and now it's more like everywhere else. That was definitely the kind of museum I liked. A real cabinet of curiosities.

And juxtapositions...
Yes, one drawer is beetles with pins through them and the next drawer is arrowheads... Museums are very good places to get inspiration because they clear your head, and allow you to make these weird connections and comparisons, like going to a junk market or a jumble sale.

How important was it meeting Andy Warhol at the Ritz in London in 1986?
That was the key moment. Because it just made me realise that I wanted to do what he did - play around with culture and ideas and images and get away with it. He was the archetypal contemporary artist and always will be. I was always drawn to him as a teenager, as a lot of teenagers were. **The Velvet Underground** thing. There's so much humour and he's cool. **Damien Hirst** isn't cool. He's an idiot. He's clever, but he's an idiot. Warhol was cool, and a total nerd, and that appealed to me. He chronicled American Postwar life, the Empire, and he wasn't around to see it fall. He was the chronicler of his times.

Do you think that it was key that you took him up on his invitation to see him in New York?
Yes, because I saw him in context, I saw him at The Factory. There were no naked women running around then or people with syringes hanging out of their arms. It was much more businesslike. You went in and there was a big desk and there was **Brigid Berlin**, who was in all the films, people walking about. The magazine [Interview] was part of the building at the back, there was a production studio at the top for the MTV show. It was busy.

But people had lost interest in the art.
Yeah, he'd kind of coasted a bit. But the last self-portraits are amazing. The way he worked was truly inspiring and the fact that he seemed to be truly enjoying himself. He was happy to talk to you and wanted information. He was quite chatty. He wanted to know what you'd seen, and wanted information and gossip and basically wanted to know what was going on. Quite a laugh, I thought, and not at all the monosyllabic character he was in the interviews. It was an act. I still maintain that if he was still here now he'd have made so much money on the internet. He would have had an online empire. He was so ahead of his time and we're just catching up with him.

How much of what you were doing early on - the Search For Bez exhibition, the Brian Epstein roadsign - was about bringing music culture and the ephemeral culture that surrounds it into the art world and the art gallery?
Absolutely. It's something I was very interested in which I never thought was appreciated enough as an art form, especially earlier on, and I just wanted to highlight this in a simplistic way by making art about these people and movements in music. It's almost unnecessary to do that now because there's a whole industry in place around music that takes it seriously, like the **David Bowie** exhibition at the V&A. These people have entered high culture now. That takes care of that.

Was there anything particular that drew you to the music culture of the mid-'90s or was it just 'This is the music culture I'm living through'?
It was the latter, really. Actually, the first time that I felt I was part of 'the music industry' was during glam rock, when I was about six. I was buying lots of records: **The Sweet**, the unmentionable **Mr Glitter**, **Slade**. I was just glued to the telly, brainwashed. Happily brainwashed. But the '90s was special for me. And then **Oasis** came and ruined it for everyone. They ruined British music and they ruined music journalism. I mean, think of their legacy. What is it? **Kasabian**?

From 1997's Acid Brass to 2009's Procession, you seem constantly drawn back to the culture of the North of England. Why is that?
I think it's because... Yeah, why is that? (*laughs*) I was up there last week actually. I went back to Orgreave. They're doing a Culture Show special about me.

That day in 2001, the reenactment of the 1984 Battle Of Orgreave with ex-miners, policemen and members of The Sealed Knot, was astonishing. I saw you talking about it later, about who came out to see it and I thought you underplayed it. My memory of it was it was like an old English fayre. Actually, I have two very distinct memories. The first part of the Battle, in the field, there were food stalls and information desks and what felt like a very traditional battle reenactment, and then, when the battle moved out onto the street it was terrifying...
For me it was immense. It was definitely meant to be a grass roots event but, yeah, what was brilliant about the battle in the street was that we didn't have time to rehearse it so things went wrong, some people arrived at the wrong time and place and actually it didn't have much resemblance to what happened on the actual day in 1984 because the original incident was much more of a rout, not so much of a battle. But because the participants didn't know much of what was happening at that stage of the reenactment it became a much more unexpected, tense, visceral event. But everybody did exactly what I wanted them to do on the day. No-one got carried away and started a proper war! They all knew what their roles were and it was amazingly well done.

You mixed it up, with miners playing policemen, policemen playing miners...
It was confusing and it was meant to be. And I did it as much for the reenactment world as I did it for the miners. To be able to reenact something in living memory, and see what real history is like, as opposed to their version of history which was 300 years ago. You'd never get to meet a cavalier or roundhead but this was the sharp end of history which was still unresolved. The Sealed Knot were quite worried about meeting the miners. They thought the miners were brutes. It was interesting because reenactors on the whole are quite conservative people. They like uniforms, guns, marching, but on the whole, they were thrilled to be doing it and shocked by the emotion. They'd never seen emotion before, because you can't get emotion in reenactments. I think they were really shocked to see real emotion in these guys' faces.

Was it an act of preservation, preserving the memory of something that's in danger of being forgotten?
Not that much. Preserving? No. Highlighting, re-examining, yes. Re-examining says it best, because as soon as you talk about preserving... No, I'm just wandering back to look at something again. Hopefully.

A memorial?
Definitely. That's how a lot of the miners saw the Orgreave thing. It does have a bit of a dusty association with war, but then I did that thing about the bomb car going around America. That was intended as a memorial for the fourth plinth in Trafalgar Square but didn't get selected. So I just took it on a tour. So, yes, memorials are important but I do a lot of work about memory, which is a big word in art. There are a lot of shows about memory. So you have to keep doing different things and I'm consciously trying to think of different things to do.

Coming back to your connection with the North of England...
Well, so many important historical events have happened in the north of England. And the music scene in London has never been as exciting as in the north of England. London music is based on music hall, in that tradition, without even realizing it. Whereas outside of London... I'm doing something next year on The Industrial Revolution and its influence on British music, its influence on the sound and the look of the bands. It's all mixed up and I'm trying to work out how. I've done **Shaun Ryder**'s family tree. I did that a few years ago. I think it's a more interesting history. The south seems so much more rooted in the financial and mercantile industries. It's not about making things.

What did you learn from bringing acid house and brass bands together with Acid Brass in 1997?
Well, it was my first big scale project but actually it was so easy because the band, the **Williams Fairey Brass Band**, was so amenable. It was one phone call. It was the first major collaborative effort involving more than two people. They performed it again and again and they loved doing it. A lot of bands would have said no.

In 1997 you also contacted Manic Street Preachers fans through Melody Maker, collating their artworks of and about the band and reexamining the relationship between fan and performer, and ideas of authorship and authenticity. Did you know the Manic Street Preachers when you started the project?
No. I didn't meet them till quite long after that. They came to see that show and they liked it. There weren't many other bands at the time who could have delivered a good exhibition like that, because of **The Manics**'... pretensions, let's call it pretensions, in a good way. I could identify with that and, again, at the time, the contrast was Oasis, Liam boasting about not having read a book. The Manics had quite singular fans. They sent tons of stuff in and I just made this exhibition out of it. I thought it was a form of folk art. It's historical now, that show. It was only meant to be on for a day but it got picked up and became this *thing*. I had no idea.

You won The Turner prize in 2004 with Memory Bucket, a documentary about Waco and Crawford, Texas that ends with an astonishing sequence showing millions of bats flying out of a cave and into the Texas sky. That came out of a residency project. Did you know what you were going to do once you got to Texas?

I'd been on a recce and I knew where I wanted to go. For the project you had to deliver an artwork at the end of eight weeks, which for me was a total nightmare. I knew I wanted to visit Waco, and **George Bush**'s hometown, Crawford, and whoever else I bumped into. I went back to Texas again in the summer because I wanted to redo the bats sequence in 3D. Is it longer? You couldn't do it longer. The sound is intense. I put the bats on the end of that film so that you have this historical documentary that has an almost abstract end to it. It needed something, to take it from being a mundane film about the world. Taking it somewhere else. That scene is almost apocalyptic, or life affirming, or both. It was a film about human folly, almost, so when you see these animals you realize, there is this *other* thing, despite our stupidity.

What was the thinking behind 2009's Procession, your banner-led parade of marching bands, old trades, young goths, shuttered clubs and shops and unrepentant smokers through the streets of Manchester? How much of it was valedictory?

Not too much. There are elements of it that were saying goodbye to parts of Manchester, but not too much. That came out of an idea to open an arts centre in Derby, about eight years ago. I was in their shopping centre and I said I'd love to do a funeral procession through the town, of all the shops that had closed, and each one would have a coffin, and of course they weren't up for that. But I incorporated that idea into Procession. In the middle of it I had a funeral procession of nightclubs, restaurants and shops because the centre of Manchester has become a chain. And a lot of it was about the social and public life of the town, the day-to-day life. Do you know The Urbis building? They have this big green outside and every Saturday goths and emo kids meet up and hang out there, hundreds of them, and it's just amazing to watch. They're seen as a nuisance, but it's all these misfits, out together, and that's where bands and allegiances are formed. And I was watching them and it was amazing, like a nature documentary. These two hoodie kids started biking through them and they all moved out of the way, like two hawks circling a flock of sparrows. So they were part of Procession. It was about how people don't realize that a lot of these changes are good things, they're not bad things.

One of the things your Hayward retrospective will be examining is your failures...

Many failures. The Iggy Pop Life Class. That would have been so good. My art dealer in New York got hold of **Iggy Pop**, so I had a very long conversation with him about this idea to have him pose as a life model, unannounced, at a special life class. I'd pick amateur artists and professionals - artists who do autopsy drawing, people who are very experienced with drawing the body - and recruit them to do the life class and they would have done this suite of drawings of aspects of his body and at the end of the session there's be hundreds of drawings of Iggy Pop's body that would then be given to the Smithsonian in Washington DC, this documentation of Iggy Pop's body as part of this archive of Americana. So, everything just came together perfectly and all the ideas were just there and I thought, this is going to be amazing and of course he didn't want to do it! [laughs]. We thought he'd be into it, and he wasn't. And we didn't pursue it, and we should have pursued it. I give up relatively easy. I want people to be at ease with the idea I'm proposing to them. It was perfect. Maybe it was too perfect.

So many people prefer not to discuss their failures...
I think it's good to discuss your failures. There'll be more in the exhibition. There've been completed works that are failures but these are just works that I haven't managed to make that I kick myself about. These are failures because I proposed them. And got knocked back. It's good to show that however big you think you are there's always someone who thinks you're crap. Like the film I made with **Depeche Mode** fans. It was finished in 2006 and it will be in the exhibition. We've shown it to lots of people. Everyone loved it, [MUTE label boss] **Daniel Miller** loved it, and the only people who didn't like it were Depeche Mode. Or their management. We never got a straight answer about why they didn't like it. There were a few theories. If you see it you'll realize it makes them seem like a very important band... I spent six months of my life on that I wasn't allowed to show it. It makes you realize that they don't give a shit about you, and it's quite salutary and it's actually very good. You realize where you stand in the world, and in terms of the record business, it's right at the bottom.

What, of everything you've done so far, do you think worked the best?
The show I did in Cardiff with The Manic Street Preachers: Unconvention. It was about art that had inspired the Manics. We literally went through a list of artworks and artists and we got virtually everything we wanted. Amazing artworks, **Picasso, Warhol, Bacons**, it all seemed so easy. It was very satisfying. That's something I'm very fond of as a project.

Are you still excited and inspired by music?
Not as much as I was. I've just sort of lost touch. I just listen to Radio 4, but that's fine. As soon as I started working with the brass band it opened my ears to other forms of music. Guitar, bass, drums: it's incredibly limiting.

Why did you alight on a band like Earl Brutus in the mid-'90s?
Well, to me they were massively significant and to about 100 other people as well, they were the most important thing in music for about two or three years. I thought the name was amazing and when I saw them I was kind of blasé about music. I just thought I'd seen it all. Seen amazing bands, been to loads of gigs and nothing surprised me and then I saw this band and could not believe what I was seeing and hearing. A band literally fighting on stage and snogging and then making this amazing music that I *totally* understood, as you do when you meet someone who's had a similar upbringing and interests. They'd been brainwashed in the same way as me - **Glitter Band, Human League, Sex Pistols** - all these men who were far too old to be in a band. I thought, God, all the shattered hopes and dreams in this band. It was so poignant, old men in their thirties, looking it.

Did you ever want to do something with them?
I was in awe of them, a bit scared of them. **Nick Sanderson** had a terrifying stage presence. I only met him properly once. A year before he died. I had a brilliant chat with him about music and school days. I'm so glad I met him. I know Jamie and Gordon pretty well and they're doing an event as part of my retrospective - a pop quiz. **Jon Savage** is doing a talk with Nicky Wire and **Alexis Petridis** called 'Why All Pop Music is Homosexual'.

Can I ask you about one of my favourite things you ever did: the handbook of literary quotes, for tube drivers to read out on The Piccadilly Line?
That was very simple and it was done with my grumpy old man hat on. It was about how annoying it is to be bombarded with totally pointless messages on the underground. There was a new rule brought in that after ten seconds of a stalled tube train, train drivers had to talk, so I thought this book would be a good way to defuse tension. It took years to come to fruition and when it did it got more press coverage than anything else I've ever done.

How do you make a living as an artist if you don't make saleable art?
Well, I do make salable art but not as much as a lot of people. A lot of artists just make tons and tons and sell tons and tons.

Is that a moral position, on your part?
It probably is really, which is a bit boring. I suppose it's the idea that you don't want to just be churning out variations upon variations of your work. I haven't monopolized on things as much as I could have done. I'm pretty comfortable compared to most people, though. I earn probably twice the average income so I'm very lucky. I don't feel I should be rewarded millions and millions. The reward is just being able to do this stuff.

Andrew Male, «Jeremy Deller speaks», in MOJO, mars 2012

The Telegraph

Jeremy Deller: Joy in People, Hayward Gallery, review

Alastair Sooke finds too much tedious archival material and ephemera in "Joy in People", Jeremy Deller's new retrospective exhibition at the Hayward Gallery.

★★☆☆☆



Valerie's Snack Bar (2009), from former Turner Prize-winning artist Jeremy Deller's "Joy in People" exhibition at the Hayward Gallery, London. Photo: Eddie Mulholland

Jeremy Deller is an artist – but you'd never think he was, at least not in the traditional sense. He won the Turner Prize in 2004, yet he didn't go to art school, and readily admits that he cannot sculpt or paint. Since his earliest exhibition, in his parents' house in Dulwich in south London in 1993, he has resisted making objects that can easily be bought and sold, preferring instead to build up a more nebulous oeuvre which primarily involves staging events and collaborating with others. He makes documentary films, organises processions, prints T-shirts, and once invited a brass band to play acid house music anthems. He has collaborated with nightclub owner Peter Stringfellow and the flamboyant Welsh wrestler Adrian Street.

In other words, it's difficult to get a handle on what Deller actually does. Take his new retrospective at the Hayward Gallery in London, the first major survey of his career. Slap-bang in the middle is a meticulous mock-up of a greasy-spoon called Valerie's Snack Bar from Bury Market in Lancashire. Visitors can order a strong cuppa and sit on red plastic chairs looking at fluorescent signs advertising bacon sarnies and toasted teacakes for a quid. As an environment, it's as far from the inner sanctum of high culture as it's possible to get (a great thing, in my book). Deller presented this reconstruction on a float for a procession he created for Manchester's International Festival in 2009.

Perhaps the best way to think about him is as a child of Andy Warhol, whom he met in London in 1986. Deller was awestruck by the breadth of Warhol's activities, encompassing projects in publishing, television and the music industry, as well as the world of fine art. Deller felt liberated to pursue his own path as an artist – one that some people, perhaps, would still struggle to consider the route of a "proper" artist today.

But if the manner of Deller's production resembles that of Warhol, in that he is an impresario and a facilitator – a collaborator, film-maker, delegator and curator, rather than a solitary painter struggling in a garret – then the tone of his work is quite different. Warhol is synonymous with Pop art and glamour. Deller celebrates popular culture, too, but he champions a much wonkier, more homespun aesthetic – the humdrum vernacular of folk art.

Hence the chipped Formica tables of Valerie's Snack Bar, and the banners he commissions for processions (a typical red-and-gold creation used in Manchester, and reproduced on the cover of the Hayward's catalogue, reads "Joy in People"). Hence the use of steel and brass bands, and the presentation of "art" solicited from fans of rock groups such as the Manic Street Preachers. Deller makes art by the people, for the people – and it is often fun and uplifting as a result. At his best, as in the 14-minute film *Jerusalem* (1993), he captures some of the unruly, motley spirit of life in modern Britain.

The mood of his work isn't consistently sunny: he once toured America with a mangled carcass of an exploded car from Iraq. In 2008 he proposed placing the bombed-out metal skeleton as a supremely blunt war memorial on the Fourth Plinth in Trafalgar Square, which I thought was a superb idea.

Sadly, it never happened, no doubt because the fly-livered lot who commission works for the plinth felt it would have been too partisan and too protesting – too close to the bone. His most famous work, *The Battle of Orgreave* (2001), is a re-enactment of a vicious conflict between police and striking miners in 1984.

As you can tell, I like Deller. In person, he's winning and full of integrity, as last Friday's excellent Culture Show documentary about him on BBC Two suggested. Unlike some egotistical artists of his generation, he doesn't shamelessly chase mega-bucks and media notoriety. I admire his libertarian politics, and prefer not to get hung up on whether or not he should be considered an "artist" ahead of a "producer" or "film-maker".

But here's the thing. Deller has spent his career purposefully making art outside galleries – so a retrospective of his work inside a gallery is inherently problematic. The rush of being caught up in one of his live events is absent. Instead, visitors are offered too much tedious archival material and ephemera, little of which has much to offer from an aesthetic point of view to compensate for the fact that it mostly feels second-hand. It's a shame. "Joy in People" is Deller's mantra – and yet this exhibition of thin pickings cannot communicate the communal delight his work often engenders.

Until May 13. Tickets: 0844 847 9910

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Charles Darwent, «Jeremy Deller: Joy in People, Hayward Gallery, London», in The Independant, 26 février 2012

THE INDEPENDENT

Jeremy Deller: Joy in People, Hayward Gallery, London

These remains of war and protest are heavy with political engagement – but they're leftovers and hardly make a feast for the eyes

Charles Darwent

Sunday, 26 February 2012

In 2007, London Underground approached Jeremy Deller with a commission to design a new cover for the Tube map. It was, with hindsight, a foolish thing to do. Deller is a militant cyclist: the image he produced for LU reshaped the familiar coloured plan of Harry Beck's map – Central Line red, District green, Circle yellow – into a bicycle. Sensing subversion, the company turned Deller's design down. You will find it towards the end of his retrospective at the Hayward Gallery, under the bald if accurate title Rejected Tube Map Cover Illustration.

It seems entirely possible that Deller's motto in art might be "Get on yer bike". This is not to suggest that the Turner Prize-winning conceptualist, 46 this year, has anything in common with Norman Tebbit. Their politics are of antithetical kinds. Tebbit's exhortation to the unemployed to ride off in search of jobs started from a belief that, in the words of his boss, there was no such thing as society – that it was every man for himself and the devil take the hindmost. To Deller, the bicycle means the opposite: environmental responsibility, mutual care, a grassroots society that defines itself against the State. The bike is the transport of the have-nots, pitched in perpetual battle against the haves.

One work in the Hayward's show, called The War on Terror, consists of photographs of signs around London announcing that "These railings are private property and any bicycles chained to them will be removed", or words to that effect. In Deller's lens, bicycles become two-wheeled weapons of mini-mass destruction, undermining the capitalist society that Tebbit and Thatcher simultaneously denied and endorsed.

All of which is to say that Deller is an unapologetically political artist, and that his politics are quite clear. His best-known work is The Battle of Orgreave (2001), the re-enactment by a thousand unemployed ex-miners of a violent confrontation during the 1984 miners' strike. This work, or its aftermath, has its own room at the Hayward, the walls hung with an installation – photographs, newspaper cuttings, protest badges, film footage of police breaking heads with batons – called An Injury to One is an Injury to All. Next door is It Is What It Is (2009), the burnt-out wreck of a bombed Iraqi car which Deller towed across the United States from New York to Los Angeles, stopping along the way so that people could examine and talk about it. Here in London, too, you can discuss the work with one of a number of volunteers – on the afternoon I went, a woman whose family had recently fled Baghdad.

It is tempting to think of Deller's crushed vehicle alongside those of the late US sculptor, John Chamberlain. Chamberlain's carefully mashed-up automobiles were a J G Ballard take on the American Dream, glossy, dangerous and erotic. Deller's It Is What It Is is what it is, a car destroyed by a bomb. But it also has an immanent backstory, which, like Chamberlain's, is to do with an American fascination with cars, and with the oil that feeds them. Deller's car is the opposite of a bicycle: it is a symbol of greed. Taking this particular wreck across Middle America, a region not known for its breadth of mind, was a brave thing to do.

There is a problem, though. Deller's motto as an artist isn't actually to do with bicycles; it is, "Art isn't about what you make, but about what you make happen". That's "happen" as in happening.

performance art. True to his societal beliefs, his work mostly involves participation, collaboration.

This may take the form of unemployed miners or the Iraqi lady talking about her family, or the intently glum-looking volunteer who, in this show, sits on a black chaise longue under a wall-sign that reads 1 © Melancholy, or the women handing out free tea in a mocked-up Yorkshire snack bar. Deller, too, is a volunteer. As you walk into his reinvention of the Hayward's ground floor, you find yourself in the artist's teenage bedroom. Pull-out drawers, hand-labelled "Suburban Scenes 1989" and the like, open to reveal snapshots from what we assume are Deller's pre-superstar life.

This is inclusive art, art for everyone: folk art, if you like. Most of it, though, is leftovers, the remains of actions or processions or performances or happenings or lives led. I have no doubt that Deller feels what he feels passionately, nor that it would have been extraordinary to be at the battle of Orgreave or in the lorry that towed It Is What It Is across the United States. But if you subtract making from the equation of art and don't manage to be at the happening, then you are left with nothing much: relics, a sense of having missed the bus.

In spite of its title, Joy in People is joyless; intriguing, but, in the end, unsatisfying.

To 13 May (020-7960 4200)

Charles Darwent, «Jeremy Deller: Joy in People, Hayward Gallery, London», in The Independant, 26 février 2012

Jeremy Deller: Joy in People; Elmgreen and Dragset: the Fourth Plinth – review

Hayward Gallery; Trafalgar Square, London



Laura Cumming
The Observer, Sunday 26 February 2012

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'Sweet and universal': Jeremy Deller's reconstructed bedroom at the Hayward. Photograph: Linda Nylind

You enter through the teenage bedroom and are instantly back to the 1980s. Arthur Scargill pronounces from the posters, Lord Sutch is still alive and screaming, Jeffrey Archer is foolishly suing the *Star*. The life cycle of Keith Moon is lovingly recorded in black-and-white paintings, and above the Polaroids of party-goers, their faces faded to featureless moons, a parental voice recedes in trailing letters: "You Treat This Place Like a Hotel".

Jeremy Deller
Joy in People
Hayward Gallery, London

Starts 22 February 2012
Until 13 May 2012
Details:
0844 875 0073
Venue website

It's personal and it's universal, Jeremy Deller's reconstructed bedroom. Bands we saw, days we lived, frustrations we endured ("We may not have girlfriends, but we know how to have a good time," reads the caption to a shot of schoolboys towering up the empties.) Outside, a girl sits reading beneath a high, dark wall: "I ♥ Melancholy" is lettered in scintillating gloss on matt, getting the thrill of teenage angst down to perfection; painting it black, immense.

Personal and universal is exactly Deller's range, though it is extremely rare for the person in question to be himself. He is probably better known for *The Battle of Orgreave*, a restaging of the worst conflict of the 1984 miners' strike from multiple viewpoints that united two strands of English culture – trade unionists and civil war re-enactors – than for winning the 2004 Turner prize, and certainly better known for raising voices other than his own.

In this generous and deeply absorbing retrospective, for instance, you will hear from German gardeners, Yorkshire policemen, Welsh wrestlers, Iraqi writers and male fans of Depeche Mode running into trouble across the world for going about in eyeliner.

In Texas, Deller listens to Quaker peaceniks, George Bush extremists, the Waco survivor moved to the mild comment that they really shouldn't have used that CS gas. In Mexico he encourages children to interview bureaucrats with tragicomic results.

In addition to the many films are relics of street parades he's organised from Manchester to San Sebastián – glorious banners embroidered with eccentric slogans, songs written for the occasion, an exact replica of Valerie's caff in Bolton, serving the best bacon butties in the world. You can drink Valerie's brew; you can stamp your own slogans with an embossing machine, look at the extremes of London life through old 3D Viewmasters (don't miss the day they took a crowbar to Asprey), or lounge about reading the Hutton report and Dostoevsky.

Liberty Hall is the ethos, with an underlying sense that visitors are themselves taking part in some democratic public event. To adapt a Shakespearean question that Deller is fond of: what is the exhibition but the people?

When he won the Turner prize, people were still asking whether Deller was an artist at all if he couldn't sculpt, paint or draw. His material is drawn straight from the life around him, from people's experiences, from conversation, from history almost as it happens. He is an enabler, intermediary and maker of connections, a producer, collaborator and activist. He has expanded the traditional idea of how an artist may work.

But Deller is now in his mid-40s and as time passes his approach looks less nonconformist – this show has paintings, films, installations and photographs, albeit some of them the visual testimony of past happenings – especially as the material passes into social or political history.

An ephemeral exhibition – one day only – in Norwich in 1994 which borrowed its title from Richard Hoggart's *The Uses of Literacy* consisted entirely of work made by fans of the Manic Street Preachers who had drawn, painted and written their homages, described their responses, presented the books the band had inspired them to read. Deller commissioned them in admiration – a fan of the fans – but also to show a tiny alternative education system in the making. It looks more poignant than ever in these low-literacy days.

There are memorials (and commemorations of memorials, to Brian Epstein and Princess Diana). There are newspapers, public records, oral histories and parliamentary transcripts for the furthering of knowledge. Everything is connected by culture, by badges, films and music and by words found on walls, in novels, on placards. "Let London Breathe". "There is More to Life Than Increasing Its Speed". Anyone who saw that maxim from Gandhi on the London Underground two years ago will have felt the frisson, particularly at rush hour. If there is a connecting aesthetic in Deller's ceaseless variety of media it is his eye for epigram and context. It is there in the bedroom – "Suburbia" embroidered across the Union Jack – and in the "I ♥Joyriding" sticker fixed by night to a police car, doubling the double entendre.



Deller's 'irreducibly shocking' Baghdad, 5 March 2007, featuring the wreckage of a bombed car that killed 38 people. Photograph: Linda Nylind

And it is there in the most affecting gallery in this show, which contains the wreckage of a car bombed in Baghdad. A mangled hump of scorched metal, its doors and exhaust pipe only just discernible, the seats long since melted away, it is irreducibly shocking: 38 people died in the attack. The car was brought here from the Imperial War museum. Set something in a new context and perhaps it will mean more, inspire new reactions, different thoughts: that is at least one of Deller's methods. But many artists work that way.

In the accompanying film, Deller goes much further, ferrying an Iraqi artist and an American reservist from New York to LA with this grave relic to discover how people feel on seeing it. The Iraqi is a man of saintly patience, forced to make all kinds of compromises just to get round to discussing Iraq; the American is repeatedly challenged. The subtlety of the interviews – all given equal length and emphasis – belongs to Deller. *It Is What It Is* – that's the title: the inane tautology of our times applied to devastating effect.

It is quite a stretch from teenage kicks to Baghdad, and to the show's final film, a bat cave with the critters streaming towards you in 3D twilight. But the spectacle turns to beauty in the end, and a mutual sense of audience excitement. By this stage, you and your fellow visitors have been moving, thinking, talking and exploring for long enough to become a kind of community in yourselves. Which is what this show is all about, in its energetic and open-minded way: expanding our sense of society.

Laura Cumming, «Jeremy Deller: Joy in People – review», in The Guardian, 26 février 2012

Jeremy Deller: heady brew

Swirling 3D bats, a tidy teenage bedroom, and a full-size Lancashire caff ... Adrian Searle revels in Jeremy Deller's long, strange journey



Adrian Searle
guardian.co.uk, Monday 20 February 2012 21.30 GMT

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'An OAP youth club' ... Valerie's Snack Bar, 2009. Photograph: Linda Nylind

Through the sound-baffled walls come muted cries and urgent high-pitched squeakings. The cries are my own. The squeaks belong to the bats. Get them away from me! There are thousands of them, hurtling and surging around the room on their leathery wings. I feel like I'm on a Hunter S Thompson bender. Flailing my arms to keep the creatures away, I lose my 3D glasses in all the excitement – and remember that this is just a movie.

Jeremy Deller
Joy in People
Hayward Gallery, London

Starts 22 February 2012
Until 13 May 2012
Details:
0844 875 0073
Venue website

Returning to the caves where in 2003 he shot the nightly departure of bats for Memory Bucket – his film about Texas and, tangentially, George Bush – Jeremy Deller filmed them again, this time in 3D. Deller likes bats. He was even involved in designing a bat house for the London Wetland Centre. The original bat movie was in Deller's Turner prize show in 2004, the year I was a judge. It was the bats what won it; or rather, it was Deller's already significant body of work – and especially The Battle of Orgreave, his 2001 re-enactment film about the battle between police and striking miners in the Yorkshire village in 1984.

What a long, strange trip it's been. Coming right at the end of Joy in People, Deller's new show at London's Hayward gallery, the bats are a treat. The exhibition begins in a version of Deller's teen bedroom, less the guano-spattered cave favoured by most adolescents, and more an orderly display of youthful interests and preoccupations, with posters on the walls, things neatly entombed in his built-in wardrobe, and a film about joyriding playing on the portable TV beside his bed. There's none of Deller's own growing-pains mess here (he is not, after all, Tracey Emin), even as you stumble from

the Hayward foyer through a rainbow-coloured door, emblazoned with the words Bless This Acid House, after fighting through the queue for the David Shrigley show upstairs.

Deller's teen bedroom is tidier than most, but then he did live at home into his 30s. He once held a show in his room while his parents were away: there's a photo on the wall of Deller and his clean-cut mates making a tower of beer bottles. Printed across the image of the tipsy lads are the words: "We Might Not Have Girlfriends But We Do Know How To Have A Good Time." Yay. In my teens, I'd have preferred a girlfriend, a boyfriend, any kind of friend really. Some things don't change.

Deller and Shrigley are an apt coupling for the Hayward: both channel something from their early hormonal upheavals and teen confusion into their work – if work it is. Neither make what looks like art with a capital A. The A in Deller's case stands not for a Shriglian aaaarghhh, or even for art, but for archive, that untidy trail of enthusiasms, old photos, video footage, ephemera and details of scams and projects that have littered his past, all tidied up and made into some sort of sense. The poetic aspirations and pretensions of the Manic Street Preachers, the intertwined histories of brass band music and acid house, the culture of German allotment societies and even the erotic toilet-wall musings of literate blokes who haunt the British Library – they're all here, in a show that is part installation, part multimedia commentary, part seminar room on the war in Iraq and part café. The cafe is a reconstruction of Valerie's snack bar in Bury market, Lancashire; Deller calls it "an OAP youth club".

If you get fed up, or want to look at people who are similarly cheesed off, you can watch someone lying on a sofa reading a book, against a big black wall on which the words "I ❤ Melancholy" have been picked out in gloss paint. Deller, I note, was once in a new-wave goth band, but he always seems too busy to lounge about reading Baudelaire's Fleurs du Mal, or to indulge in goth-like maunderings.

You can learn a lot in Deller's work, whether about the miners' strike and the still unhealed wounds the conflict caused, or how hard it was for a Depeche Mode fan to walk through Basildon town centre in the early 1980s wearing eyeliner. It may be no easier in present-day St Petersburg, where Deller filmed Depeche Mode fans celebrating the lead singer's birthday, for a film about the continuing worldwide obsession with Basildon's finest.

I don't know about eyeliner, but when Deller first met Andy Warhol, the young Londoner was wearing what appears to be a schoolblazer, in a 1986 souvenir snap with the bewigged one. Deller was studying at the Courtauld Institute of Art, London, at the time, and I don't think they did school uniforms, even back then. But it might explain why Warhol invited him to hang out at his Factory in New York.

Deller's popularity in part stems from his interest in popular culture, or rather aspects of life that usually slip below the radar of the art gallery. He is far from alone in his interests, but you never feel he's slumming it or sexing up his fascination. One of the things I like about Deller's work is that he communicates his enthusiasms so well, and makes you see things, go to places and meet people you wouldn't otherwise encounter, or had forgotten. I remember my mother screaming at the wrestling on the telly on Saturday afternoons, as she worked her way through a bag of cockles with a pin. "Rip his balls off" she'd shout in encouragement to Mick McManus, her favoured wrestler, or to Adrian Street as someone tried to yank his ear off.

Deller went all the way to Florida to film Street, now over 70 but still fighting. The Welsh wrestler's biggest problem was his authoritarian dad. Deller's film is jaw-dropping stuff. A 1950s bodybuilding magazine hunk, Street later took his professional persona from glam-rock. Really, Deller never needed to turn his documentary into an art installation, with its wall-sized mural featuring Welsh pit-head and Florida beaches.

All this adds nothing. He should just get his film about Street to a bigger audience. Television would be Deller's natural medium, I think, were it not that artists and TV don't mix.

Nowadays, artists don't have to make things or paint or even party hard with Larry Gagosian. They just have to find a place for themselves, inbetween things. Deller has found a way of using his enthusiasms, of pursuing his curiosity in a creative way, that is great for him and good for us, whether what he does looks like art or not. Taking a wrecked, rusted car used in the bombing of a Baghdad book market around the US on a truck and using it to start conversations between locals, a former US soldier and an Iraqi was a brave – if slightly doomed – attempt to bridge cultural gulfs. The footage he shot is also moving and salutary. At the Hayward, where the car is installed (though it's now owned by the Imperial War Museum), you can join the conversation.

Deller, it seems, walked backwards into the artist's life, which is to say that he discovered that his interests coincided with a possible role as an artist, whatever that might be now. He has made the role his own.

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Adrian Searle, «Jeremy Deller: Heady brew», in The Guardian, 20 février 2012

2. Jeremy Deller at Hayward Gallery

SOUTHBANK CENTRE
Belvedere Road, London
southbankcentre.co.uk

Considering that a relevant part of your work is context-based, what is the sense of restaging Open Bedroom *inside an institutional space such as the Hayward?*

It's not an exact restaging, just a taste without giving too much away. There is a lot more work in this reconstructed room than is initially apparent. In fact, there will be hundreds of works in this room. By having it in a separate space I am containing what is actually quite an unruly body of work, much of which is not fully formed.

In doing so, you also dialogue with an an important aspect of current exhibition-making processes, which often question the forms in which historical exhibitions can be re-proposed and re-presented. In what way do you think that past projects can be displayed that allow for a real perception of the original intentions and aspects of the the work, without becoming a theatrical mise-en-scène?

I don't mind theatrical, it's just another way to look at something. Having said that, in the exhibition there is a section of projects presented as a narrated slide show, projects that do not exist anymore, apart from documentation and a slide show, which is a good way to present documentation. There is also a section of work that was never made or commissioned, so there is a mix of real, virtual, reconstructed, original and so on...

You are presenting a section of your projects that never came to light, and I am very much interested in the reasons why certain efforts and ideas are left aside or abandoned. In the case of these proposals, what were the criteria for their inclusion? Were they something you originally abandoned because you felt they did not make sense?

I included this for a variety of reasons, these were ideas that I have had and tried to make, and gone some way down the road to making. So there are drawings, a model, and some computer imaginings, these were all left abandoned because I did not receive the commission, from the Olympics in one instance and in the other the Mayor's office in London for the 4th Plinth. They all made sense to me at least, but not to other people; they are for me personally, some of my best ideas that did not make it. Having said that, some of them were adapted for other works, but their original context was lost. Often, the original context has more power, which is often why it did not happen, it was either the wrong time or place for other people.

Bats! You included them in Memory Bucket*; you launched the Bat-House Project; recently you went back to Texas to record them in 3D, slowing their movement and sound in such a way that they become accessible to human perception; and you are currently developing a synesthesic platform that records and processes their echolocation. What attracts you to these little creatures?*

You have done your research on me! It's the joy of being an artist, you can pursue your interests like a child and, sometimes, be paid for it even. I like bats in a very visceral, basic level. I know nothing about them, but I think they are great and the more I see them the more I like them. They are more evolved than humans, that's for sure.

Why is your website designed by Harmon Mirza?

He was my assistant and now I am his assistant. *(Filipa Ramos)*

2 Jeremy Deller, *The Bats*, still from *Memory Bucket*, 2003. Courtesy: the artist



Filipa Ramos, «Jeremy Deller at Hayward Gallery», in Agenda, Mousse Magazine, n°32 février - mars 2012, p.146-148



Jeremy Deller • *Le Cheval Clérambaud* • *Ewald* • *Adrian Street et son père devant le fond*, 1803

Courtesy of the artist, Paris
Crédits : Service photographique

MÉLODIES EN SOUS-SOL
BASEMENT MELODIES

Histoire et sous-cultures • History and Subcultures

Florence Ostende

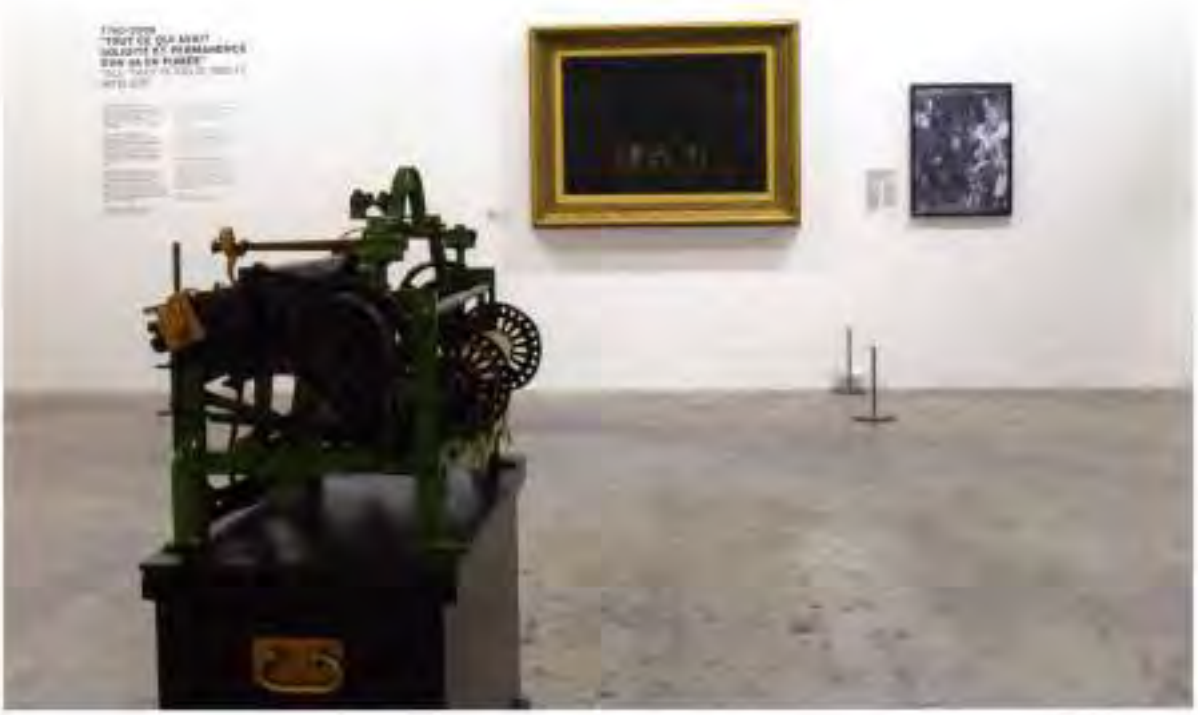
L'histoire semble être devenue, depuis quelques années, un terrain de prospection fructueux pour la création artistique, tant sur le plan du retraitement d'un événement isolé que par l'appropriation de ses méthodes de recherche et outils de pédagogie muséographique. Si l'histoire de l'art constitue depuis longtemps un lexique de formes et d'idées dans lequel les artistes puisent abondamment, le passé et ses systèmes d'analyse acquièrent à leur tour un statut de corpus capable d'alimenter et d'enrichir la création contemporaine, dans une optique situationniste de révision des représentations par l'emploi d'éléments préexistants. L'œuvre devient parfois une reproduction de l'objet historique, à l'image des *reenactments* de la Standford Prison Experiment par Artur Zmijewski ou de la Bataille d'Orgreave orchestrée par Jeremy Deller, mais aussi des œuvres-répliques de Robert Kusmirowski, simulacres minutieux et hyperréalistes inspirés de l'histoire individuelle et collective. Dans un registre plus performatif, de jeunes artistes comme Tris Vonna-Michell ou Louise Hervé et Chloé Maillet, s'emparent également de ces perspectives de travail alliant recherche, collecte de documents et « médiation culturelle ». Ils développent ainsi une forme de *storytelling*, s'appuyant sur des micro-événements de l'histoire – qui consiste elle-même en un ensemble de « fictions », mais soumise aux faits qu'à leurs interprétations.

For some years now, history seems to have turned into fertile terrain for artistic creation to prosper in, both in terms of the re-treatment of an isolated event and through the appropriation of research methods and tools for museographical instruction. Art history has long been a lexicon of forms and ideas from which artists copiously draw, but the past and its analytical systems are in their turn acquiring the status of a corpus capable of fuelling and enhancing contemporary artwork, from a situationist angle involving the revision of representations through the use of already existing factors. The work at times becomes a reproduction of the historical object, like the re-enactments of the Standford Prison Experiment by Artur Zmijewski and the Battle of Orgreave orchestrated by Jeremy Deller, as well as Robert Kusmirowski's replica works, which are painstaking and hyper-realistic simulacra inspired by history, individual and collective alike. In a more performance-related key, young artists like Tris Vonna-Michell, and Louise Hervé and Chloé Maillet are also adopting these work methods combining research, document collection and "cultural mediation". They thus propose a form of story-telling based on micro-events of history – which is itself a set of "fictions" that are less subordinated to facts than to the way they are interpreted.

Bien que traversées par des enjeux et des modes opératoires très différents, ces œuvres ont comme caractéristique commune de se développer à partir d'objets ou d'événements ignorés ou impensés par l'histoire officielle, cherchant, comme l'écrit Michel de Certeau, « à se demander ce qu'il en est d'autres procédures, elles aussi infinitésimales, qui n'ont pas été "privilégiées" par l'histoire et qui n'en exercent pas moins une activité innombrable entre les mailles des technologies instituées ». Les documents, images indexées ou projections de diapositives qui constituent certaines de ces œuvres, s'ils traduisent l'héritage de l'art conceptuel des années 1960, relèvent également du domaine de la connaissance, dont les outils de transmission sont ici détournés et manipulés selon de nouvelles modalités. S'ils jouent avec ses codes, ces artistes n'accèdent jamais à un didactisme effectif, écueil à éviter afin de précisément rester dans le cadre d'une définition artistique de ce qui est donné à voir.

Nous nous concentrerons maintenant sur des œuvres qui, si elles restent très proches de celles esquissées précédemment, semblent habitées par des approches plus ambiguës et peut-être plus radicales quant à ces relations entre savoir et pratiques artistiques. Elles sont largement nourries par l'archéologie foucaldienne, le modèle linguistique et les sciences humaines anglo-saxonnes – notamment par les questions d'altérité et de différence soulevées par les *Cultural Studies* et par le *New Historicism*, qui remet, dans le contexte des études littéraires, le principe historique au cœur de l'explication du fait culturel. Les œuvres qui nous intéressent ici abordent tout particulièrement la musique et les *subcultures*, qui développent leurs propres codes et valeurs en marge de la culture hégémonique, d'un point de vue généalogique et anthropologique. Elles annulent les distinctions entre art et non-art, au profit d'un concept d'art élargi à celui de culture. En s'appuyant sur des phénomènes liés à la musique, ces pièces travaillent la question d'un pluralisme culturel déhiérarchisé et se développent à partir d'une équivalence entre création artistique et production du savoir, écartant ainsi procédés allégoriques ou poétiques. Traversées par des mouvements de déterritorialisation et de reterritorialisation, elles se situent aux frontières mouvantes de l'art, de l'histoire et de l'anthropologie.

Archétype de cette approche, le travail de l'artiste britannique Jeremy Deller se développe autour d'une monumentale collecte d'objets, d'images de documents rendant compte de pratiques populaires, genres musicaux et phénomènes sociaux. Leur association dessine les contours d'une culture considérée dans sa diversité, qui embrasserait, pour reprendre la définition de T.S. Eliot, « [...] toutes les activités et les intérêts caractéristiques d'un peuple, le Derby d'Epsom, les régates de Henley et de Cowes, l'ouverture de la chasse au coq de bruyère, la finale de la Coupe, les courses de chiens, le billard japonais, le jeu de fléchettes, le fromage de Wensleydale, le chou bouilli en morceaux, la betterave au vinaigre, les églises néo-gothiques du XIXe siècle, la musique d'Elgar ». C'est dans cette optique que l'artiste, en collaboration avec Alan Kane, dresse un portrait non officiel de son pays à travers *Folk Archive*, réalisée entre 1999 et 2005, en en documentant l'art et les productions populaires et vernaculaires. Il s'agit de pratiques et coutumes parfois centenaires qui ont survécu, comme le concours de grimaces ou les courses de barriques en feu, à la modernité et à l'uniformisation de l'identité culturelle. Il réunit ainsi des morceaux hétérogènes de réalités sociales qui naviguent entre passé et présent, histoires individuelle et collective, dans un rapport à la fois d'influence et de crispation vis-à-vis de la culture dominante.
Fin 2008, le Palais de Tokyo offre une carte blanche à Jeremy Deller qui propose l'exposition « D'une révolution à l'autre », organisée en plusieurs sections – dont une consacrée à *Folk Archive* – autour des liens que l'artiste tisse entre la révolution industrielle britannique et celle du rock, le déclin de la première coïncidant avec l'apparition de la seconde. Cette idée est particulièrement développée dans le chapitre intitulé « Tout ce qui avait solidité et permanence s'en va en fumée ». D'une peinture de 1874 de James Sharple idéalisant le travail métallurgique aux photographies du boxeur Adrian Street – dont les tenues excentriques influencèrent les chanteurs de glam rock – posant dans la mine avec son père, en passant par l'arbre généalogique du leader des Happy Mondays réalisé par Scott King, le rock est associé à la culture ouvrière et apparaît comme une alternative possible dans un contexte de délitement industriel aux lourdes conséquences sociales. La ville de Manchester, qui accueillit le label Factory Records et où s'épanouit la scène post-punk, devient l'emblème de ce passage du monde des usines à celui de l'industrie musicale. Extrait du *Manifeste du Parti communiste*, le titre de cette section traduit la capacité



Although these works are informed by very different challenges and forms of *modus operandi*, they share as a common characteristic the fact that they are developed from objects and events that are ignored or not embraced by accepted history, *trying*, as Michel de Certeau wrote, "to ask what the situation is with other procedures, likewise infinitesimal, which have not been 'favoured' by history, and which nevertheless carry on a vast activity between the links of established technologies". While the documents, indexed images and slide projections which form some of these works convey the legacy of 1960s' Conceptual Art, they also result from the sphere of knowledge, whose transmission tools are here appropriated and re-used in different ways. If these artist juggle with codes, they never attain an effective didacticism – a pitfall to be avoided, precisely in order to remain within the framework of an artistic definition of what is being presented.

Let us now focus on works which, while remaining very akin to those just briefly described, seem to have more ambiguous and possibly more radical approaches, with regard to these relations between knowledge and art praxes. They are notably underwritten by Foucauldian archaeology, the linguistic model, and the Anglo-Saxon human sciences — in particular by the issues of otherness and difference raised by Cultural Studies and the New Historicism which, in the context of literary studies, resituate the historical principle at the hub of the explanation of the cultural fact. The works of interest to us here very specifically broach music and subcultures, which develop their own codes and values on the sidelines of the hegemonic culture, from a genealogical and anthropological viewpoint. They do away with distinctions between art and non-art, in favour of a concept of art broadened to that of culture. By being based on phenomena linked with music, these pieces deal with the issue of a de-hierarchized cultural pluralism, and are developed based on an equivalence between artistic creation and knowledge production, thus removing allegorical and poetic procedures. They are permeated by movements of de- and re-territorialization, situated on the moving boundaries of art, history and anthropology.

As an archetype of this approach, the work of the British artist Jeremy Deller is being developed around a monumental collection of objects, images and documents recording popular activities, musical genres, and social

'Il ne reviendra plus jamais. Camp traveller à jamais fatigué' | 2008



d'adaptation et d'absorption du capitalisme.
Jeremy Deller produit ainsi une histoire culturelle et sociale subjective et dissidente, dont la portée politique ne passe plus par la production d'œuvres personnelles, mais par l'utilisation sur un mode curatorial de celles d'autres artistes, qui acquièrent d'une certaine façon un statut de document. Il reproduit ce schéma dans une section consacrée aux débuts du rock en France, se penchant sur l'aventure du mythique Golf Drouot où Johnny Hallyday et Eddy Mitchell firent leur premiers pas de « blousons noirs ». Il y présente des panneaux de photographies réalisés par son fondateur Henri Leproux, appartenant aujourd'hui aux collections du Musée national des arts et traditions populaires, qui témoignent de l'identité du lieu et d'une mémoire toujours en mouvement.

Cette démarche d'historien appliquée au domaine musical se retrouve également au cœur de l'installation de Nate Harrison *Can I Get An Amen?* (2004), constituée de quelques documents épinglés au mur et d'une platine vinyle qui diffuse, gravée sur un *dub plate* s'usant à chaque écoute, la voix de l'artiste qui raconte l'histoire du Amen Break, rythme ayant marqué le paysage musical des années 1990. Sample tiré du morceau *Amen Brother* produit en 1969 par le groupe de funk-soul The Winstons, ce fragment de batterie a d'abord été ressuscité à la fin des années 1980 par des groupes de hip-hop comme 3rd Bass ou NWA, avant de devenir le *break* « canonique » de la musique électronique, notamment de la jungle, dont l'esthétique est entièrement centrée sur son utilisation et sa déconstruction. En s'appuyant sur des séquences

Nate Harrison ▼ *Can I Get An Amen?*, 2004





extraites de sa collection de disques, Nate Harrison dépeint une sous-culture qui s'est en grande partie développée, via l'entremise des possibilités apportées par le sampler, à partir d'un échantillon de six secondes daté de 1969.

L'histoire de ce marqueur culturel est également l'occasion d'une réflexion sur le *copyright* et les vertus constructives des pratiques d'appropriation. Cette œuvre fonctionne comme un essai sonore retraçant une courte période où les outils numériques semblaient offrir la possibilité de créer librement de nouvelles combinaisons et significations à partir du passé. Tandis que les membres de The Winstons n'ont jamais intenté de procès malgré les centaines d'utilisations de leur morceau, certaines sociétés comme Zero-G Ltd. vendant des kits de samples déposés (dont un Amen Break à peine déguisé), ont favorisé le développement de lois sur le *copyright* de plus en plus restrictives, alors qu'elles se sont construites et enrichies sur un vide juridique en matière de droits d'auteur. Harrison estime que ces régulations ont pratiquement exclu du domaine public l'ensemble de la création du XX^e^ siècle.

Comme Deller, Nate Harrison témoigne d'une forme de récupération économique, des mouvements et des affrontements entre pratiques marginales et hégémoniques. S'il traduit un engagement politique et créatif, son discours narratif s'appuie sur l'analyse de phénomènes et de faits précis. Il revendique d'ailleurs une équivalence entre production artistique et production de savoir, l'art devenant par là-même un vecteur et un territoire possibles de connaissance.

Ce postulat n'est pas sans bousculer la conception traditionnelle de l'art, dans laquelle la question didactique reste souvent taboue. Hal Foster s'est montré très critique à l'égard d'un «art quasi anthropologique» qui traiterait l'altérité «parce qu'[elle] remet en jeu la représentation, subvertit les genres », risquant ainsi de projeter sur elle une vision idéalisée. La question culturelle passerait au second plan, au profit des problématiques spécifiquement liées à l'art et à l'institution. Si elles n'échappent pas totalement à ce constat, les œuvres de Deller et d'Harrison proposent cependant une certaine distance critique qui s'exprime au travers de leur forme documentaire et, paradoxalement peut-être, de leur volonté d'établir un compromis entre art, savoir et politique. Pour respecter la coutume critique, il conviendrait de déterminer une terminologie

Nate Harrison, *Can I Get An Amen?* (2004)

phenomena. Their association traces the outlines of a culture considered in its diversity, embracing, to borrow T.S. Eliot's definition: "[...] all the typical activities and interests of a people. Derby Day, Henley Regatta, Covers, the twelfth of August, a cup final, the dog races, the pin table, the dart board. Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, nineteenth-century Gothic churches and the music of Elgar". It is from this angle that the artist, working with Alan Kane, draws up an unofficial portrait of his country through his *Folk Archive* made between 1999 and 2005, by documenting art and popular and vernacular works. Involved here are at times age-old practices and customs which have survived modernity and the standardization of cultural identity, two such being the face-pulling competitions and burning barrel races. Deller thus brings together heterogeneous bits and pieces of social realities which lack between past and present, and individual and collective history, in a relationship with the predominant culture hallmarked at once by influence and tension.
In late 2008, the Palais de Tokyo, in Paris, offered *carte blanche* to Jeremy Deller, who came up with the exhibition "From one Revolution to Another", which was organized in several sections – one was devoted to *Folk Archive* – around the links woven by the artist between the British industrial revolution and the rock revolution, with the decline of the former overlapping with the emergence of the latter. This idea is especially developed in the chapter headed: "All That Is Solid Melts Into Air". From an 1874 painting by James Sharple idealizing work in a steelworks to the photographs of the boxer Adrian Street – whose eccentric outfits influenced glam rock singers – posing in a coal mine with his father, by way of the genealogical tree of the leader of the Happy Mondays, made by Stott King, rock is associated with working-class culture, and appears like a possible alternative in a context of crumbling industry with heavy social consequences. The city of Manchester, which is home to Factory Records label and the growth of the post-punk scene, becomes the emblem of this shift from the world of factories to that of the musical industry. Taken from *The Communist Manifesto*, the title of this section conveys capitalism's capacity for adaptation and absorption.

Jeremy Deller thus produces a subjective and dissident cultural and social history, whose political scope no longer involves the production of personal works, but the use on a curatorial way of other artists' pieces, which somehow acquire the status of a document. He reproduces this idea in a section devoted to the beginnings of rock in France, focusing on the adventure of the mythical Golf Drouot disco, where the singers Johnny Hallyday and Eddy Mitchell took their first steps as rockers. Here, Deller presents panels of photographs taken by his founder Henri Leproux, today held in the collections of the Musée des arts et traditions populaires, which illustrate the identity of the place and a memory always on the move.

This historian's approach applied to the sphere of music also crops up at the heart of Nate Harrison's installation *Can I Get An Amen?* (2004), consisted of a few documents pinned to the wall and a vinyl disk playing – on a dub plate which wears out each time it plays – the artist's voice telling the history of the Amen Break, a rhythm which marked the musical landscape of the 1990s. Sample taken from the *Amen Brother* tune produced in 1969 by the funk-soul group The Winstons, this percussion piece was first resurrected in the late 80s by such hip-hop groups as 3rd Bass and NWA, before becoming the "canonical break" of electronic music, jungle in particular, which focuses all its aesthetics on its use and deconstruction. By relying on sequences taken from his disk collection, Nate Harrison depicts a subculture which has developed to a great extent, by way of possibilities ushered in by the sampler, from a six-second sample dated 1969.
The history of this cultural market is also an opportunity to think about copyright and the constructive virtues of appropriation practices. This work functions like a sound essay retracing a brief period when digital tools seemed to be offering a possibility of freely creating new combinations and meanings based on the past. While the members of The Winstons never took anyone to court, despite the hundreds of times people used their piece, some companies like Zero-G Ltd, selling registered sample kits (including a thinly disguised Amen Break), encouraged the development of increasingly restrictive

subtile pour ces artistes de la connaissance : Hal Foster a parlé « d'artiste comme ethnographe », Christophe Kihm « d'artiste comme médium », et les options de « professeur » ou de « passeur » sont peu séduisantes. Peut-être celle de « traducteur » serait-elle plus appropriée : un travail de révision et de remise à jour – dont l'interprétation à la fois rigoureuse et sensible n'est pas pérenne – d'un phénomène lié à un contexte antérieur, une étape en quelque sorte de sa visibilité.

Cela correspond également au travail mené par Mathieu Kleyebe Abonnenc sur Julius Eastman, compositeur afro-américain *gay* à la réputation sulfureuse, pionnier du courant post-minimal dans lequel il introduit des éléments pop, mais n'ayant pourtant rien enregistré de son vivant. Saisi par l'urgence de faire interpréter l'œuvre musico-politique de ce « crazy nigger » méconnu, Mathieu K. Abonnenc profite de sa participation à l'exposition « Les Vigiles, les menteurs, les rêveurs » pour présenter les archives lacunaires d'Eastman et faire jouer pour la première fois en France sa trilogie « Nigger Serie » . L'espace d'exposition, où deux pianos à queue attendent leurs musiciens, devient le lieu d'une possible transition vers une découverte et une diffusion plus large de l'œuvre. L'artiste met ainsi ses prérogatives au service du travail d'un autre, afin de rendre sa visibilité à une conception du monde singulière qui en était jusqu'à présent privée. Cette approche de « traducteur » se révèle là encore une tentative de concilier questionnements politiques et production artistique, en jouant sur un retournement critique, à la fois de l'autorité de l'artiste héritée de Duchamp et des enjeux traditionnels de l'art d'appropriation.



Mathieu Kleyebe Abonnenc, *Pour Alvin Lucier (Crazy Nigger)*, 2015

laws on copyright, while they have been constructed and enhanced on a legal void as far as royalties are concerned. Harrison reckons that these regulations have more or less excluded all 20th century creative work from the public domain.
Like Delfer, Nate Harrison attests to a form of economic retrieval, movements and confrontations between marginal and hegemonic practices. If he conveys a political and creative commitment, his narrative discourse is based on the analysis of precise phenomena and facts. What is more, he lays claim to an equivalence between art production and knowledge production, with art thereby becoming a possible vector and territory of learning.

This postulate certainly jostles the traditional concept of art, in which the didactic issue is still often taboo. Hal Foster has been very critical with regard to an "almost anthropological art", dealing with otherness "because [it] challenges representation and subverts genres", thus running the risk of projecting an idealized vision onto itself. The cultural issue plays second fiddle, in favour of issues specifically linked to art and institutions. The works of Delfer and Harrison may not totally sidestep this observation, but they do nevertheless propose a certain critical distance which is expressed through their documentary form and, perhaps paradoxically, their desire to establish a compromise between art, knowledge and politics. To comply with critical orthodoxy, it would be as well to define a subtle terminology of knowledge for these artists: Hal Foster has talked about "artist as ethnographer", Christophe Kihm of "artist as medium", and the options of "teacher" and "ferryman" are not very winning. Perhaps the option of "translator" would be more appropriate: a work involving revision and updating – where the at once rigorous and perceptible interpretation is not ongoing – a phenomenon associated with a prior context, a stage, in a way, of its visibility.
This also tallies with the work carried out by Mathieu Kleyebe Abonnenc about Julius Eastman, a gay African-American composer, with a scandalous reputation, pioneer of the post-Minimal tendency in which he introduced pop factor, but who never recorded anything in his lifetime. Gripped by the urgent need to have the musical-cum-political work of this little known "crazy



nigger" performed, Mathieu K. Abonnenc makes the most of his participation in the show "The Watchmen, The Liars, The Dreamers" to present Eastman's incomplete archives, and above all to have his trilogy "Nigger Serie" played for the first time in France. The exhibition venue, where two grand pianos await their musicians, becomes the site of a possible transition towards a broader discovery and dissemination of the work. Mathieu K. Abonnenc thus makes his artist's privileges available for the work of another, in order to give visibility to an unusual conception of the world which had hitherto been deprived thereof. Here again, this "translator's" approach turns out to be an attempt to reconcile political questions and art production, playing both on a critical reversal of the artist's authority inherited from Duchamp and the traditional stakes of appropriation art.

Translated by Simon Pleasance & Fiona Hyslop

Mathieu Kleyebe Abonnenc • *Pour Julius Eastman (Crazy Nigger)* | 2010

Raphaël Brunel, «Mélodies en sous-sol / Basement melodies, Histoires et sous-cultures / History and Subcultures», in. Volume, n°3, juillet 2011-janvier 2012, pp.74-83





The recent polemic over future developments at the Palais de Tokyo site, where building work has been accompanied by institutional quarrels, have rather obscured the coherence of the work done there by director Marc-Olivier Wahler. Now that his six-year tenure is coming to an end, Christophe Kihm sets out to right this situation.

The departure of Marc-Olivier Wahler at the end of January 2012, and the change of direction as well as director at the Palais de Tokyo, naturally raises one or two questions about the practice of exhibition-making in this country where, for deep-lying historical reasons, museums have always been preferred to exhibitions and the individuality of artworks to the possible multiplicity of their combinations.(1) Why is it important to loosen exhibitions? Some of the most eminent curators have answered this question by putting forward the (working) hypothesis that exhibitions provide a remarkable way of occupying the present. They understood the investigative dimension of the practice, the way it could be used to question our times and perhaps generate critical awareness. Marc-Olivier Wahler's work at the Palais de Tokyo has fully activated this "questioning" function and his idea of exhibition-making is directly linked to two important Swiss figures who manifestly influenced his thinking: Jacques Hainard, who devised a "museography of rupture," and Harald Szeemann and his idea of the exhibition as program. Wahler shares their preference for the thematic approach and sees the exhibition as a privileged instrument for knowing the present. From Hainard he takes his sense of play and humor, his openness to the registers of popular culture and idea of composing the exhibition as a discourse articulated in space. With Szeemann he shares a belief in the intrinsic qualities of art as a vehicle of knowledge, including its own specific way of knowing. Such an art, then, is not to be put in a position of representation or illustration, but presented as manifestation and information, which in turn implies a method: taking the art and artists as the starting point, extracting the problems and themes from their practices and works.

Wahler himself has often stated the question that most concerns him, one which rests on a historical fact and the epistemological break that this instigated: How did art come to abandon what he calls "window-seeing" ("la vision fenêtre")? How, with artists and by means of their works, is it possible to grasp the coordinates of a space-time open to new dimensions (four or more)? These questions have of course been addressed by physics, mathematics and philosophy, but also, since the early twentieth century, by the arts, where their impact has been and remains very powerful. Taking them further is not so much a matter of thematic treatment (one "bad good idea" would be an exhibition about the fourth dimension in art as of considering the practical and theoretical repercussion for the exhibition form itself. How is thinking about the exhibition as space-time to be reoriented in light of these facts? Such was the concern driving Wahler's program in Paris, as immediately announced with the countdown of Gianni Motti's work, *The Big Crunch*, hung from the pediment of the building (this electronic clock counts down the seconds leading to the supposed End of the Universe), and by the elastic tension between the combination of two exhibitions, *Cinq milliards d'années* and *Une seconde une année*. What these shows hinted at, to say the very least, was that Wahler's exhibitions would be singular instruments for measuring time.

As Hainard and Szeemann also knew, an ambitious investigation cannot be limited to a single exhibition but must furnish the themes for a whole program. For an investigation of time to have appropriate density, it needed to be enacted in the simplest way possible, by subjecting the different exhibition spaces to alternating temporal regimes (major shows, modules and temporary projects), continuing all the way to an extension of the program onto the scale of an open time articulated by series and relations over the seasons. But the investigation also needs to be inscribed in the visitor's sensorial experience, which means that the hanging will forsake fixity in favor of a new kind of coexistence between objects. Getting away from window-vision would thus mean abandoning centered space by creating a multiplicity of centers, the simplest way being to double them up, as Jonathan Monk did in ideal fashion with his two mirror-like exhibitions. The exploration can be further heightened by thematic or conceptual divisions (fugacity, elasticity, etc.). The point of the exhibition program here is to produce the continuity of these elements through a given format. What Wahler produced during his six years at the Palais de Tokyo stands at the intersection of two modes: the exhibition as investigation and science of the present, and the exhibition as world, with the exhibition space and its different temporal regimes being conceived as a kind of cosmos. This second aspect was manifested in exemplary fashion by the carte blanche shows given to artists such as Ugo Rondinone, Jeremy Deller, Adam McEwen and, most recently, John Armleder. The artists were asked to "exhibit their brains," which could also stand as the general program here. These were not monographic shows, but exhibitions of a world, with all its connections. This logic of exhibition-making, underpinned by a program, is rare enough to merit serious attention, especially at a time when the main thing being asked of museums and art centers is simply that they grab the headlines. ■

Christophe Kihm
Translation, C. Penwarden

(1) We are still laboring under the weight of the idea of the museum and its educational role, to which the hanging is subjected to serve the sensible impact of the works themselves. This conception comes straight from Malraux, but its roots are to be found in the nineteenth century.

(2) Marc-Olivier Wahler grew up not far from the Musée d'Ethnologie in Neuchâtel, where these museological experiments were conducted.

Christophe Kihm, «Palais de Tokyo, l'action de Marc-Olivier Wahler – Exhibition as experiment», in Art Press, n°385, janvier 2012, p.90

Jeremy Deller, Turner prizewinner, to have Hayward Gallery retrospective

The artist who staged an exhibition in his parents' house will be showing works old and new – plus some failed projects

Charlotte Higgins, chief arts writer
guardian.co.uk, Tuesday 6 December 2011 20.30 GMT

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Article history



Jeremy Deller, the 2004 Turner prizewinner, will have a retrospective at the Hayward Gallery in London next year. Photograph: Christopher Thomond for the Guardian

When Jeremy Deller sprang on to the national stage as the winner of the 2004 Turner prize – a dandyish figure clad in scarlet jacket and cravat – eyebrows were raised. He had not even taken O-level art at his London public school.

Sometimes his work – a re-enactment of the Battle of Orgreave in 1984, one of the fiercest clashes of the miners' strike, or organising the ladies of the Women's Institute to show flower arrangements at the Tate – did not look like art at all.

But now Deller is to have his first retrospective, as well as his first largescale exhibition in London, in February next year.

The show at the Hayward Gallery, titled Jeremy Deller: Joy in People, will bring together documents of past collaborative events, films, books and banners.

There will be a restaging of the exhibition he secretly put on in his parents' house in 1993 when they were on holiday (he was 27, still living at home). And the facsimile of a greasy spoon cafe in Bury market called Valerie's, originally made as a float for the parade he organised through Manchester in 2009, will serve free cuppas to visitors.

One person, at least, is bursting with pride: Barbara Deller, the artist's mother, has contributed an essay to the catalogue, My Unconventional Son. In it, she notes that she did not know anything about the 1993 show in her house until a decade later, when she was reading a book by her son that contained "a picture of a toilet that I thought

looked remarkably like mine. I read on to realise that it was no coincidence – it was my toilet".

She also notes that "Jeremy's artistic streak was obvious from an early stage" from his "playing Joseph in the school play"; and reveals an early interest in questions of scale. "Our kitchen had to be repainted after he created a 3ft long locust for a school project, only to find everyone else had produced something at actual size," writes Mrs Deller.

But not everyone is so appreciative of Deller: "I tried to explain his work to the Queen when Jeremy took me to a reception at Buckingham Palace; I don't think she quite understood, but she was too polite to say."

According to the artist, the show will exhibit mostly work that has never been seen in London before, and Deller is working on new pieces, including "a nature film that I think will be quite visceral and overwhelming as a spectacle". He also promises, darkly, that the museum attendants "will have more of a role than usual".

The exhibition will open with a restaging of Open Bedroom, the show in his parents' house, including the work that he put up in their lavatory – a transcription of the graffiti from the men's toilets at the British Library. "It was a mix of super-brilliant academic minds and super-sexual frustration," he said.

There will be a section on projects that Deller has failed to pull off – "abandoned Olympic projects, an idea for the fourth plinth in Trafalgar Square that was rejected. It's meant to be encouraging. The ideas have often led to something else. And it's human nature to want to see when you've fucked up".

The exhibition will be curated by Ralph Rugoff, director of the Hayward. "Deller has opened up more new ways of working than any other artist of his generation – he is a game changer," said Rugoff. "He has always done things in his own way: taking his art into the public realm and doing things that didn't look like art, whether they were bumper stickers or T-shirts."

Acid Brass, a 1997 work in which, at Deller's instigation, a traditional brass band performed arrangements of acid house music, is regarded by Rugoff as "a turning point". He added: "A lot of people work with groups, but it's all very worthy but not that interesting. Jeremy puts his finger on things and touches nerves in the national psyche.

"He's done things in a playful way, with a resonant, big imagination behind his work, that goes way beyond the art world and reaches a much wider audience."

He has, according to Rugoff, "brought up questions of value" in his work. Deller emerged after the Young British Artists, who began exhibiting together in 1988, many of them wrapped up in the rising art market and collected by figures such as Charles Saatchi.

He has rarely made work that can be bought or sold straightforwardly. He has, said Rugoff, "heralded a new chapter when artists work as catalysts, producers, curators and collaborators ... and with his interest in folk art and the creativity of everyday life he has brought attention to what other people have done".

Jeremy Deller: Joy in People is at the Hayward Gallery on London's South Bank from 22 February to 13 May

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Charlotte Higgins, «Jeremy Deller, Turner prizewinner have Hayward Gallery retrospective», in The Guardian, 6 décembre 2011



Jeremy Deller a parcouru pas mal de chemin depuis ses premières interventions dans l'espace public. Tee-shirts frappés d'inscriptions diverses ou de son propre nom, autocollants ou posters, autant de supports qui lui permettaient de diffuser son travail de manière rapide et efficace.

Si je réfléchis aux raisons pour lesquelles je considère Jeremy Deller comme un artiste important, je dirais : 1. un sens de l'observation aiguisé et rigoureux, 2. une tendance à secouer légèrement le « local » – entendez par là, un artiste agitateur mais non provocateur, ce qui est, à mon sens, beaucoup plus subtil.

En 2004, pour son film *Memory Bucket*, on lui décerne le Turner Prize, qui récompense chaque année le travail d'un artiste anglais de moins de 50 ans. C'est sans conteste le plus célèbre des prix artistiques en Angleterre. Son travail est connu et respecté par un grand nombre et pas uniquement les professionnels du monde de l'art. Beaucoup cherchent cependant à le définir à tout prix, et c'est normal, puisqu'il est à la fois historien, sociologue et anthropologue. Il a aussi la particularité de collaborer avec des personnes issues d'univers très variés, notamment une fanfare traditionnelle de Manchester (le Williams Fairey Brass Band) pour son projet *Acid Brass*. C'est la première pièce de l'artiste qui n'a pas d'existence matérielle puisque la fanfare rejoue des tubes d'acid house. Pour Jeremy Deller, il s'agit de relier deux manifestations musicales de la culture populaire qui n'ont a priori rien à voir l'une avec l'autre et qui sont pourtant toutes deux profondément ancrées dans le monde postindustriel anglais.

On l'a appelé récemment histoire de savoir ce qu'il faisait. Il était chez lui à attendre la livraison d'un ordinateur. On a discuté de son implication au sein de cette institution colossale qu'est la Tate Britain, de sa première exposition organisée chez lui en l'absence de ses parents et de son dernier projet : un film retraçant le parcours du catcheur glam Adrian Street.

Vice : Salut Jeremy, tu fais quoi en ce moment ?
Jeremy Deller : Eh bien je fais cette interview ! En réalité, je suis en train d'attendre la livraison d'un ordinateur, c'est la priorité du jour.



The Battle of Orgreave, 2001

Oh, et à part ça ?
J'étais au Brésil récemment, je montrais un film à la Biennale de Sao Paulo où je présente une installation. C'est un film sur le catcheur Adrian Street qui s'appelle *So Many Ways To Start You*.

Dis-nous qui est ce fameux Adrian Street.
Adrian Street est un Gallois de presque 70 ans qui est né dans une famille de mineurs. Il est devenu catcheur assez jeune et il vit à présent en Floride. La plupart des gens ont connu la moitié de la photo où il prend la pose aux côtés de son père devant la mine où il travaillait lorsqu'il était plus jeune. Il est retourné là-bas en 1973, avec son costume de catcheur. C'était une façon de montrer à son père et à son entourage ce qu'il était devenu. Il avait opéré un changement radical dans sa vie depuis qu'il n'était plus mineur et qu'il avait quitté ce trou paumé qu'il détestait. Il voulait vivre en ville et se faire un nom. Le fait de revenir sur place avec ses habits de scène et sa ceinture de vainqueur lui permettait de leur montrer à quel point il avait changé, qu'il s'était littéralement transformé.

La photo semble être un bon symbole des liens existant entre la Révolution industrielle et l'émergence du rock anglais.
Exactement. C'est l'illustration parfaite du changement survenu en Grande-Bretagne à ce moment-là. On est passés d'un mode de fabrication industriel à d'autres moyens de créer des choses, par exemple le divertissement. Et la photo le montre clairement.

Comment tu en es venu à t'intéresser à Adrian Street, en fait ?
Par la photo. Je ne savais pas vraiment qui il était donc j'ai fait des recherches. C'est un personnage assez intéressant, comme tu peux l'imaginer. Il suffit de regarder cette image pour réaliser qu'il s'y passe quelque chose. Grosso modo, il s'est inventé lui-même, essentiellement grâce à sa volonté et à sa personnalité. C'est une renaissance, en quelque sorte. Donc, c'est quand même un sacré défi.

Un de nos potes faisait remarquer qu'on pouvait établir un parallèle entre Adrian Street et Arthur Cravan. Cravan était boxeur, poète, et fut l'idole des mouvements dada et surréaliste. Ils ont tous les deux influencé pas mal de monde.
Je vois ce que tu veux dire. Cravan, c'est bien le type qui s'est retrouvé champion de France de boxe dans la catégorie poids lourds alors qu'il n'avait jamais disputé un seul match ? Qu'il s'agisse de la boxe ou du catch, je pense que tous deux ont à voir avec la tradition du cirque d'une certaine manière. C'est-à-dire que ces milieux sont pas mal fréquentés par des gens qui, peut-être, ne correspondent pas aux critères de la société dite « traditionnelle ». Et ils sont en général dotés d'une imagination débordante, un peu comme les artistes.



Untitled (Bats), *2001*

Aujourd'hui, Adrian Street est un vieux monsieur. Il ressemble encore à ce personnage très théâtral voire efféminé qu'il s'est créé ?
Du point de vue physique, il est dans une forme éblouissante. Il a ce corps incroyable qu'il entretient intensivement. Il n'a jamais pris de stéroïdes ou d'hormones – qui produisent un bel effet à court terme mais se révèlent désastreux sur le long terme. Il se maintient en forme. Il n'est pas gay, cette ambiguïté faisait partie de sa performance, mais c'est vrai qu'il est néanmoins une icône gay, ça remonte à sa période bodybuilding. Il a compris qu'il pouvait gagner de l'argent avec ce personnage, donc il ne s'est pas privé.

Marc Bolan de T-Rex disait qu'il s'était inspiré des tenues et du maquillage d'Adrian Street après l'avoir vu à la télé.
Oui. Adrian a beaucoup influencé l'industrie musicale de l'époque, c'était un catcheur glam rock.

Où peut-on voir le film ?
C'est une très bonne question ! *(rires)* Je n'ai pas encore mis d'extrait en ligne. Je ne sais pas vraiment où le faire d'ailleurs. En tout cas, c'est prévu qu'il y ait un extrait sur mon site Internet issu de la dernière partie du film. On y voit Adrian réciter les paroles de l'une de ses chansons – *Amen*, il a eu une carrière musicale pendant un temps.

Sa personnalité flamboyante a émergé au début des années 1969. Je me disais qu'il y avait peut-être une dimension warholienne chez Adrian Street, genre « tout le monde peut devenir une star ».
Sans aucun doute. Si on a du cran, de la détermination et de la suite dans les idées, on peut atteindre son but. C'est commun chez les gens célèbres. Mais il ne s'agit pas de dire « tout le monde peut devenir une star », ça demande énormément de travail. Mais oui, il y a quelque chose de warholien chez Adrian Street et je suis certain que Warhol l'aurait adoré dans les années 1968 ou 1970. Je pense que la façon de s'habiller d'Adrian, ainsi que son côté intrigante auraient intéressé – si ce n'est obsédé – Warhol. Le film montre quelqu'un qui est parvenu à se réinventer et à changer son destin. C'est très « Hollywood » en un sens.

Dans ton travail, tu explores des thèmes plutôt sérieux, mais on sent que ça t'amuse en réalité.
Oui, la plupart du temps. Mais je suppose que c'est essentiellement dû à ma personnalité. Cela dit, l'humour est important, dans la vie comme dans l'art.

Tu es souvent décrit comme un catalyseur qui établit des connexions entre différents éléments tout en laissant le champ d'interprétation ouvert. *Acid Brass* en est probablement l'un des exemples les plus frappants, et le diagramme *The History of the World* reflète assez bien cela.
Tresser des liens entre les choses tout en restant en retrait, oui, c'est ça qui m'intéresse. Je ne tiens pas à tout contrôler, et puis je suis un peu paresseux. Mais parfois, je préfère laisser le champ ouvert, pour que les gens réagissent comme ils le souhaitent. Et ça m'intéresse de voir ce que le public apporte à une œuvre. C'est pour cette raison que j'aime travailler en dehors du musée : j'attends toujours que quelque chose d'inattendu se produise.



History of the World, 1996

Tu te considères comme un artiste conceptuel ?
Oui, absolument. Quelle qu'en soit la signification. Je dirais que oui. Et toi, quelle est ton opinion ?

Eh bien j'essaie en général de ne pas coller d'étiquette aux artistes, mais bon, j'ai posé la question. Si l'art conceptuel se concentre sur les intentions de l'artiste, alors oui, tu es un artiste conceptuel. Ton travail a parfois une approche documentaire : *Memory Backer* ou *Our Hobby Is*

***Depeche Mode*. Est-ce un moyen efficace de s'adresser au public, d'après toi ?**
Pour moi, c'est un bon moyen de travailler en tout cas. J'aime les films documentaires, et je pense que c'est une manière de faire honnête. À partir du moment où tu souhaites raconter quelque chose à quelqu'un, le film est le médium le plus accessible. En Grande-Bretagne, les films faits par des artistes suivent une certaine ligne de fabrication qui est assez compliquée, voire confuse. Mes films sont plutôt conventionnels et simples.

La première fois que tu as exposé, c'était chez tes parents en 1993. Ça ressemblait à quoi ?
J'avais présenté des peintures que j'avais faites – les premières et les dernières – sur la vie de Keith Moon, le batteur des Who. Il y avait également des photographies, des trucs en papier, des graffitis, des tee-shirts ; des objets faciles à faire et peu coûteux, en somme. C'était ma façon de travailler à l'époque. Je n'avais pas beaucoup de moyens et j'étais sans emploi. Et comme mes parents étaient en vacances, j'ai vraiment pu occuper toute la maison. C'était presque un acte opportuniste, en fait.

Tu voulais déjà devenir artiste à ce moment-là ?
Je ne savais pas vraiment ce que je voulais faire. Mais j'étais content de faire ces choses-là, j'essayais de trouver ma voie. Je vivais chez mes parents, c'était une bonne chose. Et je savais déjà que je n'allais pas pouvoir gagner ma vie de manière « traditionnelle ». J'ai donc essayé de tirer le meilleur de moi-même. Un peu comme l'a fait Adrian, en quelque sorte.

À quoi ressemble une journée de travail pour toi ?
Je me lève tôt, je relève mes e-mails et il arrive que je passe la journée devant l'ordinateur à attendre d'autres e-mails ! Et parfois j'ai des rendez-vous à l'extérieur, donc il n'y a pas de règle. Je peux tout aussi bien passer la moitié de la journée devant l'écran de mon ordinateur et l'autre dehors, à vélo ou avec des amis. Ça a l'air un peu ennuyeux comme ça, mais ça ne l'est pas.



Graffiti, Leamington Spa, Warwickshire, 2000

J'ai entendu dire que tu siégeais au conseil d'administration de la Tate. Qu'est-ce que tu fais là-bas ?
Des réunions, essentiellement. Ça représente environ une vingtaine de jours de travail par an, peut-être vingt-cinq. Il y a des comités, des réunions où il est question de la gouvernance et de la gestion de la Tate. C'est très instructif de travailler dans un organisme comme celui-ci, on y apprend la gestion d'une collection, les budgets, les rapports avec le gouvernement, avec les artistes. Tout.

Tu n'es pas l'exemple type de l'artiste qui travaille dans son studio puisque tu produis des projets de grande envergure. Et tu es représenté par trois galeries – Art:Concept, Gavin Brown's Enterprise et le Modern Instants.
J'essaie de vendre mes pièces, pas en grande quantité cela dit. Si je devais vivre seulement de mes projets dans les musées, je serais déjà mort de faim. Les expositions sont dans les mains d'un tout nouveau petit groupe, pour être honnête. Donc je travaille avec grâce à mes galeristes. Intéressant. Je vends toutes sortes de choses : des objets, des images, des gadgets. C'est d'ailleurs assez étonnant de penser qu'on peut gagner sa vie uniquement grâce à ces sortes d'objets. Bien sûr je ne vends pas énormément, mais suffisamment pour me permettre de vivre.

Tu as d'ailleurs récemment pris position aux côtés de ton compatriote, l'artiste Mark Wallinger, contre les restrictions budgétaires visant les arts.
Le nouveau gouvernement a prévu de diminuer le budget alloué au globalité. Donc il a été demandé aux artistes de réaliser des affiches afin de protester contre cette mesure restrictive à l'encontre de la culture. Il me fait plaisir en arriver au spectacle, surtout aux Deutsch Bank. C'est par notamment destiné aux riches. Ça semble peu drôle qui pourrait arriver. Donc c'était l'une des raisons qui m'ont incité à participer. En gros, il était différent que je ne soutenais pas ce nouveau gouvernement.



Quels sont tes projets à venir ?
Ah ! C'est un grand secret.

C'est le nouveau Art de Vivre, j'imagine que tu as des choses à dire pour convaincre les jeunes qui aimeraient ne faire que la même carrière que la tienne.
Ne vous fiez pas trop au succès des artistes d'art. Ne prenez conseil qu'auprès de ceux en qui vous avez confiance. Ne regardez pas trop les revues d'art parce qu'elles vous déprimeront, en tout cas c'est le cas pour moi. Soyez sympa avec les autres artistes, parce que vous aurez peut-être besoin d'aide à un moment donné. C'est à peu près tout.

Adeline Wessang, «interview avec Jeremy Deller», Vice Magazine.com, 2011

"Cinématique, Esthétique, Politique, Hermetique"

ART:CONCEPT
13 rue Arquebusiers
January 9–February 28



Jeremy Deller, *Theme for the Fourth Berlin Biennial by Klezmer Chidesch*, 2006, still from a color video, 6 minutes 54 seconds.

The Rancièrian theories of the visible and sayable have for a long time now dominated the art field. But what about the invisible and the unknowable? Can the aestheticization of the obscure become political? Art Concept's latest exhibition, "*Cinématique, Esthétique, Politique, Hermetique*" (Cinematics, Aesthetics, Politics, Hermetics), presents a looped program of artists' films that resist the spectacular and the didactic through a language of hermetic symbols, specters, and phantasmagoric reenactments. Here the theatrical meets the occult, the stage blends with the backstage, and the present bifurcates in past and future times. The most compelling work on view is Ulla von Brandenburg's *The Objects*, 2009, a black-and-white film of animated still lifes, which features timeless objects like mirrors, chessboards, compasses, and combs acting in a circular *theatrum mundi* that sees the entire world as stage. Another discovery is Lothar Hempel's mesmerizing *Ikarus*, 2003. This film depicts puppetlike figures with no emotional engagement who are caught up in a fin de siècle reverie. If the objects became marionettes in Brandenburg's *nature morte*, the actors have become objects in Hempel's avant-garde-looking film. The most unexpected work in the program is Jeremy Deller's touching documentary about a marginalized band of klezmer players, which was made for the fourth Berlin Biennial in 2006. The intimacy of Deller's staged rehearsal is beautifully and respectfully rendered. Who said that fine and folk art, the visible and the invisible, are irreconcilable?

— *Sinziana Ravini*

Sinziana RAVINI, «Cinématique, Esthétique, Politique, Hermetique», in artforum.com, Feb. 2010

Interview with Jeremy Deller

(Questions by Sylvie Lin & Amy Cheng. Interview realized by Sylvie Lin. October 16, 2009, London. Chinese version included in *Art and Society: Introducing Seven Contemporary Artists*, published by the Taipei Fine Arts Museum, 2009. http://praxis.tw//publish/)



Film still extract from Jeremy Deller's *Memory Bucket*(2003)(video with sound, 21'44).Courtesy Art: Concept, Paris.

Q *Your earliest project 'Home Alone'(1993) was held in your parents' house in Dulwich. Was there an intention to share your life experience with the audience ?*

A Showing in my parents' house was done for practical reasons because I had nowhere else to show work. So I invited people into my house – I lived in my parents' – to share the house's space. But it was just by chance. I don't really make works about myself that much in an autobiographical sense. That was through need rather than through a necessity or any conscious thing.

Q What are the influences of your art-making?

A People, musicians, other artists… I'm influenced by things I've seen in the street, by folk art, by everything, it's not just art. I'd say I'm interested in everything around me or try to be. I also like art from the past. I studied art history ; I'm interested in the Baroque and I like Russian art from the 1920s. I don't have a specific knowledge of certain things, but I have wide interests and know about lots of things, maybe in a superficial way.

Q *In your teens, you got to meet Andy Warhol whose work inspired you a lot. How did his practice influence your concept of art-making ?*

A He just showed what was possible.



History of World, 1997-2004 (2004). Courtesy Jeremy Deller, Palais de Tokyo.

Q *Could you talk about the idea of making connections and maps, like what you did in* Acid Brass, The History of the World *?*

A It's a very convenient and simple way of showing something, how something works in my mind. I use the form of wall painting because it's very direct, graphic, easy to read and fairly easy to understand. That's meant to show my thought crosses, and how I connect things. It's probably one of my most effective art works cause it's so simple. In this way I draw together things that look disparate, by drawing lines between them. There's been a number of use of that kind of drawing. I like to think in that term. Drawing is a very important part to a project.

Q *What's the motivation for the project the Folk Archive ? Why the idea of organizing an archive of folk culture ? We know that the UK has a very good archive system. In this project of the Folk Archive, did you attempt to propose an alternative version of history and art which belongs more to the people ?*

A Yes. We (me and Alan Kane) were looking at art and creativity in Britain which we like and which we thought might not have got the attention they deserved, and things that we felt to be influences to artists. So in a way it needed to be shown in a different environment, in an art gallery environment. It's about performance, installation, painting, sculpture, action, all different things. All things that occur in the art world occur in the wild world as well. We also grew up with those things : things that we remember from our childhood, things we like to do and see. It was a shared love of something.

Q *Do you attempt to make an alternative to the official version of British culture ?*

A It's actually a parallel world of art, which we all know about and we see on the street. We documented it and show it in an art gallery. Personally, folk culture, pop culture or pop music are the things that I like and what I'm

interested in. It's a genuine interest, not fake. I grow up with it and know it. Also I'm interested in working with it as a material. It's very simple in that aspect. There's no theory.
I studied art history and know very well about high art. But I think it's important to appreciate some parts of the pop culture. In the art fair here, there are artists who are inspired by a part of pop culture. I also don't like to make a show of my own work either. Work for commercial gallery shows are very painful for me. I don't really do it very often.
【More reference : Interview with John Slyce, 'Jeremy Deller, Fables of the Reconstruction', in *Flash Art*, Jan.-Feb. 2003.】



In his exhibition *From a Revolution to Another*（2008） in Palais de Tokyo, Deller showed part of the *Folk Archive (1999-2005)* that he made in collaboration with Alan Kane. Courtesy Jeremy Deller, Palais de Tokyo.

Q *Do you think the rave culture changes anything in the UK, like the mentality of the generation of the time ? Was it later commercialized to the extent that it loses its meaning ?*

A I think initially it was quite a sort of social movement. But as soon as there's punk rock, everything got commercialized very quickly, within about five or six years. There were many other things going on at the time which have to do with that, which may be just as great. But it was absolutely a moment of some sort of rebellion for young people, some maybe losing theirs jobs. Also it was very popular in the poor parts of Britain. So I think it's a very important moment. That probably hasn't been properly appreciated by the wide public as being a kind of revolutionary time for the young people. But everything gets commercialized eventually.

Q *About the project* It is what it is, *how did you find the car wreck ?*
【Reference : websites of the project http://www.newmuseum.org/exhibitions/408,http://www.conversationsaboutiraq.org/】

A We were looking for a car and someone had one. Actually it's from a previous project, an anti-Iraq war exhibition. The curator, Robert Klüijver put a car from Iraq in our exhibition. He heard we were looking for a car and he said to us 'Take this car, because it's gonna be a nightmare for you to get a car. It's very difficult.' So we got it in a very easy way. It was pre-existing.

Q *Could you talk about the experience of this road trip : meeting people, making them to talk about the war ?*

A During a month, we took the car and towed it across the America, and showed it to people. It's on display over time. We met people on our way. We went to towns, parks, colleges. People could see it and we discussed it with them. We had a soldier with us and an Iraq surveillant. They just discussed their experiences. It was really a big show-and-tell. It was also a fantastic experience to travel through America, for all of us. We're six guys doing that together across the America. It was incredible.
【More reference : interview for *The Art Newspaper, The Armory Show edition*, March 2009.】

Q *You've stopped in different places such as Virginia, Louisiana and metropolises like Washington D.C. and New York. How did people respond ? What impressed you the most from the whole experience ?*

A People were interested and willing to talk to us which was great , we were most impressed that we did not get attacked by anyone.



Installion view of *Jeremy Deller: It Is What It Is: Conversations About Iraq* at the Museum of Contemporary Art, Chicago, 2009.
Photography © MCA, Chicago. Photographer, Nathan Keay

Q *Why is this title 'It is what it is'?*
A It is a military phrase. When something gets wrong, you just say that. When your friend gets his head blown off, you say : 'It is what it is'. It's a fatalist phrase. So I use it. For me personally, it's kind of meaningless and meaningful at the same time. So I think it's perfect for the project we do. It doesn't really have overt political spin. Former soldiers would understand as well. Sometimes it's difficult to come up with titles. I've got very bad ones, like *Procession*. I should've called it something else. Good ones like *Memory Bucket* because it's strange to fuse the two words together. One term is abstract and the other is concrete. It also shows how the Americans twist, destroy the language then use it.

Q *So why the title 'The Uses of Literacy', borrowed from Richard Hoggart's book? What connotation is intended in naming this project in relation to that book ?*

A I like the phrase, and the book was concerned with the mass consumerist age destroying individuality and vernacular culture as the band are too.

Q *Apart from your interest in the UK folk culture and pop culture, you also did few projects about the US, like* Memory Bucket *and* Marlon Brando, Pocahontas, And Me. *What's your point of view about America ?*
A It's different for an English person to go to America or for a German person to go to America. Because our Anglo-Saxon culture is much more similar to the American culture than the Germany culture is. Also, for British people, there's not really the language barrier. So it's quite straightforward. America is a version of Britain and vice versa. Apart from the linguistic aspect, Britain is very Americanized as a country, more so than the France or the Switzerland. For us it's readable. It's a version of the UK.

Q *Also, in your projects about America, there seems to be an attempt to treat the theme of America as a kind of myth.*
A Definitely. There are the clichés which you can do with them. Having said that, regarding the Iraq project, our trip across the America wasn't like that. It was very different. It was actually against what you expect. That was very interesting. But I was very happy with the trip. It was amazing. It was nearly a month. Very enjoyable and quite stressful at the same time. Very strange.

Q *For the project* Marlon Brando, Pocahontas, And Me *you borrowed its title from one of Neil Young's songs. We know that Neil Young has a strong image as a protestant singer.*

A The title comes from a line of Neil Young's song. The song is the starting point for the exhibition. In a way Young is a maverick, a great musician and he's curious about things. I like him a lot. In that show, I put all sorts of art together : photojournalism, paintings, wall paintings. For me mixing works is a very interesting way. I just looked for things that interest me and saw which pieces are available for the exhibition. And I tried to get a mixture of things from different eras, historical periods. The show is meant to be cross-generational.

Q *With its juxtaposition of elements like Young's song, images of war, etc., the show offers a very particular vision about the US, and a mythic aspect about it.*

A Young's song is definitely not a positive take on America. Talking about myth, it's not a positive one. It's not positive either as a song or as an exhibition. It's actually about the violent history of the country.



A Procession by Jeremy Deller, Sun 5th July, Deansgate, Manchester 2009. Manchester International Festival, 2009.Photo Tim Sinclair. Courtesy Cornerhouse Gallery, Manchester

Q *When you arrive in a place, be it Manchester, St. Sebastian or Texas, how do you choose which communities to work with ?*

A You do some research and maybe travel around the place a little bit. It also comes from your own experience and what you're interested in. It's a quite natural experience. People tell you about things, and you think that is good or that is not interesting. I'd say it's a very organic process. It's not so much pre-determined. You'll have to be open and be willing for the things to change. People will change things. And you let it happen.

Q *Indeed, like your project* Procession *in Manchester is a very particular mixture of very particular local communities, which you calls 'social surrealism'. Could you talk more about this idea ?*

A Its refers to the strangeness of everyday life , and a Northern UK strain of that.

Q The Battle of the Orgreave *is the only re-enactment of historical events that you've done. Why did you want to make the re-enactment and the film ?*

A The budget for the film made the re-enactment possible. But I also wanted the re-enactment to be documented properly, to be a proper documentation of a performance. The film would enable that. So that's very important. Without the film there'd have no performance. It was the way of funding.
The re-enactment is also a way to jog people's memories about the event. It was very effective in that respect. Obviously when you see the re-enactment of a war that happened four hundred years ago, you have no memory of this. But with *The Battle of the Orgreave* it's about seventeen years ago*. So its role is exactly to remind people, almost like a ghost of the event, of so many things that have happened.
(*The strike happened in 1984. The film was made in 2001.)



Film still extract from *The Battle of Orgreave*（2001）. Courtesy Jeremy Deller, Palais de Tokyo.

Q *Your projects are often collective, made through collaborations.*

A I'm interested in collaborating. I'm happy to be a collaborator. Because I know where my limitations are. It's good to pick up the others' talents that I don't have. That's also more fun. So I work a lot with Alan, because we like each other. It's great to spend time and do things
creatively with each other. Art can be quiet and solitary. Yet it's much more interesting and fun to be with other people and to share those experiences. You often make better off as well, because you get more done.

Q *Your work or your practice is characterized by a kind of 'creative sociological cultural practice' : you employ archive, objects and actions to conceive a cultural map about social relations. There're examples like Acid Brass, It is what it is, and the recent project Procession. In the midst of these projects, you don't make anything, but you activate and mobilize people or certain communities to participate in certain actions, activities or movements. How do you define your role as an artist and your relation to culture and society?*

A That's a very, very big question. I just do what I'm allowed to get away with on my own. I don't think about it in those terms. I'm not answering your question either. As an artist, you're lucky to have a strange space within the society and culture where you can do things that other people can't, whereas I, as an artist, live in a space where I can approach people and do things that other people are not able or are not allowed to do.

Q *If we approach the question from another angle : your generation overlaps with that of the YBA. But your practice or approach is quite different from theirs.*

A That whole movement of the YBA is actually only about 20 people. They went to the same college and most of them knew each other. It's a very tight little group and I was never part of that group. But I was around at the time when they were around and hanging out with some of them. I never became falling in love with the object of making the art work. I was much more interested in making experiences and making something more engaged with culture. I wasn't really interested in traditional art-making, whereas the YBAs are. Mostly it's very traditional. At the end of the day, you see the painting, the sculpture. I'm not good at that. I can't do that. Also I don't have the training for it.

Q *Many of your projects are either themselves events or long-term, like the project in Munster which lasts ten years. Does it mean a kind of position you take in relation to the so-called system, art world, like institutions, galleries ?*

A I still make work for art galleries. I did work for fairs and sold works. I still do that. But my first love is not that. Whereas doing these projects is more engaging and interesting to me.



Jeremy Deller's project *Speak to the Earth and It Will Tell You* for the Skulptur Projekte Münster 07(2007). Courtesy Art: Concept, Paris.

Q *What changes for you after you won the Turner Prize in 2004?*
A It became easier to make work with the public and more people wanted to work with me, it was and remains a good thing.

Q *Can we say that your practice is very close to social movement ? How do you distinguish the two ?*

A Yes, my practice is social. It's based on interaction. What I do is pretty instinctive. I just do and I don't think about it too much. Maybe I should think about it more times. And I trust my own instinct. I don't question myself too much. That's how it works really.

Q *Then how would you define your own practice ?*

A I won't. I'm an artist. You can't and shouldn't try to make me think like that. I think that is bad. I don't want to think about things too closely. Art can be many things and artist can do many things. It's fine to call yourself an artist. On the other hand, the public don't question about art. It's usually the critics questioning things more than the public. If you do something interesting, the public will be interested and engage in it. They don't worry about whether it's art or not. I think there's a very straightforward relation between the public and the artwork, the artists. It's also what I felt when I did the *Procession*.

Q *Can we say that the concept of 'self-organization' plays a part in your practice ?*
A I think I'm pretty independent as an artist in that respect. I have galleries but I don't rely on them much. I try to do things myself and find things. In that respect, the work is about people organizing themselves or doing things in a public realm. That's interesting to me.

Q *In this sense, you are more like a producer, a mediator.*

A Yes, that's definitely one of the roles. Even though, I do straightforward artwork as well.

Q *How did the atmosphere of the post-Thatcher era affect your art-making ?*

A Absolutely. I think it also affects lots of people who have lived through that era. I feel that it made them angry to see what was happening in the country, and that they had to live under almost a dictatorship. Maybe it also made them realize the power of the state. I think people of that generation or about my age won't forget those times. Everyone. They don't forgive that time and that government. Whereas younger artists probably don't understand how bad things were for the country. *The Battle of the Orgreave* has an obviously link to that era because it's about that time. Maybe it also affects how I think as a person.

Q *Today, the new liberalism undergoes an even more crucial examination along with the current financial crisis. In your perspective, how does the UK reacts to this culturally and artistically ?*

A It's too early to say. Probably the young artists think it's the end of the world because it has been so good for so long. But who knows. There might be less art made, but it might be better. It might also be a nightmare. We might have a new government like Thatcher's as well that might change and affect things in Britain. But from a historical perspective, if there had been less art made, less galleries, less collectors… Art world would always exist, It won't go away. But money will go away.

Q *Does there exist a political dynamic to your practice or artistic practice in general ?*

A There were but maybe it's just that the younger artists don't realize it since in a way they don't really know the recession and they might be quite shocked in face of the crisis. Because they might feel entitled to being successful and to making money. It looks like it's been so easy for a long time. It looks like it's going to happen for so long, forever. But it didn't. But things will change obviously, in a different way.

Q *What's your current project and next project ?*

A There isn't one project at the moment because I'm trying to do a book about the *Procession* and a book about *It Is What It Is*. That's my top priority.

Sylvie Lin, «Interview with Jeremy Deller», in nouvelobs.com, 13 janvier 2010

National

First came the Scouts' band – then goths, smokers and a lament for lost clubs



Turner prize winners a Procession celebrates Manchester in style

Charlotte Biggins
Chief Arts writer

Review
Mimo: robotic anthem stereotypes

Alfred Hickling

Procession
Various venues, Manchester
★★★☆☆

frieze

The Iraqi Cultural Centre With video



Jeremy Deller's 'It Is What It Is: Conversations About Iraq' (2009) has been exhibited in multiple locations across America in recent months, most recently at the Hammer Museum in Los Angeles (it tours to the MCA Chicago, 10 October–15 November). Exhibition visitors are given the opportunity to converse with a selection of guest speakers, almost all of whom are either intellectuals who grew up in Iraq or people with recent, first-hand experience of the situation there. The invited speakers are present in the exhibition space on a rotating programme, and are available to speak with anyone interested in entering into informal conversation with them.
'Conversation' may seem like an improbable strategy for an artist whose ambition is to incite discourse about a subject as fraught as that of contemporary Iraq. But the genteel nature of this approach is what Deller uses to turn the art of conversation into a model of something that is both the antithesis of war and an antidote to it.

Deller has also selected a series of images and artifacts that reveal unexpectedly common ground between the cultures of Iraq and America. A large hanging cloth, resembling a banner from the trade union movement, displays the exhibition's title in English and Arabic. The divergent connotations of this mental collage bring to mind the troubled histories of organised labour, both in the Middle East and the West, and these connotations in turn suggest wider links between the suppression of dissent in both regions. When the work was exhibited at the New Museum, New York, Deller also included two wall-drawn maps, which formed part of a proposal to twin a total of 36 cities across Iraq and the US. The hope, that peace and reconciliation will follow from something as modest as opening channels of communication between distant cities, is consistent with the exhibition's conversational structure and the experimental impulse that underlies it. There is the feeling that mutual understanding is best achieved through the most innocuous of means – means such as dialogue, optimism, gestures of solidarity and art. Deller conveys a sense that what is best and most radical is what is most ordinary and least harmful.

An untitled photographic essay relates the history of the al-Mutanabbi book market in Baghdad. The photographs record how the market, which for centuries had been the centre and symbol of cultural life in Iraq, was destroyed by a car bomb in March 2007, with some 37 people murdered. Included in the exhibition is a single image of the market prior to the martyrdom operation that destroyed it.

At the New Museum, Deller hung this photograph close to the remains of an actual car from the 2007 bombing. The photograph, which may have been digitally manipulated, had an idyllic and dreamy quality that recalled Victorian Orientalist painting. Accompanying the photograph was a wall-text that read 'Al-Mutanabbi Street, Baghdad, Prior to the U.S. invasion (n.d.)'. According to one Iraqi guest speaker, this somewhat misrepresents Iraq's history, because the political and ethnic diversity for which the market was renowned was at its greatest, not prior but subsequent to the US invasion. During Saddam's time, the market was under close watch of Ba'ath secret police – a fact that could not be gleaned from the tranquility of the scene portrayed in the photograph. It is a mark of the anti-dogma, pro-dissent sprit of the work, that the chronological inaccuracy of the wall-text in relation to the photograph was made apparent to me in conversation with one of the guest speakers.

The story of al-Mutanabbi market forms another thread in the network of correspondences, between the histories of America and Iraq. Conversations with several Iraqi guest speakers established that they had previously frequented the market themselves, conceiving it as a beacon of intellectual enquiry, freedom of expression, and political and religious tolerance; or at least aspiring to this condition. The speakers' remembered presence in the market, and actual presence in the museum, drew an unexpected parallel in the mind between two such ostensibly unrelated institutions. The unexpectedness of the parallelism drew attention to the questions of whether and how an ancient Iraqi book market and an American museum of contemporary art can be repositories of the same enlightenment values.



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The most spectacular part of the exhibition consists of the remains of the car, destroyed in the March 2007 suicide attack on al-Mutanabbi. The wreck is not only the most striking of the visual elements to have been included in the project, it is also the only one of those elements that Deller has included in every configuration of the project so far. The project has been shown in 15 cities to date, the car-wreck also having been exhibited in transit between each city, towed on a platform by an RV.

At least in the context of a museum devoted to contemporary art, the aesthetic appeal of the car's twisted metal forges discomfiting links, between this relic from a terrorist atrocity, and a sub-genre of American art in which deadly, real-life events are transformed into gallery-ready product. It is difficult not to connect Deller's bombed car to this tradition, and to perceive the wreck as alluding to art-works, ranging from Andy Warhol's Saturday Disaster (1964) to Charles Ray's Unpainted Sculpture (1997). Whether Deller's car was the vehicle used by the car bomber, or perhaps belonged to a family murdered in the attack, was left unstated at the New Museum, but the deadliness of the bombing itself was not. For the sculptural properties of the memento mori to be fully operative, it seemed all the museum visitor needed to understand was that the car arrived at its final, pleasingly crumpled form through not just a violent-looking process, but a multiply fatal one.

'It Is What It Is' belongs to this sub-genre not by intent, but by theoretical oversight; Deller and the exhibition curators expressed unease, when it became apparent that viewers were responding to the car, not simply as a means to facilitate the conversations, but as an artwork all of its own. The curators had presumed that certain measures, such as not spotlighting the car, not giving it a title, not putting a 'Do not touch' sign next to it, would signal that the car was not art. But this presumption fails to take into account other factors, such as the extent to which context and intertextuality determine the perception of an object or image, including its status as art. (To confuse matters, this particular car had previously been exhibited as a work of art by Jonas Staal and Jack Segbars at Witte de With, Rotterdam.)



The curators have argued that none of the visual components of 'It Is What It Is' are 'art', only part of a secondary or paratextual apparatus that remains subordinate to the work's verbal content. They maintained that the car has nothing to do with the morally problematic tradition to which Saturday Disaster and Unpainted Sculpture unapologetically belong. But even if the car can definitively be assigned a non-art status, it still remains unclear why this status absolves the artist of questions relating to sensationalism, responsibility to truth, and the ethics of turning the physical remains of tragedy into something akin to a conversation piece. When I raised these concerns with Deller, he responded that, 'To call [the car] art takes away from what's happened to it, and is to start to theorise and take an art journey away from its meaning and history.'

But isn't one significant part of the car's meaning and history determined by all that has happened to it since 'what had happened to it'? How does calling the car 'art' take away from what had happened to it? How, by refusing to call the car 'art', are theoretical considerations in any way suppressed? Is this suppression necessarily a good thing? And, why are meaning and history not part of the journey that art and thinking about art can take us on and to?

Angus Cook, «The Iraqui Cultural Centre - Opinion», in www.frieze.com, 26.06.2009

TOP FIVE

WHAT TO SEE THIS MONTH, AS SELECTED BY ARTREVIEW'S EDITORS AND CRITICS



1 ANDREAS HOFER

[illegible] until 9 May
Hauser & Wirth, London, www.hauserwirth.com

What we like about Andreas Hofer's art is the way it offers up looking-glass-like possibilities (sometimes disturbing) for us to nip off into other worlds, via art history or more general cultural references, without the use of hallucinogens. We are promised 'a tableau that mixes the real with the fantastical' and 'a portal to a place in its own dimension'. In these hard times we're up for any excuse to indulge in a bit of fantasy, so this should be right up our street.

2 JAMES TURRELL MUSEUM

Essl Art Collection at Colomé, Estancia y Bodega Colomé, Argentina, opening April 25
www.estanciacolome.com

Land art aficionados are used to having to make long, difficult pilgrimages to the middle of nowhere to view such epic monuments as Robert Smithson's *Spiral Jetty* (1970) or Walter De Maria's *The Lightning Field* (1977). Now they have another destination to bear in mind: Colomé, Argentina, the site of the new James Turrell Museum at the Essl Art Collection, which currently enjoys notoriety as the 'highest' art space in the world, perched as it is at 2,300 metres above sea level in the Andean mountains. Designed by Turrell himself, the museum will include nine light installations that showcase the artist's conceptual preoccupation with light.

3 JEREMY DELLER

It Is What It Is: Conversations About Iraq
various locations
to 19 April
www.conversationsaboutiraq.org

He's just made a film about Depeche Mode fans, and now he's on tour himself? Jeremy Deller, who must just be the hardest-working artist around, is boarding an RV in New York this month and, together with an Iraqi war veteran, an Iraqi refugee and a bombed out Iraqi car (destroyed in Baghdad in 2007, killing 38 people), will tour up to 15 cities on the way to Los Angeles as part of an attempt to provoke debate about the issues surrounding the war in Iraq. Each city will host a formal discussion in a public place, but Deller, who will be onboard as promoter and documenter rather than participant, plans to look for 'targets of opportunity' (read stops that is, not shots fired) along the way. Watch out, America! Tellers about.

4 THE PICTURES GENERATION 1974–1984

21 April — 2 August
Metropolitan Museum of Art, New York
www.metmuseum.org

Cindy Sherman, Richard Prince, Louise Lawler and Sherrie Levine are just some of the artists with work on show in this exhibition, which enshrines a particularly fertile period of postmodern appropriative activity in art production. The show takes its name from the watershed 1977 *Pictures* exhibition at New York's Artists Space, which launched the careers of Robert Longo and Levine, among others, as well as a generation of artists who used pictures from popular culture as their source materials and conceptual springboard. What with the Altermodern-themed Tate Triennial suggesting a new avenue for art after postmodernism, this will be an interesting insight into what the original ideas were all about.

5 JULIAN SCHNABEL

Singapore, until 30 April
Fortune Cookie Projects, Singapore
www.fortunecookieprojects.com

Here at *ArtReview* we love Julian Schnabel and we don't care who knows it. These days he may be better known as a film director, but it's his paintings that we love. We love the grand gestures and the exaggerated macho posturing that lies at the heart of it, and the fact that he'll go on doing whatever it is that he does regardless of whatever anyone else thinks. This month he's showing nine recent paintings in Singapore. Bring on the Schnabel revival!

«Top Five», in Art Review, April 2009, n°31, p.28

frieze

From One Revolution to Another

Palais de Tokyo, Paris, France



Curated by Jeremy Deller, the Palais de Tokyo's 'From One Revolution to Another' is a multi-faceted and joyful ode to creativity and spontaneity. Invited to curate a show within the institution's 'Carte Blanche' exhibition series, which began last year with Ugo Rondinone, Deller has brought his ongoing investigation into democracy, self-representation and pop phenomena to Paris. Organized in groups of archives, the exhibition display sits between a museum of contemporary social culture and an autonomous presentation of objects and attitudes that are intentionally not classified as 'art'.

The main hall is entirely occupied by the notable 'Folk Archive' project (1999–2005), a collection of objects and ephemera that documents an incredible range of reactions to official celebrations of British culture at the turn of the millennium. Hanging from the ceiling of the large exhibition space are dozens of banners, produced for political demonstrations over the last 20 years by Ed Hall, which stand like a parade of rage, craftsmanship and derision. At turns naïve and obscene, this cacophony of inventiveness and reactionary spirit is a test-bed for how vital and contradictory common feelings towards the globalization and the politics of identity are today.

The remaining rooms host other multi-media displays that can be seen as autonomous exhibitions, though they all form a coherent statement about the birth of specific cultural phenomena: the beginning of rock in France; early Soviet experiments in sound and music; the proletarian background of British popular music (with a particular eye on glam rock); and the use of art techniques in therapeutic approaches. Every section – developed in collaboration with a number of artists, writers and theoreticians including Scott King, Matthew Higgs, Alan Kane, Marc Touché, Matt Price and Andrei Smirnov – can be read as different chapters of a larger book about creativity as a matter of urgency. At least, a book about love.

If the '90s were all about post-colonial perspectives, this seems to be the consecration of a post-cultural studies approach: the end of a hierarchical and cynical appropriation of aspects of low culture as a dandyish, false critical attitude. 'From One Revolution to Another' does not even 'appropriate' things because it doesn't rely on a tradition of exploitation but, on the contrary, threatens popular phenomena in their original meaning and dignity. And it doesn't ask the viewer for any elated and oblivious form of participation.

Alessandro Rabottini, «From a Revolution to another», www.frieze.com, 13.11.08



JEREMY DELLER *Veteran's Day Parade, la fin de l'empire*, 2002
Parmesine de la culture vernaculaire, la parade patriotique est un des mille motifs qui inspire ici le Britannique.

CARTE BLANCHE À JEREMY DELLER

Le palais de Tokyo sur un air pop-folk

Le soir du vernissage, M. Clare et sa femme offraient aux enfants un petit tour à dos d'éléphant. Retraité et bricoleur de génie, Monsieur a fabriqué cette attraction foraine au fond de son petit jardin écossais. Madame, elle, aide les enfants à se hisser sur ce manège ambulant. Jeremy Deller ne perd pas une miette du spectacle. Le pachyderme fait partie de «Folk Archive», l'exposition que l'artiste britannique a conçue pour le palais de Tokyo. Au même titre qu'un canapé de soudeur customisé, des vitres cigarettes peintes de toutes les couleurs, ou cette vidéo de la célébration du 14 Juillet en costumes par l'équipe d'une pâtisserie londonienne. «Folk Archive» est une collection de coutumes populaires. Entamée en 1999, achevée en 2005, cette œuvre rend hommage à la créativité des «artistes» amateurs. Mais elle sert aussi de méthode de travail appliquée aux autres sections de l'exposition dont Jeremy Deller est le commissaire. Il y a là les banderoles à franges que réalise Ed Hall pour les manifestations d'associations engagées dans des causes politiques ou sociales; des dessins réalisés par des prisonniers; une collection d'images documentant les années folles du Golf Drouot, le temple parisien des yé-yé; puis une salle qui déroule les liens entre les affres de la révolution industrielle en Angleterre et l'invention de la musique rock. Collant de près aux formes d'expression populaire, le lauréat du Turner Prize 2004 s'attache à des périodes clés, qui virent s'opérer des changements dans les modes de vie collective et, parfois, apparaître des formes de contestations politiques imaginatives. Hommage très fouillé à l'esprit de résistance et de créativité, «D'une révolution à l'autre» est une exposition rare dans un centre d'art contemporain. Tournée vers la rue et le monde, elle raconte une certaine histoire du XX^e^ siècle à travers un matériel insolite et jubilatoire. **Judicaël Lavrador**

«Carte blanche à Jeremy Deller. D'une révolution à l'autre»
Palais de Tokyo
13, avenue du Président-Wilson
75016 Paris
01 47 23 54 01
www.palaisdetokyo.com

Jusqu'au 4 janvier

Cité internationale des arts

18, rue de l'Hôtel-de-Ville • 75004
01 42 78 71 72 • www.citedesartsparis.net

Europe, échelle 27
De 2 à 28 novembre
Six photographes français de la «nouvelle photographie» signalent comment un petit monde, en réduit ou tout grand, dans la jeune Europe des 27 (bientôt 28 et 29) et en Outre.
Elles *De 2 au 28 novembre*
Dans le cadre du Mois de la photo, Xavier Lambours, artiste résident à la Cité des arts, a demandé à 27 femmes artistes, originaires des 27 pays de l'UE, de poser pour lui.

Espace Louis Vuitton

60, rue de Bassano • 75008 • 01 53 57 32 33

Trajectoires cosmiques
Jusqu'au 31 décembre
Rencontre avec une écrivaine et quatre artistes parisiens, dont la plasticienne Fabienne Lay, sur l'installation de Lay, Buraglio et Dezeuze à voir en exposition.

Fondation Henri Cartier-Bresson

2, impasse Lebouis • 75014 • 01 56 80 27 00
www.henricartierbresson.org

Henri Cartier-Bresson / Walker Evans – Photographier l'Amérique (1928-1941)
Jusqu'au 31 décembre
Cette exposition met à l'honneur deux grands noms de la photographie du XX^e^ siècle, qui se rejoignent sur le thème Voyages, autour d'une vaste rétrospective inédite de Walker Evans (1903-1975).

Fondation Ricard

12, rue Boissy-d'Anglas • 75008 • 01 53 30 88 00
www.fondation-entreprise-ricard.com

La consistance du risible
10^e^ prix Fondation d'entreprise Ricard *Jusqu'au 22 novembre*
Comme chaque année, la fondation Ricard invite un commissaire à sélectionner une dizaine de jeunes artistes français ou résidant en France. Découvrez un peu d'Yves Chaudouët, Nicolas Floc'h, Mathieu Kleyebe Abonnenc, Antoine Dufeu, Cyprien Gaillard, Raphaël Zarka et le duo Théâtre de Fortune.

Galerie des Galeries

Galeries Lafayette, 1er étage
40, boulevard Haussmann • 75009
01 42 82 61 70 • www.galeriesdesgaleries.com

Antidote 4 *Jusqu'au 4 décembre*
Sélection de peintures et de photographies de la jeune scène française accordée à neuf artistes internationaux. Les Galeries Lafayette proposent une quatrième

Judicael Lavrador, «Carte Blanche à Jeremy Deller. Le Palais de Tokyo sur un air pop-folk», in Beaux-Arts magazine, novembre 2008, p.202



Jeremy Deller et deux "vitrines cercueils" regroupant des pièces de son "vaste d'amour et projet anthropologique" Folk Archive
(The Joke Shop, Blackpool, Lancashire, 2001)

Arty travailliste

Mineurs en grève, marginaux, seconds couteaux du rock : l'artiste londonien Jeremy Deller suit à la trace les chaînons manquants de l'histoire. Avec ses performances, enquêtes, archives et vidéos, il a carte blanche au palais de Tokyo.

Par Judicaël Lavrador Photo David Balicki

Le chemin qui mène de l'acid-house aux brass bands, c'est lui qui l'a indiqué. C'était en 1997 et Jeremy Deller doxxait la partition d'un set électro à une fanfare anglaise. Titré *Acid Brass*, le morceau devenait pour ainsi dire un hymne, fédérant deux cultures populaires : celle des mineurs et celle des clubbeurs. L'artiste londonien excelle ainsi dans cette manière de retrouver les chaînons manquants, de rassembler et de raconter l'histoire du point de vue de ceux qui la subissent.

La liste est longue de ceux qui prennent part plus ou moins directement à la conception de ses œuvres : joueurs de banjo marginaux, mineurs en grève, artistes amateurs, militants altermondialistes, fans de Depeche Mode, les Manic Street Preachers, ou encore Neil Young – dont les combats en faveur des droits civiques aux États-Unis viennent de lui inspirer une exposition où apparaissent aussi les figures de Marlon Brando et de Pocahontas. Des œuvres que l'on associe le plus souvent à des performances, des défilés, des enquêtes, des archives, des schémas, des vidéos mais sûrement pas à des veaux d'or, ou à des requins dans le formol.

Jeremy Deller, 42 ans, est de la même génération que Damien Hirst. Et comme lui, il est lauréat du Turner Prize. Pourtant, il n'a rien du Young British Artist remuant ciel et terre pour faire carrière et s'enrichir. Que Damien Hirst vienne de vendre ses dernières pièces à prix d'or chez Sotheby's quand Deller expose à Paris au *Folk Archive* – qui ouvre les portes du musée à la créativité populaire – révèle bien le contraste entre ces deux-là, et entre deux conceptions de l'art et de la société. À Damien Hirst l'argent des banquiers de la City. À Jeremy Deller les revendications des laissés-pour-compte de Tatcher et du capitalisme.

Un caricature. Jeremy Deller ne donne pas dans le misérabilisme. Son art est même plutôt d'un optimisme réjouissant et baroque. Il a organisé sa première exposition comme d'autres leur première fête. En 1993, ses parents partis en vacances lui laissent les clés de la maison. Fraîchement diplômé en histoire de l'art, il en profite pour transformer le petit pavillon en musée Keith Moon, le fantasque batteur des Who. Par la suite, il ne cesse d'enquêter sur les seconds rôles de la musique rock. Après la séparation des Happy Mondays, il se lance ainsi à la recherche de leur danseur emblématique, Bez, dans les rues de Manchester. Des années plus tard, il trace l'arbre généalogique de leur chanteur, Shaun Ryder, pointant ainsi les racines ouvrières et minières de la britpop.

Un sujet largement développé dans l'exposition dont Jeremy Deller est le commissaire au palais de Tokyo. Où comment Madchester, et auparavant le glam-rock, sont nés des décombres du bassin industriel et minier du nord de l'Angleterre. Comment encore les rave parties, leurs soundsystems métalliques et leurs tempos saccadés font écho aux cadences infernales et au vacarme qui régnaient au fond des mines. Une thèse digne d'un chercheur en *cultural studies*, démontrant le poids et le sens des sous-cultures dans la vie politique et sociale. Mais Jeremy Deller n'est pas un théoricien. Il aime agir plutôt par intuition et nourrir ses projets des rencontres qu'il fait sur le terrain. *"Dans le folklore*, explique-t-il encore, *les choses se font souvent par hasard : quelqu'un a une idée dans un pub et d'autres réalisent cette idée sur le champ. Alors, je veux croire que ma façon de travailler s'inscrit dans le fil de cette tradition."*

> **Ses œuvres racontent comment Madchester et le glam-rock sont nés des décombres du bassin industriel et minier du nord de l'Angleterre.**

Olivier Antoine, son galeriste parisien, qui collabore avec lui depuis dix ans, le décrit comme *"quelqu'un de très généreux qui permet à d'autres gens d'exister dans le monde de l'art"*. Et devant le palais de Tokyo, le soir du vernissage, l'artiste insistait en effet pour qu'on assiste avec lui à un *"moment historique"* : la balade d'une fillette sur le dos de *Snowdrop*, un petit éléphant mécanique bricolé par un couple de retraités au fond de leur jardin dans le nord de l'Angleterre.

C'est ce genre de pièces, un peu branlantes mais attachantes, pittoresques et carnavalesques, que l'artiste a dénichées avec son ami Alan Kane aux quatre coins du pays entre 1999 et 2006 pour constituer leur *Folk Archive*. Au répertoire de cette collection, entamée à la veille de la célébration officielle de l'an 2000, figure aussi le travail d'un syndicaliste à la retraite, qui se dévoue pour broder les banderoles que brandiront les travailleurs sexuels en grève ou les ouvriers du rail. Et encore : des dessins de prisonnier, des casques de soudeur customisés, des images de défilés folkloriques, de concours de grimaces, ou des enseignes publicitaires faites maison. Les deux artistes définissent l'ensemble comme *"un geste d'auteur autant que comme un projet anthropologique"*.

Car Jeremy Deller conçoit l'art par le biais de la question de la représentation. Pas seulement esthétique mais aussi politique, donc. En 2001, dans *Battle of Orgreave*, et avec la collaboration du cinéaste Mike Figgis, il remettait ainsi en scène la bataille d'Orgreave qui, en 1984, opposa durement mineurs en grève et forces de l'ordre, en faisant rejouer leurs propres rôles aux uns et aux autres. En 2004, il lançait son propre appel à manifester (*Social Parade*) à l'adresse de toutes sortes d'associations défendant les droits des plus mal lotis. Défilèrent alors côte à côte dans les rues de San Sebastián, en Espagne, prostituées et Tsiganes, femmes battues et chômeurs en fin de droits. Pendant la Fiac, alors que le monde de l'art guettera fébrilement les retombées de la vente Hirst sur le chiffre d'affaires des galeries, Jeremy Deller, lui, proposera un autre de ses "moments historiques" qu'il adore : la reformation de sa chère fanfare, le temps d'un morceau d'acid-house avec cuivres et grosse caisse dans la cour du Louvre. En avant, marche. ●

D'une révolution à l'autre – Carte blanche à Jeremy Deller Jusqu'au 4 janvier au palais de Tokyo, Paris XVIe

www.palaisdetokyo.com

***Acid Brass* avec la fanfare Williams Fairey Brass Band de Manchester** Le 26 octobre, dans la cour Napoléon, au Louvre, dans le cadre de la Fiac

www.fiac.com

Judicael Lavrator, «Arty travailliste», in Les Inrockuptibles, n°671/7 octobre 2008, p.35



Vue de l'exposition « Jeremy Deller. D'une révolution à l'autre », avec *Folk Archive*, 1998-2005, et Banderoles, 1984-2008, en collaboration avec Ed Hall, Palais de Tokyo, Paris.
© Photo : Marc Domage

Anthropologie britannique

Tel un anthropologue parti en quête de ce qui fonde l'essence populaire du « Made in Britain », Jeremy Deller, dans le cadre de la carte blanche qui lui est donnée par le Palais de Tokyo, à Paris, livre un accrochage réjouissant et magistral. C'est presque à une kermesse, haute en couleur et forte en voix, qu'il convie les visiteurs. D'abord avec le déploiement d'une quarantaine de banderoles réalisées entre 1986 et 2008 par Ed Hall pour des associations, syndicats, groupuscules politiques... Mais aussi grâce à la profusion documentaire – photographies, objets, films amateurs – qui, à l'intérieur de ce que l'artiste a nommé le *Folk Archive* (1999-2005), constitue un témoignage irremplaçable de ces folklores contemporains et traditions ancestrales. Concours de grimaces, fêtes locales, enseignes commerciales, jardins étranges ou graffitis fondent ainsi l'identité britannique et son goût pour une prise de parole désinhibée.
L'artiste examine aussi les transformations sociales du Royaume-Uni à travers la révolution qu'a constituée l'émergence d'une culture rock issue des classes populaires et ouvrières. En témoigne remarquablement l'arbre généalogique de Shaun Ryder, le chanteur du groupe Happy Mondays ; une nouvelle culture qui allait à tout jamais, et radicalement, changer l'image du pays.
C'est dans ces élans populaires, dans cette empathie avec le quotidien le plus trivial, que Jeremy Deller puise l'essence de son travail. Toutes ses sources sont là et il leur rend hommage... humblement. **F. B.**

« Jeremy Deller. D'une révolution à l'autre », jusqu'au 4 janvier 2009, Palais de Tokyo, 13, av. du Président-Wilson, 75116 Paris, tél. 01 47 23 54 01, www.palaisdetokyo.com, tlj sauf lundi 12h-24h.

«Anthropologie britannique», in Le journal des arts, n°289, du 17 au 30 octobre 2008, p.30

FOLKLORE CONTEMPORAIN

Le Palais de Tokyo donne carte blanche à Jeremy Deller

Un an après le succès du *Third Mind* d'Ugo Rondinone, le Palais de Tokyo confie pour un trimestre ses espaces à Jeremy Deller. Deuxième artiste/commissaire de l'histoire du lieu, le Britannique, lauréat du Turner Prize en 2004, a construit une exposition autour de ses centres d'intérêt : les traditions populaires, la musique et les phénomènes sociaux. A partir de *Folk Archive*, ensemble d'objets et documents sur le folklore britannique contemporain, Jeremy Deller invite neuf personnalités, artistes ou chercheurs à présenter archives, photos, films et bandes sonores. De la révolution industrielle anglaise à la révolution numérique contemporaine, voilà donc une histoire revisitée de la musique et de la société. Tous les jeudis, concerts, performance et discussion prolongeront l'exploration de la culture populaire. A ne pas manquer : le retour d'Acid Brass, mariage d'une fanfare traditionnelle et d'Acid House Music.

P. V.

Jeremy Deller, du 25 septembre au 4 janvier au Palais de Tokyo, Paris. www.palaisdetokyo.com

Pascaline Vallée, «Folklore contemporain», in Mouvement, n°49 2008, p.132

HQE

Haute Qualité Environnementale
Par Bénédicte Ramade

Jørgen Tuxlberg et Yo Murata, *Bat House*, 2007.
Concours *Bat House Project*, Jeremy Deller.



JEREMY DELLER (Grande-Bretagne, 1966)
Bat House Project, 2006-2007
L'un des derniers films de Deller tourné au Texas, *Memory Bucket*, s'achevait sur l'envolée de trois millions de chauves-souris à la tombée du jour, vision sublime et apocalyptique. Deller s'est amouraché de ces petites bêtes bien fragiles, animaux des villes et des champs, dont l'habitat est aujourd'hui grandement menacé à Londres et sa banlieue. Fort de sa notoriété entérinée avec le Turner Prize décerné en 2004, Deller a lancé avec le Bat Conservation Trust, un concours ouvert aux architectes, étudiants et scolaires, pour concevoir une Bat House, un abri esthétique, recyclable et adapté à la protection des mammifères volants. La proposition de cinq m² faite par les étudiants Tasberg et Murata a séduit les jurés au printemps 2007. Cube blanc abstrait, son réseau de lamelles constitue un outil pour nicher en toute sécurité dans la banlieue de Londres. L'action de Deller est immatérielle et militante, chevillée à la grande tradition d'un art protestataire, défenseur des faibles et des sans voix puisqu'on pensera immédiatement aux manifestations performatives de Beuys pour la défense de l'environnement.

Bénédicte Ramade, «HQE» in 02, n° 45, printemps 2008, p.15

Jeremy Deller, Battle of Orgreave, Archigram, 2001 © Mandy Greenfield

« ***Toute la vie des sociétés dans lesquelles règnent les conditions modernes de production s'annonce comme une immense accumulation de spectacles. Tout ce qui était directement vécu s'est éloigné dans une représentation.*** »

Guy Debord, *La Société du Spectacle*, 1967

Iron Hand[1]



18 juin 1984 : la bataille d'Orgreave (South Yorkshire). L'Angleterre connaît un des pires épisodes de sa mutation industrielle. Les mineurs se mettent en grève, après l'annonce, par le gouvernement, de la fermeture prochaine d'une vingtaine de mines. Margaret Thatcher a engagé un bras de fer tenace avec ceux qui décident de bloquer leurs puits et qu'elle traite insidieusement d'« ennemis de l'intérieur », craignant une nouvelle humiliation que le gouvernement conservateur d'Edward Heath avait connue vingt ans plus tôt, lors de la « Battle of Saltley Gate ». Elle laisse donc carte blanche aux forces de police (environ 8 000 membres) pour réprimer les 6 000 mineurs en grève et, de manière sous-jacente, anéantir le pouvoir des syndicats (incarnés par la puissante National Union Mineworkers...).
La bourgade d'Orgreave est le théâtre d'« événements qui annoncent l'entrée du pays dans une dynamique néolibérale redoutée par beaucoup.

17 juin 2001 : Dix-sept ans plus tard, quasiment jour pour jour, l'artiste Jeremy Deller, avec l'aide du réalisateur Mike Figgis, œuvre à la reconstitution (re-enactment) de cet événement « fondateur » pour l'Angleterre, envisagé comme un des deux phénomènes sociaux les plus importants de ces vingt dernières années avec la naissance de l'Acid House. Le film emprunte au documentaire sa forme, mêlant archives photographiques, interviews d'anciens mineurs ayant été acteurs du clash et images en mouvement de la reconstitution à proprement parler, le tout en 52 minutes, diffusées à la télévision. L'artiste n'hésitant pas à infiltrer des réseaux qu'il indexe mais qui relève aussi d'autres circuits de diffusion que celui de l'art contemporain. Du médiacteur ?





Près de 800 acteurs professionnels et 280 spectateurs rejouent pour la caméra douloureux de leur histoire ou celle de leur famille. Jeremy Deller aborde la question de la transmission de notre mémoire collective corollaire à la « présentation, la reconstitution, la répétition, la reprise, la cérémonie, mais aussi la reproduction, de manière à mettre en évidence le pouvoir des médias qui ont relayé les faits. Car la problématique est aussi la : *Quid de l'omnipotence médiatique et du pouvoir filmo qu'elle impose autant aux acteurs qu'aux acteurs ?*
Cette question a même été démontrée par d'autres médias alternatifs, le jugeo (en 2001, la police dut dédommager d'un demi million de pounds trente-neuf grévistes). La BBC a, à l'époque, monté les images de manière à montrer les forces de l'ordre sous un jour favorable. Par ailleurs, des stratégies de provocation illégales furent employées, adoptant une attitude plus offensive que défensive, laissant penser que les forces de l'ordre chargeaient en réponse aux jets de pierre, et c'est justement leur médiation que Jeremy Deller pointe. À l'instar de l'œuvre inédite de Pierre Huyghe, *The Third Memory* qui dévoile comment un événement est vécu, narré, filmé puis rejoué, mettant en exergue des scories de notre culture économique et médiatique, établissant des frontières poreuses entre fiction et réalité, Jeremy Deller joue le décalage entre le réel et sa représentation dans les médias de l'industrie du divertissement. Il glisse d'ailleurs, souriant, « It is more interesting to make something happen than make something ».
Artiste et commissaire, Jeremy Deller crée des situations qui obligent le spectateur à se positionner et à (re)contrôler sa propre réalité (ou : identité). « I'm slightly redirecting the flow of something. I'm not necessarily trying to make something new », Jean-Charles Masséra résume les déclarations dans l'entretien-postface de son ouvrage *La façon de Sarah* consacré à l'œuvre susnommée de Pierre Huyghe : « une tentative où le sujet représenté – figuré – est invité à reprendre sa place au cœur même du dispositif spectaculaire qui l'a dépossédé de sa propre identité... une invitation à commenter ses propres faits et gestes, à se les réapproprier, à reprendre la parole, à reconquérir sa propre image »[2]. Ecce.

Julien Blanpied

1 Une reconstitution classique de la bataille de Orgreave (le 18 juin 1984) a donné lieu, quinze ans plus tard, à la réalisation d'un film de 1984 [2] de Mike Figgis, le second étant réalisé en Angleterre Deller, dont plusieurs extraits
2 Jean-Charles Masséra, *La façon de Sarah*, éditions du Centre Georges Pompidou, Paris, 2000

Julien BLANPIED, «Iron Hand», in Hors d'oeuvre, n°21, December 2007–March 2008, p.3



MUENSTER

Held every ten years, and now in its 4th edition, **Sculpture Projects Muenster** continues to provoke debate about the role of art in public spaces

Marketing the City

Diedrich Diederichsen is professor at the Institute of Contemporary Art at the Academy of Fine Arts Vienna and lives in Berlin. Upcoming publications include Argument son: Critique electroacoustique de la societe *(Argument Sound: Electroacoustic Social Critique. Les presses du reel, Dijon, 2007) and* Kunst gegen Kunst *(Art against Art, Kiepenheuer & Witsch, Cologne, 2008).*

Arriving in Muenster in the evening, one finds the city empty and silent. Footsteps echo in the cobbled streets. Along the way, small sculptures catch the eye, presumably part of this summer's Sculpture Projects Muenster. Suddenly a majestic expanse alternating between asphalt and sand opens up in the city centre. Now the click-clack of footfalls resounds more precisely; the senses are aroused; even the tired punch-line that this striking sculpture in the pedestrian precinct is not a sculpture but rather a real building site does not detract from its sublime impact: emptiness, absence of meaning and dysfunctionality are surely the best antidotes to urban scenes saturated with content and the banal symbols of city marketing.

In many ways the most pointed work in Sculpture Projects Muenster is Andreas Siekmann's *Trickle Down. Der öffentliche Raum im Zeitalter seiner Privatisierung* (Trickle Down.



Above and below right:
Mike Kelley
Petting Zoo
2007
Mixed media
Installation view

Public Space in the Era of its Privatization, 2007), shredding the most conspicuous symptoms of city branding and reassembling the remains as a gigantic ball of brightly coloured stupidity, a rotund monster that looks like the implosion of idiocy itself. From various online sources Sieknmann purchased the large, fibre-plastic signature mascots of over 600 towns and cities (bears in Berlin, cows in Chicago, or rats in Hamelin) and then destroyed them.

He placed the resulting sculpture in the Erbdrostehof, a baroque architectural tourist attraction in the centre of Muenster, and stencilled the outlines of all the mascots onto a ship beside it. On the surrounding walls and inside the building, in a visual language indebted to the socialist graphic designer Otto Neurath, he tells the story of his sculpture but also that of the selling-off of municipal resources (water, transport systems etc.) through cross-border leases sealed by non-public contracts. Rather than merely being negated through silence, then, city branding and the accompanying sale of public resources must be combated. Muenster, we are told, also considered patenting its own symbol before recoiling from the idea: the populist object would disrupt the more refined form of city marketing represented by Sculpture Projects itself.

Berlin's awful bears were called 'Buddy Bears'. In her project *Roman de Münster* (A Muenster Novel, 2007), Dominique Gonzalez-Foerster could be accused of making 'Buddy' versions of past and present art works from Sculpture Projects – from Daniel Buren's *gateway (4 Tore. 4 Gates, 1987)* to Jenny Holzer's bench (*Bänke*, Benches, 1987) – all in miniature. Gonzalez-Foerster's panorama gives the event an easily graspable surface and makes its products popular. But they are popular anyway. Taxi drivers here can quote Rosalind Krauss fluently and spend their free time discussing the aesthetics of participation. One could argue in her defence that Gonzalez-Foerster has illustrated this state of affairs: she has depicted the status of the project in Muenster – that is, every sculpture in Muenster is always also a Buddy Bear.

The suspicion that any conspicuous urban feature may be art has long since become a *jeu de société*: the city's inhabitants arrange their balconies as Isa Genzken sculptures and when Gustav Metzger has black stones deposited at a different randomly generated set of co-ordinates every day, and Michael Asher parks a caravan in particular places for the past three Sculpture Projects, the people of Muenster are in on the act, adding their own stones and cars. Mark Wallinger has labelled this magical area of urban gallery space Zone (2007), designating a traffic island in the middle of town as its centre, he marked out a circle with a fishing line attached several metres above ground level to buildings, lampposts and pylons for power cables. Zone makes one think of precarious territories where different laws apply, such as the 'Green Zone' in Baghdad or Guillaume Apollinaire's famous poem 'Zone' (1913). Here it is the dubious magic of life doubling as art in which everything shrinks, becomes manageable, allows itself to be distanced as a complex set of objects and ideas – while those same objects and people doubling as art continue to live their real lives.

In front of one of Muenster's many churches stand 30 or so small pens filled with dolls and other creatures, surrounded by plastic toys and cheap objects. One of the interpretations Isa Genzken suggests for her work *Untitled* (2007) is a reference to the culture spanning theme of child abuse. Yes, just a few hundred kilometres to the east of here, in Kassel, the search is on for 'bare life', while in works such as Genzken's in Muenster the realization has clearly dawned that children are the true *homines sacri*: idolized yet without rights, emotional–political role models and abuse victims. While Gonzalez-Foerster's miniaturized 'sculpture project' turns urban space into a children's room, Genzken bundles a whole range of contemporary projections involving children.

Mike Kelley, who has often commented on the reactionary aspect to identification with victimhood, invites visitors to his *Petting Zoo* (2007). The plot, surrounded on all sides by office buildings, looks like a medium-sized circus tent. On the way in, goats and sheep hold their heads out towards the never-ending supply of stroking hands. In their midst stands a statue made of salt, which is meant to represent Lot's wife from the biblical story of Sodom and Gomorrah. The idea is that the animals will lick at it until it disappears. Meanwhile, three screens show footage of rock formations in various parts of the world, mostly in deserts, that are referred to by the locals as Lot's Wife.

But this apparently friendly work actually adopts quite an unfriendly stance towards the standard aesthetics of participation in art in public spaces – a long-overdue position. Here, in the midst of the source of children's delight, the idea that it is always somehow good when people join in, when voices become audible, when something is created, is confronted with a critically sarcastic aesthetic of obscura-tism: the catalogue and other rumours talk of





Muenster considered patenting its own city mascot before recoiling from the idea: the populist object would disrupt the more refined form of city marketing represented by Sculpture Projects itself.

Andreas Siekmann
Trickle Down. Der öffentliche Raum im Zeitalter seiner Privatisierung (Trickle Down. Public Space in the Era of Its Privatization)
2007
Mixed media
Installation view

another side to the piece that is not accessible or whose development is hidden. The innuendo in the work – a link between sodomy (a term with many meanings: in some languages simply anal sex, in others sex with animals), children, animals and the petting zoo – is said to be complemented by sociological-sexual research in Muenster so hermetically stimulated by the cryptic adjacent porter's cabin, which stands completely empty except for straw and a disco ball.

A counter-model to strategies of obscuring is the idea of making public even the esoteric and spiritual, as demonstrated by Maria Pask's tent encampment *Beautiful City* (2007). At first glance it seems as though the participatory, pseudo-democratic notion that every voice is valuable is subversively surpassed by voices of crazy preachers and religious outsiders. In a bookshop in the main tent communist, post-Structuralist and otherwise attributable texts are also presented as spiritual belief systems. Although there is an occasional sense of irony, this work is essentially based on the idea that the task of art with respect to the public is to strengthen the unheard, to bring the marginal into the centre – an idea that, in a broader sense, also forms the basis of Jeremy Deller's *Speak to the Earth and It Will Tell You* (2007–ongoing), a not unsympathetic co-operation with a Muenster allotment society. But these have long since become the central and dominant strategies of populism and tabloid television. Today the task is not just to render audible, strengthen and make public but to qualify, evaluate and present arguments.

A work such as Nairy Baghramian's *Entr'acte* (2007) – its sparse elegance immediately visible even at a distance from the car park in which it's installed – illustrates the merits of a high degree of identifiable otherness in artistic interventions in the urban space, in contrast to mimicking existing populist forms of fun. The area marked by Baghramian's dividing screen oscillates between the beautiful arbitrariness of demarcations of space, and their forcible imposition of difference – a demonstration of art's complicity in certain systems of power and control.

With her ironic Land art reprise *Aaspa – Wellness am See* (Aaspa – Rest & Relaxation at the Lake, 2007) – a well-organized building site on the banks of Lake Aa, Muenster's most popular jogging area – where sand is meaninglessly shifted back and forth according to plans that change on a daily basis, Annette Wehrmann gives a fittingly laconic answer to the imposition of a 'state of exception' in which anything could turn out to be art, around which Wallinger has drawn his fragile fishing line. Friction could arise between this suspicion that everything is art, and the obstruction of the jogger's voluntary maintenance of their own labour power. The fact that joggers have to make a detour, that a particular kind of semi-consciously perceived cinematic landscape is altered and that speculation with lakeside property is caricatured as a Sisyphean tableaux are all interruptions of the city's routine as severe as they are unobtrusive.

The nocturnal part of this routine, too, is less eerily empty than it seemed to the visitor in the opening scene of this text – as we gather from Clemens von Wedemeyer's reactivation of a disused cinema near the main railway station, staffed by a local homeless people's organization and showing a non-stop 40-minute loop of a film shot directly outside the venue's front door. At first glance *Für Gegenüber* (From the Opposite Side, 2007) is a documentary about 24 hours in the life of the railway station, but one soon notices well-placed staged episodes. Urban space – the unifying abstract theme of Sculpture Projects Muenster – is condensed here in a concrete image of reality whose adequacy can be immediately inspected by the visitor on leaving the cinema. The use of the first-person camera introduces the sculptural moment into the film, using dizzying spatiality as opposed to the linear grammar of montage. By positing a semi-fictional but concrete urban space and using the subjective, hand-held camera, von Wedemeyer does justice to the much-discussed advancement of film to the status of a sculptural medium in this year's Sculpture Projects. Leaving the cinema, one passes through the station, which von Wedemeyer filled with so many characters. It of course turns out to be far emptier than it was in the film.

Translated by Nicholas Grindell

Clemens von Wedemeyer
Für Gegenüber (From the Opposite Side)
2007
Film stills





Expanded Fields

Polly Staple is a curator based in London and editor at large of frieze.

Bruce Nauman's *Square Depression* (2007) is located in the grounds of the University of Muenster Centre for Natural Sciences, a Modernist development on the outskirts of the city. An inverted pyramid of white concrete and glass embedded into the ground to a depth of 2.3 metres, it is an immaculate visualization of abstract, negative space (not to mention complex engineering and drainage issues), one that sets in motion physiological and intellectual contortions relating to the staging of the body and art. From above it looks like the template for Rosalind Krauss' diagram of sculpture in the expanded field: '(not-) landscape / sculpture / (not-) architecture'.

Square Depression was proposed by Nauman for the first edition of Sculpture Projects Münster in 1977, yet was finally realized only this year. His work appears so authoritative today – ironic considering that 30 years ago the state building authority expressed misgivings about its radical construction. Engineering technicalities cleared up and its status as art assured in 2007, it is classic public sculpture, parachuted in from the 20th century. Framed by 'science' and campus architecture seemingly unchanged since the 1960s, *Square Depression* has a curious doubling effect, as you experience the sculpture not only through its own history but also through a contemporary set of concerns, as a self-consciously performative, conceptual spectacle – art work as event.

Nauman's sculpture provides a narrative thread to Sculpture Projects and embodies many of the exhibition's most pertinent ideas regarding the status of sculpture, site-specificity, art and the public, civic authority, time and history. Sculpture Projects does not present a heavy-handed curatorial thesis, and the artists appear to be given space to develop their ideas. Most of the 33 artists in the exhibition, ranging from the well established to relative newcomers, are familiar on the Anglo-Euro-American exhibition circuit, which is both a strength and a potential weakness in terms of stretching curatorial models and geographical representation. The show is a little old-fashioned, but, crucially, in comparison to the other big exhibitions this summer it has pace – a fluid rhythm to the way you encounter the works, played out through contrast in scale, medium and location.

The centre of Muenster was destroyed during World War II and subsequently reconstructed as a faintly kitsch but not un-charming model of its prewar self. It now has a buoyant heart built round the regenerated old town and pedestrianized shopping centre. Apart from the refreshingly feral train station, it is clean, leafy and affluent. The location and framing of works – whether they are by a shopping market, underpass, theatre, field or science park, in the centre or in the suburbs – becomes all-important. In searching for the new commissions you encounter those from previous instalments of the show: historical echoes providing further counterpoint. Across the road from *Square*



Kingsnorth & Dragset
Drama Queens
2007
Performance

Dominique Gonzalez-Foerster
Ronan de Münster (A Muenster Novel)
2007
Mixed media
Installation view



Depression, for example, hidden behind some shrubbery, is Matt Mullican's *Sculpture for the Chemical Institute*. Commissioned for the 1987 exhibition, it consists of black granite floor-plates covered with sandblasted symbols. Today the plates are cracked and crumbling. It's shockingly sad, like suddenly encountering a dead animal on the road.

In a field further up the road Maria Pask's *Beautiful City* (2007) is in session. Taking her cue from the 1971 musical *Godspell*, Pask has programmed a series of talks by 'religious/spiritual figures/teachers' about notions of difference and dialogue, faith and religious belief. The talks take place weekly in a large white tent, and the site has a quaint village-fête-cum-festival-style atmosphere. Visitors are encouraged to stay there and engage in discussion. Although, in contrast to more traditional forms of sculpture, it is textbook relational aesthetics, I appreciate what the project represents: registering dialogue and collaboration. Perhaps the disconcertingly cultish overtones are unintentional, but this touches on the passive-aggressive tendency at the heart of a lot of persuasive spiritual rhetoric – and much 'collaborative' artistic enterprise.

Deimantas Narkevicius couldn't execute his original proposal. The huge bronze Karl Marx monument he wanted to transfer from Chemnitz, in the former East Germany, to Muenster for the duration of the exhibition still sits in Chemnitz. Instead Narkevicius presented *The Head* (2007), a film of found footage documenting the construction of the monument, created in 1971 by Lew Kerbel in high Socialist Realist style. Another proposal to construct a replica of the monument was rejected by the mayor of Chemnitz' office on the grounds that the monument is only 'authentic' in the specific location for which it was commissioned. Strangely, the failure of Narkevicius' project creates another layer of ideas about civic pride, political wrangling and attachment to history.

Both Dominique Gonzalez-Foerster and Martha Rosler's contributions deal specifically with the city and memory. Gonzalez-Foerster collapses the entire history of 'Sculpture Projects' into her 'novel' of Muenster: a selection of sculptures from past 'Sculpture Projects' exhibitions reproduced at 25 per cent of their original size. Set in an open green space, *Roman de Münster* (A Munster Novel, 2007) can be viewed from a distance as a wonderfully light tableau that plays havoc with your sense of perspective. Up close it's brutal. Great art is reduced to Dinky toys. Rosler confronts the city's postwar reconstruction and erasure of its uncomfortable past in a series of architectural interventions. For instance, replicas of cages once used to display the corpses of medieval Anabaptists are suspended from the façade of the municipal library. Rosler proposes a memory game as an alternative way to read the city. Gonzalez-Foerster does what Rosler's piece resists in real terms – theme-parking history as a single narrative – but Gonzalez-Foerster's is simple and playful, telling history from a cockeyed angle.

Elmgreen & Dragset's play *Drama Queens* (2007), with a text by Tim Etchells, features seven remote-controlled 'superstar sculptures'. These figures include a blousily English Barbara Hepworth *Elegy III*, an irritating, wisecracking American Jeff Koons *Rabbit* and a lost, ethereal Alberto Giacometti *Walking Man*. The sculptures glide and jostle across the stage of Muenster's Municipal Theatre, trading insults and gossipy exchange about their status in art history, storage conditions in museums and the audience gawping at them. Art history is hijacked as a gossipy in-joke, but with just enough intelligence and perceptive humour (humour and Pop notably absent from Venice and documenta) to balance silliness and puncture pomposity. Essentially *Drama Queens* is a play about performance, competition and the status of objects. It is reductive and, frankly, not very nice, but, in the context of 'Sculpture Projects' self-reflexive narratives, the piece worked.

Clemens von Wedemeyer's film *Von Gegenüber* (From the Opposite Side, 2007) depicts the area around Muenster railway station – a run-down plaza in contrast to the Disneyland-esque city centre. Using a hidden camera, the film tracks actors (themselves Muenster citizens) and passers-by in a documentary–fiction hybrid. The transitional space of the train station and those who use and inhabit it is mirrored in the odd pace of the film, which conveys the awkward performance of public life through both raw intimacy and cool dispassion. The crux of von Wedemeyer's project turns on its screening in a disused cinema, adjacent to the same station. Exiting the cinema creates a sense of displacement – a *doppelgänger* effect emphasizing the peculiar atmosphere of the station itself and shifting the viewer's sense of reality. Von Wedemeyer's doesn't invite you to participate: you do so anyway.

Jeremy Deller similarly employs the citizens of Muenster for his work *Speak to the Earth and It Will Tell You* (2007–ongoing). Deller has



Above:
Pawel Althamer
Estetika
(Pask)
2007
Mixed media
installation view







Left:
Bruce Nauman
Square Depressions
2007
Mixed media
installation view

Far left:
Bruce Nauman
Studies for
Square Depressions
2007



invited 54 allotment associations to record their daily life in and around the gardens over the forthcoming ten years, and to present the diaries of their community at 'Sculpture Projects' 2017. Visiting the allotments on the outskirts of the city, there is little for an art audience to 'see', apart from, of course, beautiful and meticulously ordered gardens. Rather, this is a work in progress, a portrait of the city created by the citizens themselves.

Walking back along Pawel Althamer's path *Scratch (Path)* (2007) from the middle of a field to the main road into town, I bumped into other visitors walking in the opposite direction. 'Is there anything at the end?' they asked. With so much art competing for attention it was a pleasure to be able to respond, 'No, it's right here, just walk along this path.' Althamer's path starts near Lake Aasee, crosses Münster's city limits and cuts an irregular route through wheat fields until it peters out, leaving you to decide in which way to go. If Nauman sites a theatrical experience of art firmly within the centre of the object, looking out, Althamer makes the art almost ungraspable, encouraging you to look at the world just a little differently and to take off in another direction entirely.

In the introduction to the catalogue the curators ask how one is to respond when 'faced with the inability of a society virtually fenced in by its own consumerism to actually negotiate the public sphere and the position of the art within it in a way that permits productive conflict?' As European city centres become increasingly over-determined, and biennial exhibition models increasingly functionalized, perhaps the challenge and success of Sculpture Projects is its ability still to discuss such questions and to assert artistic autonomy in these kinds of cities. It is the artists who are most attuned to these questions that create important work and articulate the contradictions of the public realm. They do so by foregrounding the potential of imagination in sharp relief to its context.

The location and framing of works – whether they are by a shopping market, theatre, field or science park, in the centre or in the suburbs – is all important.

Polly Staple, «Sculpture Projects Muenster - Expanded Fields», in Frieze, n° 109, September 2007, pp.142-147

The distinction between the theatrical and the real in contemporary life has atrophied drastically over the past decades. What meaning does the title 'The World as a Stage' have for you now?

MARCUS SCHINWALD I think that this atrophied distinction is true not only for the present, but also for the past: think only of historical etiquette or religious practice. The title has long been prevalent, but I believe it holds a special interest now in contemporary art. The focus on the theatre has probably to do with themes, such as pathos, that were not particularly inherent in art in the past couple of years and which have been nourished by a renaissance of bourgeois ethics.

MARIO VIARRA JR. The world as a stage translates for me as an artist into the world as a studio, meaning that all of my activities – from walking through markets to driving down the road – are integral parts of my production: to understand that everyday we are performing on every level and we are always in a costume, even if it is the anti-costume.

JEREMY DELLER I always thought the quote was "the world is a stage". The fact that we are showing next to a 400-year-old theatre I find intriguing. It might be interesting to make a piece at the Globe… but I'm getting distracted. I think people have been showing off forever, it's a part of human nature, we are drawn to the theatrical and spectacular, we can't help ourselves.

GEOFFREY FARMER At first I read it negatively, a type of claustrophobia, the dwindling space of what we might conceive as the possibility and power of "the authentic gesture". But this is a kind of reactionary thought, and in thinking of it more, perhaps it is more a question about use.





How important are ideas of staging and participation in your work?

TINO SEHGAL Very.

JEPPE HEIN Most of my installations offer the viewer the possibility to participate in the action of the piece, to interact with the work, the space and other visitors. More than that, my artworks often surprise the audience and confront them with the unexpected. Sometimes the viewers find themselves in a situation of interaction even against their own will. Thus, instead of passive perception and theoretical reflection, the visitor's direct and physical experiences are very important to me.

ULLA VON BRANDENBURG Participation is very important. I stage people in my *tableaux vivants*, I film them, but they are not moving. I show them in an unpersonal way – you don't hear them speaking, you don't see what kind of movements they make. For these films I asked the people around me to participate, my friends, my studio neighbours. On the one hand, I know them, I know how they look, I have a feeling for them, and so it is easier to control the content of the film. On the other hand, I am showing my clique, my entourage, my nearest or my possible nearest, a potential secret society.

MARKUS SCHINWALD Somehow the idea of staging in itself is a little too general. In a way everything is staged. The main difference for me between an exhibition and a performance is the immediacy. In a performance, the audience agrees to watch something together while it is being made. In an exhibition, usually the work is already done when the audience gets to see it. Of course, there are exceptions.

MARIO YBARRA JR Staging and participation are very important to my practice. I feel that the work doesn't begin until a living, breathing audience is engaged with it. It should go home with them and enter their lives. When Karla [Karla Diaz, Ybarra's partner and collaborator] and I were running Slanguage [a community-based workshop-cum-studio in Los Angeles] I would get people who wanted to do studio visits to come over, and they would walk in expecting to see drawings or something on the wall that looked like art. They would look at the walls with disappointment and ask: "So what are you working on?" And I would have to reply: "You are breathing it." The work was the studio, everything in it, the people involved in workshops, the neighbours, etc. So people are an actual and vital part of the entire work; without them it is not done, they are the catalyst.

JEREMY DELLER The two things are connected – staging enables participation.

Is the idea of a cross-disciplinary practice relevant to the way in which you work?

RITA MCBRIDE In a way I don't think this applies to me, but if using the language of architecture and design and sculpture is cross-disciplinary, then okay. *Arena* was originally produced in 1997 as an alternate structure for cultural activity. I employed design innovations from the moment (Nike training shoes and Trek racing bikes and the general use of high-tech materials with buzzwords such as light and strong) to arrive at the form of *Arena*. Conceptually, I was employing architecture of the largest civic dimensions – stadiums as potential mirrors of society; empty or full of people, they embody the essence of a population.

TINO SEHGAL No.

MARKUS SCHINWALD Well, I don't really know if what I do is cross-disciplinary. I *do* work with different media and fields, but I noticed that I often failed to satisfy the audience of the field I entered into. For example, I did a sitcom taping (*Exception prove the rule*) in a dance context a while ago and really pissed off the dance audience. The only people who didn't have problems with the piece were the ones that had a background in the visual arts. For me, cross-disciplinary also means succeeding in the world one enters into.

JEREMY DELLER When you don't have technical skills you survive by your wits. So you use whatever is at hand, and that will inevitably be cross-disciplinary, if only by chance. Also, I am not a controlling person and I tend to lose control of certain works quite early on.

What does the notion of theatre mean to you, and does it have relevance for your practice as an artist?

JEPPE HEIN Although I do not directly refer to theatre, I think my artistic practice has something in common with a performance on stage. Even though plays are restricted by rules as well as specifications in form and content, allowing only limited space for boundless activity, the actor is always free to decide if he wants to take an active part or not. My installations offer people a stage for performance, a platform for interaction with the artwork, other visitors and the space. My water pavilions, for example, can be interpreted as stages where people can experience and respond to the artwork, adopting the position of either the actor or the audience. But in contrast to the classical theatre, everyone is invited to perform as an actor or as audience in the play.

MARKUS SCHINWALD I have worked in the theatre since I was a child and it has had an influence on me and my work, whether I wanted it to or not. But I have a very destructive relationship to theatre – I am obsessed by the idea of hurting it.

OLGA VON BRANDENBURG With theatre it is clear who is watching and who is being watched. There is a line between stage and audience – it can be a curtain to emphasise the beginning and end of what we are watching. It is very relevant to my work. I like it if the spectator has the free choice to enter into the piece as they wish. I like theatre as a construction. I like replayed things, roles, movements, patterns, repeated words and sentences, reanimated feelings. Somebody on a stage can be an example of your self. You have a choice between empathy and distance.

MARIO VIARING JR The notion of theatre means to me that artists can create content with the players and a context with the set. This is intriguing because as artists we are usually trained only to create content for galleries and museums, not the context or the environment in which works are presented. In theatre, as a context creator you can give the audience more things to form relationships with to tell a story. A simple prop such as a chair can totally change the way a player or actor engages with the stage. In the same way, I feel an audience member in an installation can move and react to the story an artist is trying to convey.

JEREMY DELLER In most obvious terms theatre means to me something that I never go to, even though I know I should. In traditional terms "theatre" has little impact on my work, only as a counterpoint to what I want to achieve. I have a problem with actors in that they are often fairly unconvincing, in the same way that I see a lot of better art made by people who would not necessarily see themselves as artists.

Marie de Brugerolle, «It's all true», in Tate etc., n°11, 2007, pp.71-75



Speak to the Earth and It Will Tell You, 2007

In testing the limits of what constitutes sculpture and in closely rooting that inquiry to a local public site, Wedemeyer's *Von Gegenüber* is related to existing Münster icons such as Jorge Pardo's *Pier*, 1997, or Thomas Schütte's *Kirschensäule* (Cherry Column), 1987. But in common with many of the contributions this year, and to the chagrin of the local people I spoke to, *Von Gegenüber* will have a short life, in a Sculpture Projects characterized by provisional interventions rather than visually decisive objects. From Pawel Althamer's path-to-nowhere down by the water to Isa Genzken's raggedy collection of dolls and strollers outside the Überwasserkirche, from Hans Peter Feldmann's refurbished public conveniences in the Domplatz to Jeremy Deller's local gardeners' diaries, I suspect we will look back at Skulptur Projekte 07 from the vantage point of 2017 as a homogeneous encapsulation of its art-historical moment. But we'll have to wait till then to see what comes after the formally modest/conceptually rich paradigm of "situation-specificity." □

KATE BUSH IS DIRECTOR OF THE BARBICAN CENTRE, LONDON. (SEE CONTRIBUTORS.)

Kate Bush, «Provisional Authority» in *Artforum*, XLVI n°1, septembre 2007, p. 418 à 423.

RÉEL SOUS INFLUENCE

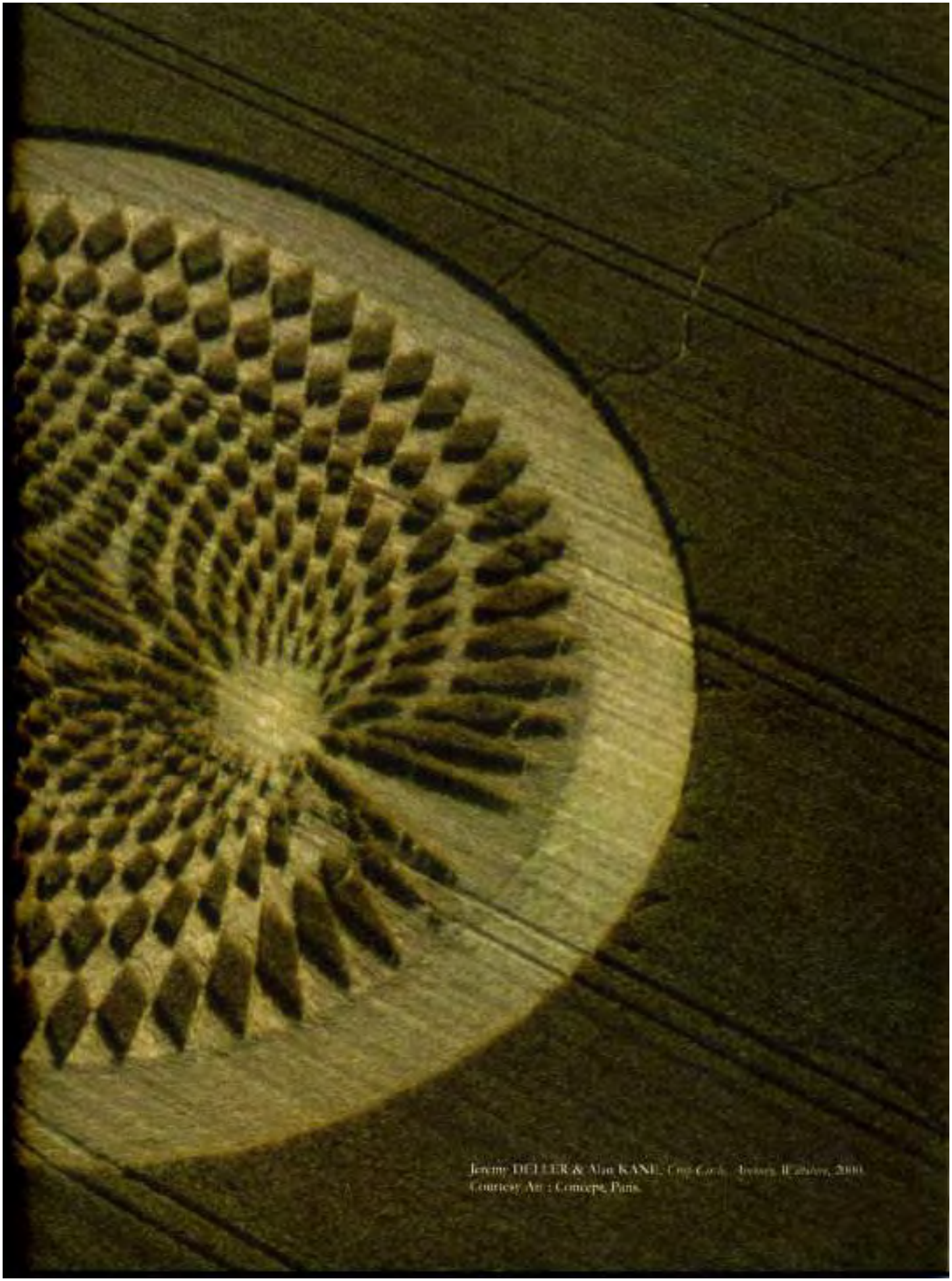
L'un des syndromes de nos sociétés est de vouloir des preuves, des contre-preuves de tout, sur tout. Comme si la réalité, se perdant à ce point dans ses propres représentations, cherchait la caution des documents pour garantir la matérialité du monde.

Le document est une perte tout autant qu'une trace. Il est le vestige d'une histoire et, simultanément, la réactivation d'un récit. Le document acte les échanges entre morts et vivants. Il offre une instruction du présent.

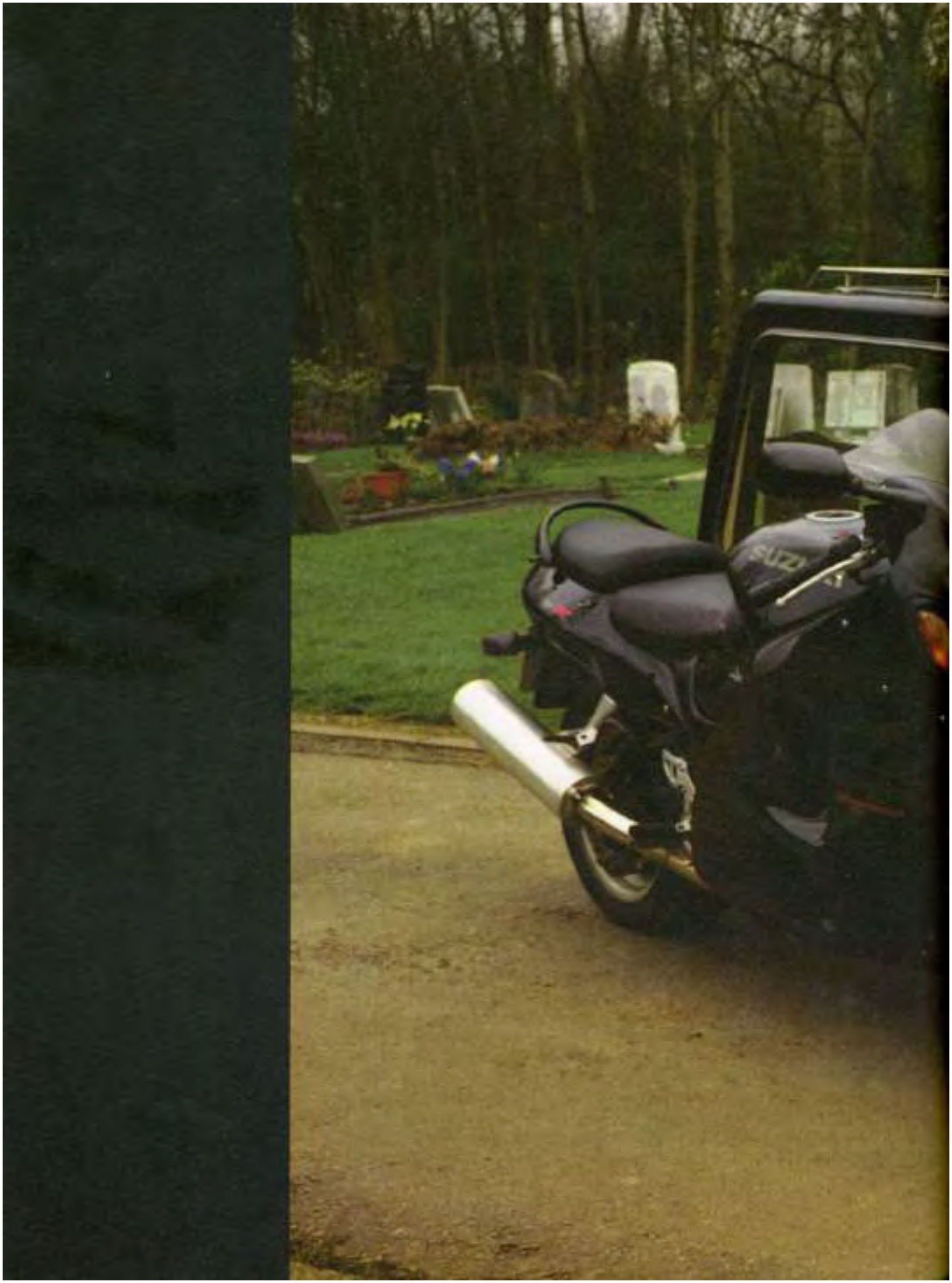
Mais surgit avec lui le spectre de la falsification. Peut-être est-ce d'ailleurs l'accessibilité accrue des documents (via Internet notamment) qui engage l'inflation paranoïaque de la manipulation? La question du document renvoie à celle de la validité (engagée par qui? pourquoi?) des preuves.

L'art intervient ici comme une manière de faire exister autrement ce qui est là, de rejouer le document. De dévoyer le réel, pour l'amener dans nos réalités.

Léa Gauthier



insert, in Mouvement, n°43, avril – juin 2007, p.80-81





Jeremy DELLER & Alan KANE, *Motorcycle Hearse (Motorcycle Funerals), Coalville, Leicestershire*, 2005.
Courtesy Art : Concept, Paris.

mouvement
l'indisciplinaire des arts vivants
>43 avril-juin 2007

LIVING FOLK HISTORY

Jeremy Deller se fait le médiateur des acteurs d'une culture populaire qu'il traverse et expérimente. Son œuvre documentaire qui nous plonge au creux du réel opère sans méthode scientifique ni jugement moral, mais par l'infiltration de réalités.

Jeremy Deller convoque une écriture du prévert. Son œuvre privilégie la posture du fan, dont il adopte le handicap de proximité, son manque d'objectivité et de réflexivité. À travers ses films documentaires et ses livres aux allures de guides touristiques, l'artiste vous convie aux côtés des acteurs d'une subculture à laquelle il décide de redonner ses lettres de noblesse : « *Je considère les subcultures comme des phénomènes non dominateurs et libres des obligations du capitalisme, qui émergent des cultures corporatives et intégrées à la société. De tels groupes amènent leurs propres représentations de l'amour, de la mort et de bien d'autres choses.* »[1]. Dans le magma d'une société friande de visibilité et de verbalité, qui, alors qu'elle prétend nourrir l'accès à la culture, ne cesse d'assigner le modèle à suivre, Jeremy Deller décide de planter le décor « à côté ».

À la périphérie

Au lieu d'intégrer le moule d'une culture élitiste, Deller décale l'attention vers le non médiatisé, où le sur-ordinaire mal digéré, le marginal et le mineur. Il privilégie une esthétique du banal qui prend comme terrain de prédilection les activités quotidiennes de populations qu'il enregistre, collecte et assemble. Favorisant une économie de moyens (images photo, diapos ou filmées, schémas, notes), il procède par voyage, enquête et collaboration. Fils rebelle de l'art contemporain sans pour autant chercher à l'être, il érige le divertissement au rang d'œuvre d'art – à moins qu'il ne contraigne l'œuvre d'art à devenir la trace de ses déplacements. Moins pop art que populaire, l'artiste préférera ainsi aux icônes de notre société de consommation les inscriptions des toilettes publiques, les graffitis des voitures, les slogans des pancartes ou encore les stickers et les pochettes de disque. Son attention se porte sur tous ces signes d'appartenance à un clan ou à une communauté qui participent à la construction d'une identité individuelle ou collective. De la même manière, il s'intéresse aux laissés-pour-compte comme à autant de phénomènes périphériques qui constituent à ses yeux « *les composantes les plus importantes* »[2]. Il part à la quête de Bez, personnage du groupe des Happy Mondays, qui s'éclatait sur scène sous l'effet de l'ecstasy. En 1997, il décide, dans une exposition intitulée *The Uses Of Literacy*, de réunir les créations des fans du groupe : des sculptures, des dessins, des poèmes et des broderies. En 2002, il réalise *After The Gold Rush*, un guide dans lequel il recense les attractions touristiques mineures de l'Ouest américain, grâce à la restitution de quelques témoignages. On y découvre l'histoire d'Alan Laird, un ex-Black Panther gérant d'une galerie ; de Don Pino, un émigré cubain impliqué dans la guérilla du Che ; ou encore de Doug Evans, directeur de l'exotique musée mondial

BIOGRAPHIE *1° Né en 1966 à Londres, où il vit et travaille, Jeremy Deller a réalisé de nombreuses expositions en Europe depuis 1992. Il est représenté en France par la galerie ArtCurial. Depuis sa récalcitrante à Sant Louisiane en 2001, il réalise le film* After the Gold Rush. *Il organise la même année une reconstitution de la « bataille d'Orgreave » qui le rend célèbre. En 2004, il remporte le Turner Prize aux côtés de son fils* Memories Buckets. *Avec Alan Kane, il s'engage depuis 2003 dans le projet anthropologique de forme une Folk Archive qu'il présentera dans des expositions successives au Barbican Center en 2005 et sur une site internet folkarchive.co.uk. Jeremy Deller a également réalisé l'une exposition personnelle au Musée d'art moderne de la Ville de Paris en 1996 et à la Ville Arnaud, à Nice, en 2002. Il est actuellement exposé dans* Abstraction Occasions *au MASS MoCA North Adams, Massachusetts, jusqu'au 22 avril*

Jeremy DELLER & Alan KANE
Graffiti Lexington Ave, Warwickshire, 2001
Courtesy Art : Concept, Paris



du burlesque. Autant de personnalités qui, en esquissant le portrait disparate d'une Amérique oubliée et en dehors du circuit, « *reflètent plus largement l'histoire des États-Unis* », commente l'artiste, qui poursuit : « *En Grande-Bretagne, on a ce terme d'"histoire vivante", qui est employé à outrance par le commerce des traditions, mais je pense que dans le cas des interviews du livre, c'est la meilleure manière de les décrire, eux et leur histoires personnelles.* »[3]

Loin de refléter simplement le réel, Deller l'organise et entraîne le spectateur sur des territoires inattendus. Sous ses airs de touriste amateur, il formule même une critique acerbe du système vers lequel il pointe sa caméra. Dans *Memory Bucket* (2004), il propose une traversée hachurée du Texas qui en dévoile les contradictions. Si le film s'ouvre à la manière d'un reportage animalier (vues de ciel, nature verdoyante, accompagnement guitare), on glisse rapidement vers une description plus inquiétante des lieux : le témoignage d'un survivant de Waco, cette ville tristement célèbre qui avait été assiégée par le FBI et le BATF (Bureau of Alcohol, Tobacco and Firearms) contre la communauté des Davidiens en 1993 – un groupe religieux soupçonné de mœurs incorrectes – et qui fit plus de quatre-vingts morts. On atterrit ensuite dans le fast-food favori de Bush à Crawford, la ville de résidence du président. Puis, on débarque dans une boutique souvenir remplie de babioles à son effigie, ou encore dans une manifestation anti-guerre en Irak. Enfin, le film se referme sur une envolée de chauves-souris, déboulant dans le ciel par milliers. Les bruits électriques des claquements d'ailes qui dessinent dans le ciel des formes tranchantes.

Document monument

Les films documentaires de Deller courent volontairement le risque d'une confusion possible entre l'œuvre et son objet. Car non seulement l'artiste aménage peu de distance avec lui, mais il engage des collaborations actives, qui brouillent les questions d'auteur : au lieu de constituer le matériau de ses vidéos, les participants sont pleinement associés aux projets. C'est en fait à travers ces collaborations que Deller réécrit le réel et bâtit des monuments vivants à l'honneur des événements marquants de l'histoire sociale et culturelle des pays. En prenant corps progressivement, ses œuvres font événement. Et le document, à l'instar du monument, fait prendre conscience, aux participants comme aux spectateurs, d'une cer-

taine réalité. Dans *The Battle of Orgreave* (2001), il fait revivre la confrontation de 1984 entre mineurs et policiers dans le village d'Orgreave en Angleterre. Deux cent quatre-vingts anciens mineurs, accompagnés de six cents adeptes de reconstitutions historiques, répondent à l'appel. Deller, qui confie alors le soin aux protagonistes de fournir leur propre interprétation de l'histoire, se dit alors heureusement dépossédé de ce qu'il a initié. Par sa représentation, l'événement relativement récent et encore controversé, qui a affaire, non pas à de la mémoire morte et transmise, mais à de la mémoire vive, gagne en historicité. À travers cette peinture vivante contemporaine qui exhume un corps et force le travail de mémoire, Jeremy Deller participe en effet à l'écriture de l'histoire. L'écart se creuse pourtant entre l'aspect thérapeutique de cette organisation pharaonique sponsorisée par Artangel (organisation artistique londonienne qui produit et organise des œuvres qu'elle implante dans différents lieux de Londres) et une activité de loisir, celle de la reconstitution historique. En toile de fond surgissent les questions : quelles conséquences a entraîné ce monument à la classe ouvrière établi dans l'absence de distance ? La réparation et la digestion historique souhaitées ont-elles pu outrepasser le simple flash-back ?

Les mises en scène que propose Deller consistent également à mettre en relation les communautés qu'il infiltre via des modes de rencontre, de circulation et de communication qu'il réinvente à chaque nouveau projet. Pour *Acid Brass* (1997), il invite l'orchestre de l'une des dernières fanfares ouvrières en activité à interpréter des tubes d'*acid house*, alors en pleine explosion dans le nord de l'Angleterre. Le Brass Band s'excentre, transpose la musique adolescente dans son registre orchestral, et renouvelle ainsi son répertoire. En rapprochant ces deux groupes par leurs revendications contestataires – l'un renvoie au démantèlement du monde ouvrier par le gouvernement libéral de Thatcher, l'autre est stigmatisé par la presse et réprimé par la police –, en faisant coexister l'un dans l'autre, Jeremy Deller réactualise le passé et refonde un langage. Le déplacement au cœur du travail de l'artiste, aussi bien géographique (l'artiste voyageur) que mental (les transpositions de réalités), lui permet, à chaque projet, de redéfinir le processus adéquat, de renouveler le protocole et la méthode adoptée, d'ajuster son rôle d'intermédiaire. Et de ne pas travailler *sur*, mais *avec* les acteurs des cultures populaires.

Le document que propose Deller n'est pas le cadavre d'une réalité achevée. Au contraire, il constitue une base de donnée que l'on peut venir alimenter et consulter à tout moment. Avec *Folk Archive*, Jeremy Deller, en collaboration avec Alan Kane, rassemble des images des activités artistiques du peuple en dehors d'un contexte artistique traditionnel : « *Toutes les choses pleines d'énergie et d'enthousiasme qui arrivent dans et autour de la Grande-Bretagne – ce qui se passe quand les gens font et improvisent des choses et s'auèrent quotidiennement créatifs.* »[2] À l'inverse de l'historien, qui stipule un temps de latence pendant lequel elles ne sont pas consultables, les archives de Deller et de Kane sont sujettes à de perpétuels changements. L'énorme machine de collecte est alors vouée à se gonfler toujours davantage au gré des nouvelles contributions. Chacun peut alors choisir d'enrichir une des différentes catégories préétablies : celle de « *Street and transport* » (contenant des customisations en tout genre), « *Politics* » (des pancartes de soutien à un candidat aux pin's activistes), « *Animals* » (des « animaux patates » à la Fischli & Weiss aux sculptures géantes de hiboux en paille découvertes au détour d'une route de campagne) ou encore « *Performance* » (du concours de grimaces au porter de baril enflammé à travers la ville). Autant de traditions et de folklore qui viennent nourrir un héritage culturel commun. À l'instar des frères Grimm qui, dès le XIX[e] siècle, entreprenaient d'enseigner au peuple son propre folklore – soit l'ensemble des productions collectives émanant du peuple et se transmettant d'une génération à l'autre par voie orale ou par l'exemple –, Deller et Kane sollicitent le génie du peuple pour sa capacité de résistance.

Ne serait-ce qu'au regard des interlocuteurs et des objets qu'il choisit, assemble, désigne et met en relation, et plus particulièrement au regard des pratiques qu'il modifie de l'intérieur en les engageant dans de nouvelles expériences, Jeremy Deller s'avère bien plus qu'un simple enregistreur passif. Jouant des frontières poreuses entre l'œuvre d'art et le réel, il est un documentariste activiste, qui choisit d'engendrer de nouvelles réalités plutôt que des fictions. Ouvrier parmi d'autres d'un chantier de monuments à échelle humaine, ouverts, accessibles et modulables, son œuvre concourt à la construction du « *folk* » et de son folklore.

Mathilde Villeneuve (critique d'art et commissaire indépendante)

1. « History of sound », *entretien avec Matthew Mangerich*, in Blocnotes *n° 15, été 1998.*
2. *Ibid.*
3. « Jeremy Deller talks about 'After the gold rush' », *entretien avec Colin Hoffman*, in ArtForum, *novembre 2002.*
4. *Spot fake* » Jeremy Deller, fables of the reconstruction », in Flash Art, *n° 228, janvier-février 2003.*



Mathilde Villeneuve, «Living folk history», in Mouvement, n°43, avril – juin 2007, pp.96-101

DOSSIER SPÉCIAL
Londres, capitale de l'art

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« Les Anglais ont beaucoup appris. Leurs goûts se sont affinés. Et puis la passion a fini par alimenter la mode. L'art contemporain est devenu tendance. » – Max Wilgram, galeriste



Jeremy Deller, *artiste archiviste*

Le Turner Prize 2004 inventorie toutes les formes de culture populaire, interrogeant d'Acid House aux



Deux œuvres de Jeremy Deller. Ci-dessus, un portrait de Lady Diana (2005, issue de la série Folk Archive). Ci-contre : Memory Bucket (2003).

Le travail de Jeremy Deller est imprégné de toutes les cultures populaires qui existent ici ou là, dans la rue, dans les cafés perdus, sur la plage arrière des voitures, dans les défilés du dimanche, dans les kermesses, et que sais-je encore. Au final, l'artiste, né en 1966, et primé par le Turner Prize en 2004, compile les traces de toutes ces formes d'expression banales et iconoclastes dans un projet d'exposition intitulé les *Folk Archive* – voir le site Internet www.folkarchive.co.uk. L'une de ses œuvres les plus fameuses est une vidéo montrant une fanfare en train de jouer des standards d'acid-house : une manière de mêler les genres musicaux et de rompre avec les frontières. Deller est en quelque sorte un artiste de terrain plus qu'un artiste engagé. Son œuvre est en prise avec le réel, avec les « vrais » gens, plus qu'avec une conception « égocentrée » de l'artiste. Autre exemple, dans son magnifique film *La Bataille d'Orgreave*, il embauche tous les mineurs qui participèrent en 1984 à cette manifestation violemment réprimée par les policiers et leur fait rejouer la scène. Un mémorial live en quelque sorte. ■

«Jeremy Deller, artiste archiviste» in *Senso*, n°26, octobre-novembre 2006, pg. 31



«Transmission». Jeremy Deller. «Exhibition Posters». 1994-95

nice

Transmission

Villa Arson
19 mars - 4 juin 2006

Transmission est une exposition modulaire qui s'articule en trois parties. La première est consacrée au *Palpodrome* de Robert Filliou et Joachim Pfeufer – expérience utopique de création collective des années 1960. La seconde montre une sélection de 400 pièces de la collection du Cneai, précieuse institution de la région parisienne spécialisée dans les publications d'artiste : livres, journaux, tracts, disques, affiches, autocollants, etc. Une quinzaine d'artistes ont été invités à inventer un dispositif spatial pour exposer leurs œuvres, à priori destinées à circuler directement entre les mains ou dans l'espace public. La troisième est une exposition monographique de l'artiste anglais Jeremy Deller. Éric Mangion, Sylvie Boulanger et Christophe Kihm en sont les trois commissaires respectifs.

À première vue, l'ensemble est à la fois prolifique et hétérogène. L'objectif n'est pas tant de montrer un ensemble harmonieux de travaux que de stimuler une réflexion. Au lieu de s'intéresser aux contenus et aux enjeux stylistiques, cette exposition cherche à montrer la variété des stratégies inventées par les artistes afin d'activer des passages, de créer des rapprochements, de produire du lien. Dans cette perspective, l'œuvre d'art surgit dans un environnement balisé, au milieu de stratégies collectives, dans le bruissement des discours et des pratiques, à la manière des

panneaux d'orientation au bord des routes ou des aiguillages entre les voies de chemin de fer. L'œuvre d'art se dissout au profit d'un jeu de médiations ininterrompu. Elle cesse de prétendre nécessairement au statut de chef-d'œuvre pour devenir élément constitutif de dispositifs et d'agencements. Le chantier du *Palpodrome* et le labyrinthe mis en place par le Cneai installent cette problématique et invitent le visiteur à se perdre dans le dédale des micro-interventions.

Cette problématique éclaire en outre le travail de Jeremy Deller qui apparaît ici de façon logique. Chez Deller, le voyage, l'enquête, le rapprochement sont des axiomes. Il utilise les moyens les plus simples – photographies de format standard, caméscopes, diapositives, schémas et notes – pour enregistrer dans le désordre les éléments de son environnement qui colorent son attention, pour des raisons émotionnelles en général. Les œuvres fonctionnent comme traces et documents de ses déplacements. Où chemine Deller ? Il s'aventure dans les villes et les campagnes d'Angleterre et d'Amérique. Il tend derrière lui un fil qui lui sert à capturer et lier des fragments de cultures éparses, des éléments de mémoire collective qui finissent par s'accorder dans une mystérieuse résonance. À ce titre, il était judicieux de montrer ici les vidéo-carnets de Deller, véritables comptes-rendus d'errance à l'esthétique hyper banale. Deller s'arrête volontiers devant les signes et les inscriptions qui jalonnent son pays. Il aime se balader en filmant au passage ce qui lui plaît dans des lieux ordinaires – une piscine, une route, un fast food – ou dans des lieux de mémoire, avec une prédilection pour certains univers comme ceux de la musique pop et de la mine, entre frivolité et gravité, au cœur des stéréotypes de la culture anglaise qu'il parvient à réinvestir de façon originale. Mais surtout, l'expérimente des procédés de liaison qu'il emprunte sur son passage, telles la reconstitution (activité préférée des associations de passionnés des grandes batailles historiques) dans son film *The Battle of Orgreave*, ou la transcription (procédé typiquement musical) dans son projet *Acid Brass* qui fut très remarqué il y a quelques années.

Emile Soulier

Transmission is a modular exhibition organized into three parts. The first is devoted to Robert Filliou and Joachim Pfeufer's *Palpodrome*, a 1960s utopian experiment in collective creativity. The second comprises a selection of 400 pieces from the holdings of the CNEAI, a previous institution in the Paris region specializing in printed art in all its forms: books, magazines, flyers, audio recordings, posters, stickers, etc. Fifteen artists were invited to design a spiral display layout for their work, which is intended for direct public circulation as well as exhibition in public spaces. The third part is a solo show of work by the British artist Jeremy Deller. Eric Mangion, Sylvie Boulanger and Christophe Kihm respectively curated the three sections.

A first sight, the ensemble is prolific and heteroclite. The aim is not so much to show a harmonious ensemble of art but to stimulate thinking. Instead of focusing on stylistic questions or the content of art, this show seeks to demonstrate the variety of strategies artists adopt in order to activate passages, bring different things together and make connections. From this perspective, art arises in a well-marked environment, amid collective strategies, the hubbub of discourses and practices, like highway direction signs or the switches between railroad tracks. The artwork dissolves into an uninterrupted interplay of mediations. It ceases to necessarily claim the status of a masterpiece and instead becomes a constituent part of mechanisms and arrangements. The *Palpodrome* installation and the labyrinth set up by the CNEAI demonstrate this problematic and invite visitors to lose themselves in a maze of micro-interventions.

The show and its theme also cast much light on Deller's work, whose inclusion here seems eminently logical. For him, travel, investigation and comparison are axiomatic. He uses very simple instruments—standard format photos, video recorders, slides, diagrams and notes—to randomly record elements of his environment that attract his attention, usually for emotional reasons. His pieces serve as maps and documents of his travels. Where does Deller travel? He wanders the cities and countryside of England and America. Behind him he trails a kind of dragline that serves to capture and link fragments of scattered cultures, pieces of a collective memory that end up resonating in some mysterious harmony. It was a good idea to show his video-notebooks here, the diaries of his wanderings done in the most plain and boring fashion. Deller always remembers to pause before the signs and inscriptions dotting England. He loves to stroll while casually filming the things that catch his eye as he goes by—a swimming pool, fast food outlet—or to explore evocative areas, with a predilection for certain worlds like music and coal mines, between frivolity and gravitas, digging away at the stereotypes of British culture that he manages to make all his own. Above all, he experiments with ways of linking things, procedures that he finds along the way, like reconstitution (groups devoted to the reenactment of great battles—as in his film *The Battle of Orgreave*) and transcription (as, of course, in music—in his project *Acid Brass*, a big hit a few years ago).

Emile Soulier
Translation, L-S Torgoff



«Transmission», Jeremy Deller, «Acid Brass», 1997.
Vue de l'installation (détail). *Installation view (detail)*

Emile Soulier, «Transmission», in artpress, juin 2006, p.80

THE SOCIAL TURN: COLLABORATION AND ITS DISCONTENTS

CLAIRE BISHOP



All artists are shits. They dream of doing something that's more social, more collaborative, and more real than art.
—Dan Graham

SUPERFLEX'S INTERNET TV STATION for elderly residents of a Liverpool housing project (*Tenantspin*, 1999); Annika Eriksson's inviting groups and individuals to communicate their ideas and skills at the Frieze Art Fair (*Do you want an audience?* 2003); Jeremy Deller's *Social Parade* for more than twenty social organizations in San Sebastián (2004); Lincoln Tobier's training local residents in Aubervilliers, northeast Paris, to produce half-hour radio programs (*Radio La'A*, 2002); Atelier Van Lieshout's *A-Portable* freeing abortion clinic (2001); Jeanne van Heeswijk's project to turn a condemned shopping mall into a cultural center for the residents of Vlaardingen, Rotterdam (*De Strip*, 2001–2004); Lucy Orta's workshops in Johannesburg (and elsewhere) to teach unemployed people new fashion skills and discuss collective solidarity (*Nexus Architecture*, 1995–); Temporary Services' improvised neighborhood entertainment in an empty lot in Echo Park, Los Angeles (*Construction Site*, 2003); Paweł Althamer's sending a group of "difficult" teenagers from Warsaw's working-class Bródno district (including his two sons) to hang out at his retrospective in Maastricht (*Bad Kids*, 2004); Jens Haaning's producing a calendar that features black-and-white photographic portraits of refugees in Finland awaiting the outcome of their asylum applications (*The Refugee Calendar*, 2002).

This catalogue of projects is just a sample of the recent surge of artistic interest in collectivity, collaboration, and direct engagement with specific social constituencies. Although these practices have had, for the most part, a relatively weak profile in the commercial art world—collective projects are more difficult to market than works by individual artists, and they're also less likely to be "works" than social events, publications, workshops, or performances—they nevertheless occupy an increasingly conspicuous presence in the public sector. The unprecedented expansion of the biennial is one factor that has certainly contributed to this shift (thirty-three new biennials have been established in the past ten years alone, the majority in countries until recently considered peripheral to the international art world), as is the new model of the commissioning agency dedicated to the production of experimental engaged art in the public realm (Artangel in London, 1008 in the Netherlands, Nouveau Commanditaires in France are just a few that come



Opposite page: Phil Collins, *they shoot horses*, 2004, still from a two-channel digital video, 7 hours. Stage saga: Ida Poppel, Roskilde, 2004. Installation event with community participation, organized by Erik Gronlykh, Ida Courtyard, Istedhc, June 10, 2004.

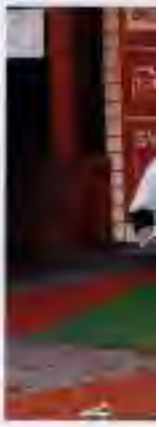
to mind). In her critical history *One Place After Another: Site-Specific Art and Locational Identity* (2002), Miwon Kwon argues that community-specific work takes critiques of "heavy metal" public art as its point of departure to address the site as a *social* rather than formal or phenomenological framework. The intersubjective space created through these projects becomes the focus—and medium—of artistic investigation.

This expanded field of relational practices currently goes by a variety of names: socially engaged art, community-based art, experimental communities, dialogic art, littoral art, participatory, interventionist, research-based, or collaborative art. These practices are less interested in a relational aesthetic than in the *creative rewards of collaborative activity*—whether in the form of working with preexisting communities or establishing one's own interdisciplinary network. It is tempting to date the rise in visibility of these practices to the early 1990s, when the fall of Communism deprived the Left of the last vestiges of the revolution that had once linked political and aesthetic radicalism. Many artists now make no distinction between their work inside and outside the gallery, and even highly established and commercially successful figures like Francis Alÿs, Pierre Huyghe, Matthew Barney, and Thomas Hirschhorn have all turned to social collaboration as an extension of their conceptual or sculptural practice. Although the objectives and output of these various artists and groups vary enormously, all are linked by a belief in the empowering creativity of collective action and shared ideas.

This mixed panorama of socially collaborative work arguably forms what avant-garde we have today: artists using social situations to produce dematerialized, antimarket, politically engaged projects that carry on the modernist call to blur art and life. For Nicolas Bourriaud in *Relational Aesthetics* (1998), the defining text of relational practice, "art is the place that produces a specific sociability," precisely because "it *tightens the space of relations*, unlike TV." For Grant H. Kester, in another key text, *Conversation Pieces: Community and Communication in Modern Art* (2004), art is uniquely placed to counter a world in which "we are reduced to an atomized pseudocommunity of consumers, our sensibilities dulled by spectacle and repetition." For these and other supporters of socially engaged art, the creative energy of

participatory practices rehumanizes—or at least de-alienates—a society rendered numb and fragmented by the repressive instrumentality of capitalism. But the urgency of this *political* task has led to a situation in which such collaborative practices are automatically perceived to be equally important *artistic* gestures of resistance: There can be no failed, unsuccessful, unresolved, or boring works of collaborative art because all are equally essential to the task of strengthening the social bond. While I am broadly sympathetic to that ambition, I would argue that it is also crucial to discuss, analyze, and compare such work critically *as art*. This critical task is particularly pressing in Britain, where New Labour uses a rhetoric almost identical to that of socially engaged art to steer culture toward policies of social inclusion. Reducing art to statistical information about target audiences and "performance indicators," the government prioritizes social effect over considerations of artistic quality.

The emergence of criteria by which to judge social practices is not assisted by the present-day standoff between the nonbelievers (aesthetes who reject this work as marginal, misguided, and lacking artistic interest of any kind) and the



The social turn in contemporary art has prompted an ethical turn in art criticism. Artists are increasingly judged by their working process—the degree to which they supply good or bad models of collaboration—and criticized for any hint of potential exploitation.

believers (activists who reject aesthetic questions as synonymous with cultural hierarchy and the market). The former, at their most extreme, would condemn us to a world of irrelevant painting and sculpture, while the latter have a tendency to self-marginalize to the point of inadvertently reinforcing art's autonomy, thereby preventing any productive rapprochement between art and life. Is there ground on which the two sides can meet?

WHAT SERIOUS CRITICISM has arisen in relation to socially collaborative art has been framed in a particular way: The social turn in contemporary art has prompted an ethical turn in art criticism. This is manifest in a heightened attention to *how* a given collaboration is undertaken. In other words, artists are increasingly judged by their working process—the degree to which they supply good or bad models of collaboration—and criticized for any hint of potential exploitation that fails to "fully" represent their subjects, as if such a thing were possible. This emphasis on process over product (i.e., means over ends) is justified as oppositional to capitalism's predilection for the contrary. The indignant outrage directed at Santiago Sierra is a prominent example of this tendency, but it has been disheartening to read the criticism of other artists that also arises in the name of this equation: Accusations of mastery and egocentrism are leveled at artists who work with participants to realize a project instead of allowing it to emerge through consensual collaboration.

The writing around the Turkish artists' collective Oda Projesi provides a clear example of the way in which aesthetic judgments have been overtaken by ethical criteria. Oda Projesi is a group of three artists who, since 1997, have based their activities around a three-room apartment in the Galata district of

Istanbul (*oda projesi* is Turkish for "room project"). The apartment provides a platform for projects generated by the collective in cooperation with its neighbors, such as a children's workshop with the Turkish painter Komet, a community picnic with the sculptor Erik Göngrich, and a parade for children organized by the Tem Yapin theater group. Oda Projesi argue that they wish to open up a context for the possibility of interchange and dialogue, motivated by a desire to integrate with their surroundings. They insist that they are not setting out to improve or heal a situation—one of their project leaflets contains the slogan "exchange not change"—though they clearly see their work as gently oppositional. By working directly with their neighbors to organize workshops and events, they evidently want to produce a more creative and participatory social fabric. They talk of creating "blank spaces" and "holes" in the face of an overorganized and bureaucratic society, and of being "mediators" between groups of people who normally don't have contact with one another.

Because much of Oda Projesi's work exists on the level of art education and community events, we can see them as dynamic members of the community





bringing art to a wider audience. It is important that they are opening up the space for non-object-based practice in Turkey, a country whose art academies and art market are still largely oriented toward painting and sculpture. And one may also be pleased, as I am, that it is three women who have undertaken this task. But their conceptual gesture of reducing the authorial status to a minimum ultimately becomes inseparable from the community arts tradition. Even when transposed to Sweden, Germany, and the other countries where Oda Projesi have exhibited, there is little to distinguish their projects from other socially engaged practices that revolve around the predictable formulas of workshops, discussions, meals, film screenings, and walks. Perhaps this is because the question of aesthetic value is not valid for Oda Projesi. When I interviewed the collective for *Untitled* magazine (Spring 2005) and asked what criteria they base their own work on, they replied that they judge it by the decisions they make about where and with whom they collaborate: Dynamic and sustained relationships provide their markers of success, not aesthetic considerations. Indeed, because their practice is based on collaboration, Oda Projesi consider *aesthetic* to be "a dangerous word" that should not be brought into discussion. This seemed to me to be a curious response: If the aesthetic is dangerous, isn't that all the more reason it should be interrogated?

Oda Projesi's ethical approach is adopted by the Swedish curator Maria Lind in a recent essay on their work. Lind is one of the most articulate supporters of political and relational practices, and she undertakes her curatorial work with a trenchant commitment to the social. In her essay on Oda Projesi, published in Claire Doherty's *From Studio to Situations: Contemporary Art and the Question of Context* (2004), she notes that the group is not interested in showing or

exhibiting art but in "using art as a means for creating and recreating new relations between people." She goes on to discuss the collective's project in Riem, near Munich, in which they collaborated with a local Turkish community to organize a tea party, guided tours led by the residents, hairdressing and Tupperware parties, and the installation of a long roll of paper that people wrote and drew on to stimulate conversations. Lind compares this endeavor to Hirschhorn's *Bataille Monument*, 2002, his well-known collaboration with a mainly Turkish community in Kassel. (This elaborate project included a TV studio, an installation about Bataille, and a library themed around the interests of the dissident Surrealist.) Lind observes that Oda Projesi, contrary to Hirschhorn, are the better artists because of the equal status they give to their collaborators: "[Hirschhorn's] aim is to create art. For the *Bataille Monument* he had already prepared, and in part also executed, a plan on which he needed help to implement. His participants were paid for their work and their role was that of the 'executor' and not 'co-creator.'" Lind goes on to argue that Hirschhorn's work, by using participants to critique the art genre of the monu-





ment, was rightly criticized for "'exhibiting' and making exotic marginalized groups and thereby contributing to a form of social pornography." By contrast, she writes, Oda Projesi "work with groups of people in their immediate environments and allow them to wield great influence on the project."

It's worth looking closely at Lind's criteria here. Her assessment is based on an ethics of authorial renunciation: The work of Oda Projesi is better than that of Hirschhorn because it exemplifies a superior model of collaborative practice. The conceptual density and artistic significance of the respective projects are sidelined in favor of an appraisal of the artists' relationship with their collaborators. Hirschhorn's (purportedly) exploitative relationship is compared negatively to Oda Projesi's inclusive generosity. In other words, Lind downplays what might be interesting in Oda Projesi's work *as art*—the possible achievement of making dialogue a medium or the significance of dematerializing a project into social process. Instead, her criticism is dominated by *ethical* judgments on working procedure and intentionality.

Similar examples can be found in the writing on Superflex, Eriksson, van Heeswijk, Orta, and many other artists working in a socially ameliorative tradition. This ethical imperative finds support in most of the theoretical writing on art that collaborates with "real" people (i.e., those who are not the artist's friends or other artists). The curator and critic Lucy R. Lippard, concluding her book *The Lure of the Local: Senses of Place in a Multicentered Society* (1997), a discussion of site-specific art from an ecological/postcolonial perspective, presents an eight-point "place ethic" for artists who work with communities. Kester's *Conversation Pieces*, while lucidly articulating many of the problems associated with such practices, nevertheless advocates an art of concrete interventions in

which the artist does not occupy a position of pedagogical or creative mastery. In *Good Intentions: Judging the Art of Encounter* (2005), the Dutch critic Erik Hagoort argues that we must not shy away from making moral judgments on this art but must weigh the presentation and representation of an artist's good intentions. In each of these examples, authorial intentionality (or a humble lack thereof) is privileged over a discussion of the work's conceptual significance as a social and aesthetic form. Paradoxically, this leads to a situation in which not only collectives but also individual artists are praised for their authorial renunciation. And this may explain, to some degree, why socially engaged art has been largely exempt from art criticism. Emphasis is shifted away from the disruptive *specificity* of a given work and onto a *generalized* set of moral precepts.

IN *CONVERSATION PIECES* Kester argues that consultative and "dialogic" art necessitates a shift in our understanding of what art is—away from the visual and sensory (which are individual experiences) and toward "discursive exchange and negotiation." He challenges us to treat communication as an



Opposite page, left: **Jeanne van Heeswijk, De Strip, 2001–2004.** Performance view, Rotterdam, 2002. Right: **Pawel Althamer, *Bat Kids*, 2004.** Performance view, Maastricht. This page: Thomas Hirschhorn, **Bataille Monument**, 2002. Performance views, Documenta 11, Kassel.

aesthetic form, but, ultimately, he fails to defend this, and seems perfectly content to allow that a socially collaborative art project could be deemed a success if it works on the level of social intervention even though it founders on the level of art. In the absence of a commitment to the aesthetic, Kester's position adds up to a familiar summary of the intellectual trends inaugurated by identity politics: respect for the other, recognition of difference, protection of fundamental liberties, and an inflexible mode of political correctness. As such, it also constitutes a rejection of any art that might offend or trouble its audience—most notably the historical avant-garde, within whose avant-garde lineage Kester nevertheless wishes to situate social engagement as a radical practice. He criticizes Dada and Surrealism, which sought to "shock" viewers into being more sensitive and receptive to the world, for presuming the artist to be a privileged bearer of insights. I would argue that such discomfort and frustration—along with absurdity, eccentricity, doubt, or sheer pleasure—can, on the contrary, be crucial elements of a work's aesthetic impact and are essential to gaining new perspectives on our condition. The best examples of socially collaborative art give rise to these—and many other—effects, which must be read alongside more legible intentions, such as the recovery of a phantasmic social bond or the sacrifice of authorship in the name of a "true" and respectful collaboration. Some of these projects are well known: Hirschhorn's *Musée Précaire Albinet* and *24h Foucault* (both 2004); Aleksandra Mir's *Cinema for the Unemployed*, 1998; Alÿs's *When Faith Moves Mountains*, 2002. Rather than positioning themselves within an activist lineage, in which art is marshaled to effect social change, these artists have a closer relationship to avant-garde theater, performance, or architectural theory. As a consequence, perhaps, they

attempt to think the aesthetic and the social/political *together*, rather than subsuming both within the ethical.

THE BRITISH ARTIST Phil Collins, for example, fully integrates these two concerns in his work. Invited to undertake a residency in Jerusalem, he decided to hold a disco-dancing marathon for teenagers in Ramallah, which he recorded to produce the two-channel video installation *they shoot horses*, 2004. Collins paid nine teenagers to dance continuously for eight hours, on two consecutive days, in front of a garish pink wall to an unrelentingly cheesy compilation of pop hits from the past four decades. The teenagers are mesmerizing and irresistible as they move from exuberant partying to boredom and finally exhaustion. The sound track's banal lyrics of ecstatic love and rejection acquire poignant connotations in light of the kids' double endurance of the marathon and of the interminable political crisis in which they are trapped. It goes without saying that *they shoot horses* is a perverse representation of the "site" that the artist was invited to respond to: The occupied territories are never shown explicitly but are ever-



The discursive criteria of socially engaged art are, at present, drawn from a tacit analogy between anticapitalism and the Christian "good soul." In this schema, self-sacrifice is triumphant.

present as a frame. This use of the *hors cadre* has a political purpose: Collins's decision to present the participants as generic globalized teenagers becomes clear when we consider the puzzled questions regularly overheard when one watches the video in public: How come Palestinians know Beyoncé? How come they're wearing Nikes? By voiding the work of direct political narrative, Collins demonstrates how swiftly this space is filled by fantasies generated by the media's selective production and dissemination of images from the Middle East (since the typical Western viewer seems condemned to view young Arabs either as victims or as medieval fundamentalists). By using pop music as familiar to Palestinian as to Western teens, Collins also provides a commentary on globalization that is considerably more nuanced than most activist-oriented political art. *They shoot horses* plays off the conventions of benevolent socially collaborative practice (it creates a new narrative for its participants and reinforces a social bond) but combines them with the visual and conceptual conventions of reality TV. The presentation of the work as a two-screen installation lasting a full eight-hour workday subverts both genres in its emphatic use of seduction on the one hand and grueling duration on the other.

The work of Polish artist Artur Zmijewski, like that of Collins, often revolves around the devising and recording of difficult—sometimes excruciating—situations. In Zmijewski's video *The Singing Lesson I*, 2001, a group of deaf students is filmed singing the Kyrie to Jan Maklakiewicz's 1944 *Polish* Mass in a Warsaw church. The opening shot is staggeringly hard: An image of the church interior, all elegant Neoclassical symmetry, is offset by the cacophonous, distorted voice of a young girl. She is surrounded by fellow students who, unable to hear her efforts, chat with one another in sign language. Zmijewski's editing

draws constant attention to the contrast between the choir and its environment, suggesting that religious paradigms of perfection continue to inform our ideas of beauty. A second version of *The Singing Lesson* was filmed in Leipzig in 2002. This time the deaf students, together with a professional chorister, sing a Bach cantata to the accompaniment of a Baroque chamber orchestra in Saint Thomas Church, where Bach once served as cantor and is buried. The German version is edited to reveal a more playful side of the experiment. Some students take the task of performing seriously; others abandon it in laughter. Their gestures of sign language in rehearsal are echoed by those of the conductor: two visual languages that serve to equate the two types of music produced by Zmijewski's experiment—the harmonies of the orchestra and the strained wailing of the choir. The artist's editing, compounded by my inability to understand sign language, seems integral to the film's point: We can only ever have limited access to others' emotional and social experiences, and the opacity of this knowledge obstructs any analysis founded on such assumptions. Instead we are invited to read what is presented to us—a perverse assemblage of con-





ductor, musicians, and deaf choir that produces something more complex, troubling, and multilayered than the release of individual creativity.

It will be protested that both Collins and Zmijewski produce videos for consumption within a gallery, as if the space outside it were automatically more authentic—a logic that has been definitively unraveled by Kwon in *One Place After Another*. Her advocacy of art that "unworks" community might usefully be applied to the practice of British artist Jeremy Deller. In 2001 he organized the reenactment of a key event from the English miners' strike of 1984—a violent clash between miners and the police in the village of Orgreave in Yorkshire. *The Battle of Orgreave* was a one-day restaging of this confrontation, performed by former miners and policemen, together with a number of historical reenactment societies. Although the work seemed to contain a twisted therapeutic element (in that both miners and police involved in the struggle participated, some of them swapping roles), *The Battle of Orgreave* didn't seem to heal a wound so much as reopen it. Deller's event was both politically legible and utterly pointless: It summoned the experiential potency of political demonstrations but only to expose a wrong seventeen years too late. It gathered the people together to remember and replay a disastrous event, but this remembrance took place in circumstances more akin to a village fair, with a brass band, food stalls, and children running around. This contrast is particularly evident in the only video documentation of *The Battle of Orgreave*, which forms part of an hour-long film by Mike Figgis, a left-wing filmmaker who explicitly uses the work as a vehicle for his indictment of the Thatcher government. Clips of Deller's event are shown between emotional interviews with former miners, and the clash in tone is disconcerting. *The Battle of Orgreave* stages a political grievance,

but plays it out in a different key, since Deller's action both is and isn't a violent encounter. The involvement of historical reenactment societies is integral to this ambiguity, since their participation symbolically elevated the relatively recent events at Orgreave to the status of English history while drawing attention to this eccentric leisure activity in which bloody battles are enthusiastically replicated as a social and aesthetic diversion. The whole event could be understood as contemporary history painting that collapses representation and reality.

Operating on a less charged symbolic level, Carsten Höller's project *The Baudouin Experiment: A Deliberate, Non-Fatalistic, Large-Scale Group Experiment in Deviation*, 2001, is strikingly neutral by comparison. The event took as its point of departure an incident in 1991 when the late King Baudouin of Belgium abdicated for a day to allow an abortion law of which he did not approve to be passed. Höller brought together a group of one hundred people to sit in one of the silver balls of the Atomium in Brussels for twenty-four hours and to abandon their usual lives for a day. Basic provisions were supplied (furniture, food, toilets), but otherwise there were no means of contact with the outside world.





Though it bore some resemblance to a reality show like *Big Brother*, the social action was not recorded. This refusal to document the project was an extension of Höller's ongoing interest in the category of "doubt," and *The Baudouin Experiment* forms his most condensed consideration of this idea to date. Without documentation of such an anonymous project, would we believe that the piece ever really existed? In retrospect, the elusiveness of Höller's event is akin to the uncertainty we may feel when looking at documentation of socially engaged art that asks us to take its claims of meaningful dialogue and political empowerment on trust. In this context *The Baudouin Experiment* was an event of profound inaction, or "passive activism"—a refusal of everyday productivity, but also a refusal to instrumentalize art in compensation for some perceived social lack.

Deller, Collins, Zmijewski, and Höller do not make the "correct" ethical choice, they do not embrace the Christian ideal of self-sacrifice; instead, they act on their desire without the incapacitating restrictions of guilt. In so doing, their work joins a tradition of highly authored situations that fuse social reality with carefully calculated artifice. This tradition needs to be written, beginning, perhaps, with the "Dada-Season" in the spring of 1921, a series of manifestations that sought to involve the Parisian public. The most salient of these events was an "excursion" (hosted by André Breton, Tristan Tzara, Louis Aragon, et al.) to the church of Saint Julien le Pauvre that drew more than one hundred people despite the pouring rain. The inclement weather cut the tour short and prevented an "auction of abstractions" from being realized. In this Dada excursion, as in the examples given above, intersubjective relations weren't an end in themselves but rather served to unfold a more complex knot of concerns about pleasure, visibility, engagement, and the conventions of social interaction.

THE DISCURSIVE CRITERIA of socially engaged art are, at present, drawn from a tacit analogy between anticapitalism and the Christian "good soul." In this schema, self-sacrifice is triumphant: The artist should renounce authorial presence in favor of allowing participants to speak through him or her. This self-sacrifice is accompanied by the idea that art should extract itself from the "useless" domain of the aesthetic and be fused with social praxis. As the French philosopher Jacques Rancière has observed, this denigration of the aesthetic ignores the fact that the system of art as we understand it in the West—the "aesthetic regime of art" inaugurated by Friedrich Schiller and the Romantics and still operative to this day—is predicated precisely on a confusion between art's autonomy (its position at one remove from instrumental rationality) and heteronomy (its blurring of art and life). Untangling this knot—or ignoring it by seeking more concrete ends for art—is slightly to miss the point, since the aesthetic is, according to Rancière, the ability to think contradiction: the productive contradiction of art's relationship to social change, characterized precisely by that tension between faith in art's autonomy and belief in art as inextricably



Opposite page, left: **Artur Zmijewski, *The Singing Lesson II*, 2003**, still from a color video, 55 minutes 30 seconds. Right: **Artur Zmijewski, *The Singing Lesson I*, 2001**, still from a color video, 14 minutes. This page, left: **Jeremy Deller, *Social Parade*, 2004**. Performance view, Manifesta 5, San Sebastián. Right: **Jeremy Deller *The Battle of Orgreave*, 2001**. Performance view, Yorkshire, UK.

bound to the promise of a better world to come. For Rancière the aesthetic doesn't need to be sacrificed at the altar of social change, as it already inherently contains this ameliorative promise.

The self-effacing implications of the artist/activist position bring to mind the character Grace in Lars von Trier's 2003 provocation, *Dogville*: Her desire to serve the local community is inseparable from her guilty position of privilege, and her exemplary gestures perturbingly provoke an evil eradicable only by further evil. Von Trier's film doesn't present a straightforward moral, but articulates—through a reductio ad absurdum—one terrifying implication of the self-sacrificial position. Some people will consider *Dogville* a harsh framework by which to express reservations about activist-oriented practice, but good intentions shouldn't render art immune to critical analysis. The best art manages (as *Dogville* itself does) to fulfill the promise of the antinomy that Schiller saw as the very root of aesthetic experience and not surrender itself to exemplary (but relatively ineffectual) gestures. The best collaborative practices of the past ten years address this contradictory pull between autonomy and social intervention, and reflect on this antinomy both in the structure of the work *and* in the conditions of its reception. It is to this art—however uncomfortable, exploitative, or confusing it may first appear—that we must turn for an alternative to the well-intentioned homilies that today pass for critical discourse on social collaboration. These homilies unwittingly push us toward a Platonic regime in which art is valued for its truthfulness and educational efficacy rather than for inviting us—as *Dogville* did—to confront darker, more painfully complicated considerations of our predicament. □

CLAIRE BISHOP IS A LONDON-BASED CRITIC

Claire Bishop, «The Social Turn», in ArtForum, février 2006, pp.179-183

■ Snaggle-tooth Brits beat Miami Beach beauties



The highlight of the performance programme at Art Positions was Gurning Miami hosted by artists Jeremy Deller and Alan Kane which brought to Miami Beach. Cumbrian Gordon Blacklock – five times winner of the world gurning championship—and Anne Woods—25 times women's gurning champion—who put on such a remarkable display of face pulling that no-one from the whole of America was able to come close. "How can you be so reticent when you have an ugly bloke like George Bush running the country," demanded event compere, The Art Newspaper's very own Louisa Buck (right). Despite her exhortations, she reduced most of the crowd to hysterical laughter, rather than physiognomic contortions. But Ms Buck, who is back in Blighty on Monday to judge the Tate's Turner Prize, happily declared: "From Gurner to Turner, I know where I'm having the most fun."



The Art Newspaper, Art Basel Miami Beach, samedi 3 décembre 2005, p.2

Jeremy Deller: For the LOVE of the PEOPLE

NATO THOMPSON



Follow Jeremy Deller's 2004 piece, THE HISTORY OF THE WORLD 1997–2004, and a better sense of the tenor and breadth of his folkart-inspired practice will emerge. In taking to heart the tenet, "everything is connected," Deller mines cultural ephemera as a means to make tangible the ineffable qualities of daily life. It's as if to say: if I connect brass band music to current youth culture and then tie that back into the Miner's Strike of 1984, the banality and ahistoricity of the current *lived* moment will gain some historical heft.

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THE HISTORY OF THE WORLD 1997–2004 offers itself as a road map to the next twenty years of Deller's work. Like Mark Lombardi's schematic diagrams of the meta-powers that be, ranging from Iran Contra to Enron, Deller creates a cartography, yet one more mercurial, more sanguine, more gritty than Lombardi's. If I travel along one of the shorter routes from acid house to its apparent antecedent brass bands, I move from the invention of the "808" to the German band "Kraftwerk" to the transitional emotion (and Deller favorite) "Melancholy," ending up at brass bands. The map and Deller's work in general navigate the byways of music culture to arrive at its destination. For in charting these oft-forgotten banal cultural moments, Deller reveals their social and personal underpinnings (particularly prescient in an information age).

The destruction of organized labor is the subject of Deller's most ambitious project, THE BATTLE OF ORGREAVE (2001). For this enormous Arrangel-supported work, Deller restages the Yorkshire Miner's Strike of 1984—a moment when the Thatcher government sent a clear and brutal message to organized labor regarding its future in England. Working with professional historical reenactors and many of the remaining ex-miners of Orgreave, Deller sheds new light on a lost historic moment. The four-hour battle took place in 2001; family and friends seated in the provided bleachers watched a war zone between shield and club-wielding police and the

nine-hundred angry workers. The event, filmed by director Mike Figgis, went on to be shown internationally.

When Karl Marx wrote "history repeats itself, first as tragedy, second as farce,"[1] he was commenting on the failed French Revolution of 1848, when the people elected Louis-Napoleon Bonaparte as their leader. Marx's agony for the bad decision making of the proletariat spurred the invention of a much beloved term, the *Lumpenproletariat* (the people as potato). Deller's development of the BATTLE OF ORGREAVE turns Marx's claim on its head. In restaging history, Deller produces a living monument to the history of the working class. Besides bowling over viewers with his project's sheer ambition, what resonates so profoundly is Deller's deep-seated desire to resuscitate historical memory—to remind us of the lost battles that shape our lives. It is an honest project and one that had an obvious impact on those participating in the battle's recreation (fake or not).

In 2002, Deller was invited by Ralph Rugoff of the CAA Wattis Institute for Contemporary Arts in San Francisco to do a Capp Street Project. Deller's coming-to-America journey profoundly influenced his future work. While in Los Angeles, he made the acquaintance of Matthew Coolidge of the Center for Land Use Interpretation (CLUI). CLUI is a hard-to-define collective in Los Angeles that maps, through bus tours, photography, and exhibitions, the cultural and social landscape of California and beyond. In reinterpreting the lived landscape—Los Angeles film sets, nuclear fallout shelters, water treatment plants—CLUI takes some of the valuable lessons of L.A. geographers, like Mike Davis, and turns them into an artsy form. With such affinities shimmering between Deller's folksy and CLUI's geographic practices, their chance meeting in Los Angeles feels all the more fated.

Deller's project AFTER THE GOLD RUSH (2002) takes the form of a diarist's guidebook that travels between five points, starting in Oakland, California, and ending in the Mojave Desert. The cast of five characters includes former Black Panther and current art gallery owner, Alain Laird, and Dixie Evans, the self-proclaimed "Marilyn Monroe of Burlesque." A small book with an essay by Matthew Coolidge



JEREMY DELLER, from AFTER THE GOLD RUSH, 2002, color photographs / aus NACH DEM GOLDRAUSCH, Farbphotographien.



invites the reader to follow in Deller's footsteps across the western ridge of America.

Deller followed up this project with an enchanting CD of music from Red Hook, New York, titled THIS IS US (2003). Falling back onto his love for all things homegrown, macramé, and parade-like, Deller produced an album featuring bands familiar to every town in the US including a high school garage band named Red Reflection, a prodigious local sound artist of water harmonics, the Christ Church Children's Choir, and the Amerscot Highland Pipe Band. It's like listening to a photo-album—enjoyable as familiar, and as far from MTV as one can get.

In his recent US-based projects, Deller takes advantage of his role as tourist to seek out an Americana that slips past the national imagination. Like Alexis de Tocqueville, who came to the United States in 1831 to study the US prison system, Deller's insights into the nation's personality lend themselves to a more robust vision of American democracy. Perhaps this haunting potential is what garnered him the Turner Prize in 2004 for his project, MEMORY BUCKET (2004). Commissioned as part of his residency at Artpace San Antonio, MEMORY BUCKET is a video, photographic, and material archive (T-shirts and beer koozies included) of Deller's investigation of two particularly Texan sites: Waco, the home of the now-burned-down Branch Davidian complex, and Crawford, home to the Bush family ranch. Deller shows that these sites, equally steeped in intrigue, are also endearing and complex small towns. Could the success of this work be partially credited to the fact that it offers a fleeting answer to the globally aching question: What is happening in Texas?

The answer to this question weighs on the viewer's mind as Deller's MEMORY BUCKET weaves its tale. When Karl Marx wrote *The Eighteenth Brumaire of*

Louis Bonaparte, he was troubled by the strange reversal of the poor. Surely, he opined, the poor would inevitably overturn their masters given the correct historical conditions? But this did not come to pass, and what could feel more lumpen than the United States of today? How can a country (let alone a state) with such severe economic disparities continue to work against its own interests? Deller answers this question by zeroing in on the nuanced clues of contemporary Texan folklore. Maybe the answer resides in the connections between Waco, the Bush camp, and a cave of bats?

The oil-rich Lone Star State is larger than the entire country of France, stretching over seven hundred and ninety miles wide and six hundred and sixty miles long. Clouded in contradiction, Texas differentiates itself by being the historic home to the Bush family "machinery" and oil money in general. Deller puts on his flaneur field-research hat and scours the land to find an anti-Bush rally in San Antonio, a *Waco survivor, a tour guide from the Alamo*, and a diner where George and Laura Bush occasionally enjoy burgers. In Hellotes, Texas (while on his way to a Willie Nelson concert), Deller tours a patriotic store called Memory Bucket. Housing a banal assortment of dried flowers and scrapbook material, the store additionally serves as a repository for Texan memory. The popular Texan refrain "Remember the Alamo" seems as reinterpreted and mangled from historical memory as the symbols on a beer koozie.

Yet tchotchkees seem to be the "site" that Deller most enjoys. He takes the implications of Walter Benjamin's *wish image* where every item, from a broach to a hairbrush, is loaded with historical imagination, yet retains a non-alienating, folksy attitude. His travels possess a Huckleberry Finn innocence, and if, as some critics lauded on his Turner Prize, vacation films have become art, all the better. Not overtly theoretic, gratingly self-conscious, or suspiciously insouciant, Deller grounds his work in everyday people and political narratives. And just like Walter Benjamin's assertions on the mercurial elements of our daily lives, Deller mines folklore and knickknacks not for poetic pleasure, but for their inherent resistant qualities.

1) The actual quote reads: "Hegel remarks somewhere that all great world-historical facts and personages occur, as it were, twice. He has forgotten to add: the first time as tragedy, the second as farce." See "The Eighteenth Brumaire of Louis Bonaparte" in: *The Marx-Engels Reader*, edited by Robert C. Tucker (London and New York: WW Norton and Company, 1978), p. 594.

JEREMY DELLER, THE BATTLE OF OROREAVE, 2001, installation view / DIE SCHLACHT UM OROREAVE, Ausstellungsansicht





Thompson Nato, «Jeremy Deller For the LOVE of the PEOPLE», in Parkett, n°74, 2005. pp.150-157



"Memory Bucket" by JEREMY DELLER.

Reports about George W. Bush's favourite hamburgers



"Passion to Perform" by MINERVA CUEVAS.

COMBINING ENTHUSIASTIC REPORTS about George W. Bush's favourite hamburgers with footage of millions of bats emerging from a subterranean cave into the evening sky, JEREMY DELLER'S Texas film *Memory Bucket* produces a culture of material whose sensations lie not simply in the pictorial material shown. Neither in George W. Bush's photograph in a roadside restaurant, nor in the rows of guns for sale in the shop next door behind a life-size cutout of the president.

Rather, the work's sensations lie in the way it confuses any clear positioning. In statements about the Waco Massacre it becomes impossible to ascertain whether the sect was really that dangerous and how the state's excessive use of force could ever be justified. During an anti-Bush protest in the town, Quakers utter their reservations about the administration, whilst in the restaurant of the local petrol station the waitress explains with stupefying banality how the Secret Service disconnects the petrol pumps whenever the president turns up for food.

This series of accounts closes with the crackling of bats emerging from a cave, an image that takes up nearly half the duration of the film and refers back to a very different type of Texan romanticism. That this can be the end of a film that starts so very differently is evidence above all of Deller's own positioning in relation to the politically and socially charged material of his work. Even if his sympathies for protesters in Texas are as close here as they are elsewhere, Deller does not really assume positions, but rather presents and collides them in all their virulence.

History and/or politics are translated into an active view of the world and culture of the recent past. *Memory Bucket*, with all its inner contradictions, is thus also a document of Deller's own having-been-there, oscillating between an historical account and the diverse forms of confused involvement. ES

E.S., «Reports about George W. Bush's favourite hamburgers», in The Populist, journal de l'exposition Populism, 8 avril – 4 septembre 2005

Jeremy Deller
penser avec le populaire

CHRISTOPHE KIHM

Jeremy Deller est jeune, il est anglais, il est artiste et ne fait absolument pas partie des Young British Artists. Son travail, depuis plus de dix ans, maintenant, s'intéresse aux formes populaires de la culture, à l'histoire d'individus, de groupes sociaux, à l'examen de situations politiques, à travers l'étude et la documentation de modes de représentations. Une reconnaissance très officielle vient de lui être accordée, puisqu'il fut récompensé par le Turner Prize 2004 pour son installation Memory Bucket.

■ Dans le travail de Jeremy Deller, certaines constantes s'affirment, relatives aux protocoles engagés par l'artiste dans la réalisation de ses œuvres. La pièce primée à Londres, *Memory Bucket*, en regroupe les principaux arguments. Bénéficiant d'une résidence de deux mois à San Antonio, Jeremy Deller a réalisé un film de type documentaire, *Memory Bucket*, qui s'articule autour de deux lieux, théâtres d'événements marquants dans l'histoire récente du Texas : Waco, tristement célèbre pour le siège de la communauté des Davidiens par l'armée américaine en 1993 (avec son issue tragique, près de 80 morts), la petite ville de Crawford, où se trouve la maison de l'actuel président des États-Unis George Bush. Pour réaliser ce film, Jeremy Deller a eu recours à différents types de matériaux : majoritairement des interviews (un survivant du siège de Waco, un homme chez qui George Bush vient acheter ses hamburgers à Crawford, une femme Quaker qui donne son point de vue sur la guerre en Irak), puis des images d'archives, reprises dans les médias, proposant une autre image du peuple. Ce film, qui a fait l'objet d'une présentation à ArtPace, à San Antonio, comptait parmi les éléments d'une installation, composée également de tirages photographiques, de T-shirts, de stickers et de différents documents en relation avec le parcours géographique engagé par le film, les rencontres humaines qu'il avait favorisées, les situations sociales et politiques qu'il avait révélées.

Le voyage, la résidence et la collaboration avec les « autochtones » sont trois modalités protocolaires que l'on retrouve au cœur de cet autre travail de Jeremy Deller, *After The Goldrush* (2002). En résidence pendant un an



« Untitled, from Veteran's Day Parade », 2002.
Photographie couleur, 10,5 x 15,5 cm. *Color photo*



«Memory Bucket» (Série de 22 photographies). 2003. Lambda print. 34,5 x 26,7 cm. *From a series of 27 photos*

à San Francisco (au CCAC Watts Institute for Contemporary Arts), Jeremy Deller a collecté documents, photos et témoignages, afin de réaliser cette fois-ci une sorte de guide de la Californie du Nord, sur le modèle d'un guide touristique. Enrichi par des rencontres, depuis Dixie Evans, directeur d'un Musée du burlesque, jusqu'à Alan Laird, ex-Black Panther aujourd'hui directeur d'une galerie d'art, ce guide combine les témoignages oraux et les documents visuels glanés par Jeremy Deller au fil de ses pérégrinations. Aux confins de l'anecdote personnelle et de l'Histoire collective, se dessine un «itinéraire bis», dans les marges de l'Ouest américain, qui dispose même de sa bande-son. Le guide est en effet accompagné d'un CD (*Live at Melancholy Ranch*) enregistré avec William Elliott Whitmore (joueur de banjo), dans une parcelle de désert dans la région de Trona, dont Jeremy Deller a fait l'acquisition avant le terme de sa résidence. Fin de l'aventure…

L'aventure, aux marges

La pratique artistique de Jeremy Deller ne se restreint cependant pas à l'application de protocoles identiques, puisque chacun de ses voyages, chacune de ses résidences et collaborations, rejouent les termes de la production artistique en ceux d'une aventure. Ainsi, le déplacement, comme point de départ de différents projets, vaut-il avant tout comme générateur de rencontres et de situations nouvelles, accordant une réelle efficience à l'imprévu et au hasard. Un déplacement qui, par ailleurs, n'engage pas obligatoirement de grandes distances géographiques. La majorité des travaux de Jeremy Deller, à ce jour, situe au contraire le terrain de l'aventure dans des lieux que l'artiste connaît particulièrement bien : l'Angleterre, le Pays de Galles, etc.
À l'exotisme, que soutient légitimement tout désir touristique de voyage, Jeremy Deller préfère donc la recherche, qui, partout où se développe son travail, engage deux opérations : la collecte (de témoignages, de documents), l'assemblage (soit la présentation de ces mêmes éléments et donc la forme de visibilité qui leur est accordée dans les productions artistiques). En glaneur qui collecte, réunit et rend visible, Jeremy Deller n'est pas un scientifique, pas même un ethnologue, car aucune hypothèse préalable ne détermine la nature des données utiles à sa recherche. Déterminée par un intérêt envers tout ce qui s'inscrit aux marges de l'Histoire, son activité est celle d'un médium : porté par une dynamique de la rencontre, l'artiste adopte une démarche qui instruit ces liaisons entre les êtres et les choses (le médium, en ce sens, est dialogique), puis entre les espaces et les temps (soit entre le passé et le présent, l'individuel et le collectif, l'expérience et l'Histoire – le médium étant, en ce sens, dialectique).
Cette position de l'artiste en médium s'explique également au regard de la nature des objets pris en considération par sa recherche : à savoir la culture populaire, le folklore, les combats sociaux et les histoires des peuples eux-mêmes. Car il n'est d'autre fonction possible que celle de médiation à l'artiste qui veut entendre, comprendre, documenter ou traduire les mots, les comportements et les mondes de représentations culturels du peuple (sur des plans à la fois formels et symboliques) : toute forme de surplomb ou de jeu savant en modifierait le régime d'énonciation comme elle en déplacerait le sens.
Il serait sans doute pertinent, en outre, de spécifier la position artistique de Jeremy Deller au regard de celles, majoritaires, qui s'attachent aux formes ou aux régimes de production de la culture populaire. Deller n'est pas un pop artiste, s'intéressant aux icônes ou aux emblèmes de la société de consommation en tant qu'ils désignent une sphère visuelle dominante et concurrentielle des signes de l'art. Il n'est pas, non plus, un artiste post-moderne, assénant une partition de signes de la culture pour mieux pouvoir en manipuler et en combiner les registres. Pour Jeremy Deller, l'important semble lié à la médiation des acteurs de la culture populaire – qu'ils soient humains ou non humains –, plus qu'à la manipulation ou à la métamorphose des signes de la culture.
Sa démarche, contrairement aux deux autres ici brièvement évoquées, n'a pas pour effet de poser l'artiste au centre du monde des signes : au contraire, en tant que médium, elle le situe exactement au milieu, à ce point de connexion entre des réalités, des espaces et des temps disjoints ; en passeur… de passage, pourrait-on même ajouter, puisque ce milieu se déplace et se redétermine sans cesse.

Passages et médiations

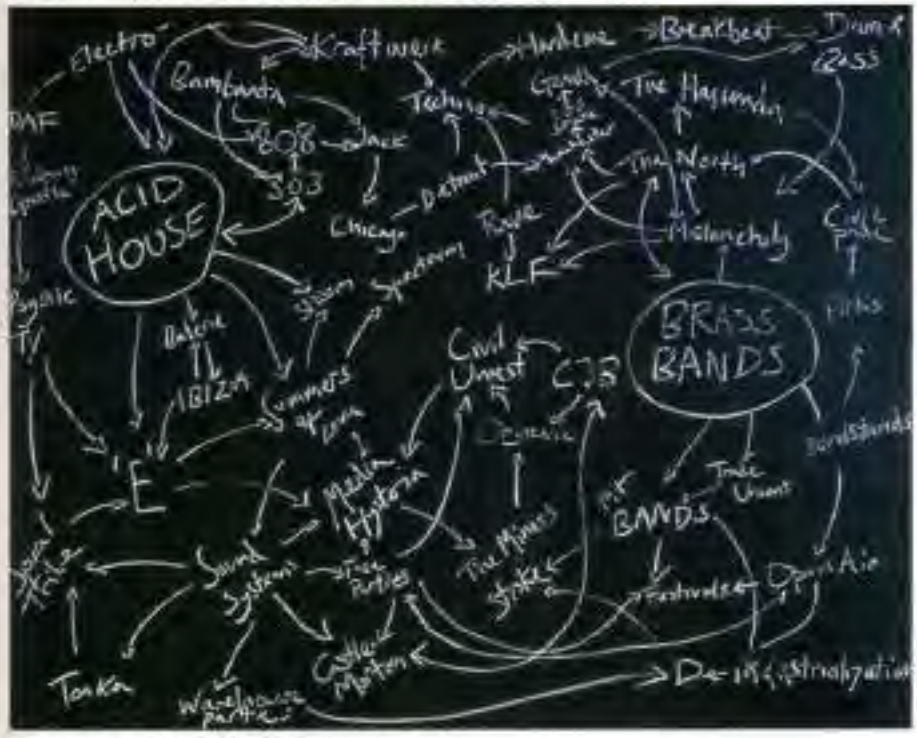
L'artiste, en médium, conçoit donc des protocoles d'expériences et de passages qui lui permettent, dans un premier temps, de provoquer des rencontres avec et entre différents acteurs qui déterminent la construction de phénomènes ou d'objets communs (1).
À ce schéma de relation s'appliquent nos projets différents tels qu'*Acid Brass*, *Steam Powered Internet Computer* (réalisé en collaboration avec Alan Kane (2)) et *The Battle of Orgreave*.
Dans *Acid Brass* (1997), deux histoires parallèles, culturelles et sociales, sont réunies qui réfèrent au démantèlement du monde ouvrier sous le régime libéral de Margaret Thatcher. Traditionnellement, les ouvriers travaillant dans les grands conglomérats industriels situés au Nord de l'Angleterre se retrouvaient dans des fanfares ou Brass Bands. Un effet direct de ce démantèlement fut la disparition de ces orchestres et de leur répertoire. Dans le même temps, dans ces mêmes villes du Nord, une nouvelle musique émergeait : l'Acid House. Dans les clubs, une génération de teenagers s'inventait une vie clandestine rythmée par les fêtes, la musique et la drogue. Avec *Acid Brass*, Jeremy Deller organise un dialogue entre ces formes musicales qui rapprochent leurs revendications minoritaires : la dernière fanfare ouvrière en activité interprète les «tubes» de l'Acid House (3). Cette rencontre musicale, opérée par le biais

d'une transposition, associe un monde qui disparaît (celui des confréries ouvrières) à un monde qui émerge (celui des technologies numériques et de la révolte adolescente), et favorise l'émergence d'une profonde mélancolie.
Ce passage d'un monde à travers un autre – coexistence de l'un dans l'autre et co-extension de l'un vers l'autre – Jeremy Deller le

Jeremy Deller: Thinking with the People



«The Battle of Orgreave», 2001. Photographic
Œuvre commandée et produite par / *commissioned and produced by Artangel*



«History of the World», 1996. Craie sur bois. 122 x 152,5 cm
Coll. Frac Nord-Pas-de-Calais. *Chalk on wood*

Jeremy Deller is young, he's British and he's an artist, so what is he? Not a Young British Artist, for a start. The work he has been doing these last ten years or more probes modes of representation so as to gain a better understanding of forms of popular culture, the history of individuals and social groups, and the reality of political situations. On December 6 last year Deller was awarded the very official, very high-profile Turner Prize for his installation Memory Bucket.

■ The constants found in Jeremy Deller's work arise from the protocols brought into play in making it. *Memory Bucket*, which won him the Turner, has most of the main characteristics. The installation centers on the documentary of the same name made during the artist's two-month residency at San Antonio, Texas, and articulated around two emblematic towns: Waco, notorious for the siege of the Davidian community by the American army in 1993, and for the four score deaths that resulted; and Crawford, the small town where George W. Bush has his ranch. Deller's film comprises mainly interviews (a survivor from the siege at Waco, the man whose shop in Crawford sells Dubya his hamburgers, and a Quaker woman who gives her views on the war in Iraq), along with archive images from the media offering a different view of the people. *Memory Bucket* was originally shown at ArtPace, San Antonio, in the Tate Britain installation, it was surrounded by photos, T-shirts, stickers and various other documents reflecting the geographical itinerary taken to make the film, the people Deller met on his travels and the social and political situations that it brought to light.

Adventures on the Edge

The same defining protocols of travel, residency and collaboration with the "natives" are central to Deller's *After the Goldrush* (2002), as well. Here, the residency was in San Francisco (at CCAC Wattis Institute for Contemporary Arts) and lasted a year. The documents, photos and testimony collected were to go into a kind of guide to North California, based on the tourist guide model. Enriched by the artist's encounters, ranging from Dixie Evans, director of a museum of burlesque, to an ex-Black Panther, Alan Laird, who now runs an art gallery, the guide combines oral statements with visual material gathered by Deller on his various journeys. At the edges of both personal anecdote and collective history, what is adumbrated here is an "alternative itinerary" through the margins of the American West. It even has its own sound track:

reproduit dans *Steam Powered Internet Computer* (2003). Mais, ici, c'est une construction mécanique qui en est l'objet. Elle met à nouveau en dialogue deux époques : le 19e siècle, d'un côté, avec une machine à vapeur, et les 20e et 21e siècles, de l'autre, avec un ordinateur relié au réseau Internet. Deux machines que Jeremy Deller et Alan Kane connectent, de sorte que la production d'énergie de l'une puisse devenir la source d'alimentation de l'autre. Entre les deux éléments en présence, un hiatus, car l'imposante machine ne peut fournir que de petites quantités d'énergie à l'ordinateur. Une fois l'intensité nécessaire produite, cependant, ce dernier envoie un mail qui témoigne de son bon fonctionnement à d'autres utilisateurs.
Pour *The Battle of Orgreave* (2001), Jeremy Deller a fait appel aux vétérans d'un conflit ayant opposé les mineurs et les forces de police au cours des années 1984-85, en Angleterre. L'objectif était de rejouer ce combat, qui fut l'un des plus violents de l'histoire de la contestation ouvrière en Angleterre. Cette reprise de l'événement, quelques années plus tard, fit l'objet d'un tournage documentaire dont la réalisation fut confiée à Mike Figgis.
On retrouve, dans cette dernière œuvre, sur un registre social, cette même traversée d'un monde par un autre (même si l'on doit considérer que ces deux mondes ne diffèrent ici que par leurs temps). Et l'on comprend, peut-être plus explicitement encore, comment chaque passage, qui introduise le spectre du passé dans le présent, qu'il exhume un corps, engage le travail de la mémoire.

Le langage des franges

Il est un dernier point commun aux différents travaux de Jeremy Deller, qui concerne la collecte de signes culturels : slogans, formules sur des patchs, stickers, pochettes de disques, des posters, des T-shirts, ... soit toute une production de langage sur différents supports qui conditionnent leurs messages et leurs modes d'expressions. Parmi ces productions de langage, celles qui retiennent l'attention de Jeremy Deller participent explicitement à la construction d'identités individuelles et collectives. Ce sont des inscriptions qui s'affichent dans la rue, sur des pancartes, sur des voitures, dans les toilettes publiques ou sur des corps, à travers lesquels s'exprime une appartenance à un club ou à une communauté (depuis le soutien accordé à un candidat pour des élections, jusqu'à l'identification de fans aux apparences physiques, aux discours et aux musiques de groupes de rock).
L'artiste a réalisé à ce propos un travail, *The Uses of Literacy*, qui réunit une collection de références artistiques, de poésies et d'écrits retrouvés chez des fans du groupe gallois Manic Street Preachers. L'une des contributions à cet ensemble – la collection des livres auxquels se réfère le groupe dans les textes de ses différentes chansons –, a fourni le modèle d'une exposition à Jeremy Deller, *Unconvention*, au Cardiff's Center of Visual Arts. Celle-ci rassemblait toutes les œuvres qui avaient inspiré le groupe, depuis Francis Bacon jusqu'à Martin Kippenberger. Quelques structures associatives, dont les activités entretenaient une relation avec le groupe, avaient été invitées par Jeremy Deller à dresser des stands dans le centre d'art, aux côtés d'autres stands, tenus par les membres de la communauté locale.
Ici, encore, Jeremy Deller fait une proposition à échelle humaine, qui remet en jeu les termes d'une construction identitaire dans une production de masse, qui s'attache au destin d'objets communs dans un usage singulier. Car ce qui sépare, selon la logique appliquée par l'artiste à ses différentes productions, doit devenir l'objet d'une réunion : c'est à partir de ce principe que se développe, chez lui, la dynamique nécessaire à la réalisation d'expériences artistiques. Il ne s'agit donc pas, simplement, de rapprocher des réalités disjointes, mais de faire d'un vecteur de séparation entre les



«Memory Bucket» (Série de 22 photographies), 2003. Lambda print, 34,5 x 25,7 cm.

êtres et les choses, l'opérateur d'une réunion. Ici, se situe, précisément, la dimension politique de ce travail. ■

(1) Sont acteurs ceux qui prennent une part déterminante à l'action, c'est-à-dire des personnes, des machines, des objets, etc.
(2) Voir également avec Alan Kane le travail engagé autour des archives du folklore en Grande-Bretagne, consultable sur le site www.folkarchive.co.uk
(3) Le résultat fut à la fois un enregistrement en studio édité sur CD et une série de concerts du Brass Band (voir ci-dessous).

JEREMY DELLER

Né en/born 1966
Vit et travaille à/lives in London.
Expositions récentes / *Recent shows*
2004 Turner Prize 2004, Tate Britain, Londres ; Illusions intérieures, 7e Rencontres de la photographie, Galerie Attitudes, Genève ; Biennale des Arts Visuels, Perpignan, Serge-Méménégos
2005 Biennale de Moscou ; Carnegie International, Pittsburgh (jusqu'au 20 mars) ; Seven in the Crowd, Castello di Rivoli, Turin (28 mars au 3 juillet) ; *No Manifesto*, Glasgow (en juin)

the guide comes with a recording (*Live at Melancholy Ranch*) with William Elliott Whitmore (a banjo player) made on a plot of desert land in Truro that the artist purchased before the end of his residency. End of adventure.
But Deller's practice is not limited to the simple application of unchanging protocols: each journey, each residency and collaboration replays the terms of artistic production as an adventure. Thus the movement that is the starting point for the projects is important above all as a generator of new encounters and situations. Unpredictability and chance events play a significant role here. Nor does movement necessarily require great distances: on the contrary, most of Deller's works so far find the material for their adventures in England, say, or Wales—places the artist knows especially well.

The Artist as Medium

Rather than exoticism, legitimately supported by the tourist's desire to travel, Deller's real interest is research, which translates into the twin operations of collecting (testimony, documents) and assembling (presenting the resulting elements, choosing their visibility within the artistic production). A gleaner who collects, centralizes and makes visible, Deller does not proceed as a scientist or even an ethnologist for there is no preliminary hypothesis defining the data that will be useful in his research.
Determined as it by an interest in all things on the margins of History, Deller's activity is that of a medium. Impelled by a dynamics of encounter, the artist takes an approach that discovers links between beings and things (the medium is, in this sense, dialogic), and then between spaces and times (that is to say, between past and present, individual and collective, experience and history: here, the medium is dialectical).
The artist's position as medium can also be understood in the light of the kind of objects that interest him, in other words, popular culture, folklore, social struggle and the history of peoples. For mediation is the only viable position for an artist seeking to hear, understand, document or translate popular speech, behaviors and cultural forms of representation. Any kind of overview or intellectual patterning would change their mode of manifestation and displace their meaning.
Here, no doubt, it would be worth trying to specify Deller's artistic position in relation to the majority of artists concerned with the forms and systems of production of popular culture. He is not a Pop Artist, interested in the icons or emblems of consumer society insofar as they stand for a dominant visual sphere that rivals the signs of art. Nor is he a postmodern artist, laying down a score of cultural signs the better to manipulate and combine their registers. For Deller, it seems, the important thing is more to mediate the agents of popular culture, whether human or non-human, than to manipulate or



«The Uses of Literacy», 1997, Technique mixte
Vue de l'exposition à Cabinet, Londres. *Mixed media*

metamorphose the signs of culture. Unlike the two others just mentioned, this approach does not have the effect of placing the artist at the center of the world of signs. On the contrary, as a medium, it locates him at the interface, at the point of connection between otherwise separate realities, spaces and times. He passes things on—and is, we might even add, just passing, since as a medium he is constantly shifting and being redetermined.

Passing and Mediation

The artist as medium thus conceives of protocols for experiences and interchanges that, to begin with, enable him to bring about encounters with and between different actors.(1) These in turn determine the construction of shared phenomena or objects.

This relational principle applies, notably, to the projects *Acid Brass*, *Steam Powered Internet Computer* (in collaboration with Alan Kane [2]) and *The Battle of Orgreave*.

In *Acid Brass* (1997) Deller brings together two parallel cultural and social phenomena, both related to the dismantling of working class traditions under the government of Margaret Thatcher. On the one hand, we have a brass band, representing a working-class phenomenon whose existence and repertoire is associated with the traditions of heavy industry (and especially mining), mainly in northern England; such bands began to decline with the industrial heartland that spawned them. On the other, there is the new music that began to appear in those same towns, Acid House, with which a new generation of teenagers invented a secret lifestyle based around parties, music and drugs. In *Acid Brass*, Deller organizes a dialogue between these two musical forms emblematic of minorities by getting one of the last surviving brass bands to play Acid House hits.(3) This musical encounter, effected via a transposition, brings together a disappearing world (that of working men's groups) and an emerging one (digital technologies and adolescent revolt). The effect is profoundly melancholic.

Deller produces this same movement from one world through and into another—one world coexisting in the other, coextended with the other—in his *Steam Powered Internet Computer* (2003). Here, though, the relation is between two machines: a nineteenth-century steam engine on one side, and a twentieth or twenty-first century computer hooked up to the Internet on the other. Deller and Alan Kane connected the two so that the steam engine could power the computer, but the imposing industrial machine could produce only tiny quantities of energy; there is a real disparity. Still, once sufficient impetus was generated, the computer did manage to send off an e-mail to other users showing that it was working properly.

For *The Battle of Orgreave* (2001), Deller brought in veterans of the running battle between miners and police during the strike of 1984-85. This was one of the most violent clashes between workers and the authorities in English history. Now, over fifteen years later, the conflict was played out again, and Deller got Mike Figgis to film the results as a documentary. Once again, but this time in a social register, this work brings together two different worlds (even if, on this occasion, the only real difference between the two is temporal). Once again, and perhaps even more explicitly, we can see that each of Deller's transpositions—whether bringing the ghost of the past into the present, or disinterring a corpse—sets in train the work of memory.

Fringe Language

Another common feature of Deller's works has to do with collecting cultural signs—slogans, words on patches and stickers, record covers, posters, T-shirts: a whole world of linguistic output whose nature is conditioned by its support. The varieties that are of interest to Deller are those that play an explicit role in constructing individual and collective identities. These are inscriptions that are brandished in the street, on picket signs, on cars, in public rest rooms or on bodies. They express an identification with a clan or a community (this may range from support for a candidate in an election to fans' identification with the looks, statements and music of rock groups).

The work that came out of this interest, *The Uses of Literacy*, features a collection of references to poetry and other writings kept by fans of the Welsh group The Manic Street Preachers. One of the contributions to this ensemble—the collection of books to which the group refers in its songs—provided Deller with the model for an exhibition, *Unconvention*, at the Cardiff Centre for Visual Art. This featured all the artworks that had inspired the Manics, from Francis Bacon to Martin Kippenberger. Deller also invited a number of associations whose activities were linked to the group to set up stands in the art center, alongside others run by members of the local community. Once again, Deller's proposition was on a human scale, and deployed the elements of identity construction in a mass-cultural production, examining the singular use of common objects. According to the logic of Deller's productions, that which separates must also become the object of a conjoining. It is by means of this principle that the artist develops the dynamic needed for his artistic experiments. Thus it is not just a matter of bringing together separate realities, but of turning the vector of separation between beings and things into the agent of a joining. And it is here that we can begin to appreciate the political dimension of Deller's work. ■

Translation, C. Penwarden

(1) An actor is any person, machine or object that plays a decisive role in the action.

(2) See also Deller's work on an archive of British folklore, with Alan Kane, accessible on the site www.folkarchive.co.uk

(3) This bore fruit in a studio recording (CD) and a series of concerts at which the brass band played this new repertoire.

Christophe KIHM, «Jeremy Deller penser avec le populaire», in Art Press, n°310, mars 2005. pp47-51

Londres

Turner Prize 2004

Tate Britain
20 octobre – 23 décembre 2004

En pleine discussion animée sur la résurgence de l'art politique (cf. *Artforum*, sept. 2004, et *Frieze*, nov.-déc. 2004), la sélection du Turner Prize était tout à fait à la page. Au programme, Kutlug Ataman, Jeremy Deller, Langlands & Bell et Yinka Shonibare. Le prix a été décerné à Jeremy Deller *pour son générosité d'esprit à travers une succession de projets qui prennent en compte les contextes socioculturels*. Sa victoire, Jeremy Deller l'a dédiée aux cyclistes londoniens, aux mineurs du Nord de l'Angleterre, aux chauves-souris et aux centaines de personnes avec qui il a travaillé au cours des dix dernières années.

Reprenons depuis le début. L'œuvre de Deller porte sur les autres, elle fait parler les autres. Elle se caractérise par un exercice permanent de collaboration et de participation. Tous ses projets ont une dimension socioculturelle, et n'ont vraiment de sens que s'ils touchent le plus grand nombre. Son œuvre est d'ailleurs tellement démocratique et humble qu'elle peut parfois engendrer la suspicion. Artiste relationnel ou activiste social ? Souvent soulevée, cette question peut être résolue de la manière suivante : Deller est l'un des rares artistes de sa génération à créer un impact à l'extérieur du monde de l'art. Il fait plus que questionner le champ politique : il envisage activement des stratégies pour répondre à ces questionnements. Son plus grand projet est la re-création du sanglant conflit d'Orgreave (1984) entre les mineurs et le gouvernement Thatcher. Dix-sept ans après le dramatique événement, un millier de personnes, dont certaines ayant participé au conflit, rejouent ce morceau d'histoire pour que personne n'oublie. *The Battle of Orgreave* (2001) a été diffusé devant des millions de téléspectateurs sur Channel 4. Pour le Turner Prize, Deller a, entre autres, présenté une série de photographies accompagnées de textes (*Five Memorials*, 2004), montrant les plaques commémoratives qu'il a disposées dans la capitale et le pays, plaques qui se réfèrent à des événements marquants, comme la (fausse) récente d'un cycliste dans une rue de Londres ou, plus anciennement, le premier plan d'immigration initié par le gouvernement après la Seconde Guerre mondiale (le 22 juin 1948, un bateau amenant 500 Jamaïcains). Au milieu de la salle se tenait une table avec des prospectus informant sur la prévention routière mais aussi sur les chauves-souris. Durant le week-end, on pouvait rencontrer quelques experts dans ces divers domaines, volontaires et prêts à discuter avec les visiteurs. *Memory Bucket* (2003) relate le périple de Deller au Texas. Le film est un recueil d'expériences vécues et contées par des Texans rencontrés entre Waco (lieu de la tragédie de la secte des Davidiens en 1993) et Crawford (ville où est situé le ranch du président Bush). Il présente également les pratiques peu communes (voire « dégénérées ») des habitants de ces contrées qui ne font souvent aucune distinction entre politique et religion. *Memory Bucket* s'achève sur une note apocalyptique, le départ de centaines de milliers de chauves-souris à la chasse – scène qui se répète chaque soir entre mai et octobre.

Twelve (2000), l'installation vidéo présentée par Kutlug Ataman offre quelques points d'analogie avec cette dernière œuvre. Ataman a interviewé les habitants d'une zone située au sud-est de la Turquie, à la frontière de la Syrie, cette œuvre évoque des tensions vieilles de 2000 ans entre différentes communautés et la croyance en la réincarnation. Dans *Twelve* six personnes racontent leur double histoire, celle de leur vie actuelle, et celle de leur vie antérieure. Dans une grande salle s'entremêlent les voix des six protagonistes apparaissant sur de fins écrans suspendus à un mètre les uns des autres. Esthétiquement, l'installation est réussie et bien pensée, mais l'impatience l'emporte sur l'idée qu'il faudrait six heures pour tout visionner.

Yinka Shonibare, lui, sans jamais se

lisser, continue ses réflexions postcoloniales sur les notions d'hybridité et d'authenticité. Et ce, toujours par le biais du seul et même motif, les «Dutch wax fabrics» – tissus imprimés portés par les Africains et fabriqués à Manchester jusque très récemment – motif décliné depuis 1995 dans tous les médiums possibles (peinture, sculpture, installation et film). Pour le Turner Prize, il exposait notamment sa célèbre installation *The Swing (After Fragonard)* (2001) et son nouveau film *Un Ballo in Maschera (A Masked Ball)* (2004) qui revisite l'assassinat du roi Gustav III de Suède en 1792. Dans un théâtre rococo, une horde de jeunes gens affublés des fameux textiles africains imitant les vêtements de l'époque se livrent à une danse minutieusement chorégraphiée. Celle-ci trouve sa cadence dans les mimiques exagérées des acteurs, auxquelles s'ajoutent les sons saccadés émis par le frottement des tissus et les bruits de pas. Le processus maniériste qui mène à l'action meurtrière est d'autant plus irritant qu'il est répété plusieurs fois.

Quant à Langlands & Bell, c'est une autre histoire, et on jugera peut-être qu'ils ont été lésés dans cette édition du Turner Prize. Le duo présentait *The House of Osama bin Laden* (2003), une animation interactive construite à partir d'images réelles prises lors d'un séjour en Afghanistan en octobre 2002. À l'aide d'un joystick installé au milieu de la salle, le visiteur peut visiter l'ancienne chambre de ben Laden (on peut voir ses chaussons aux pieds nus à l'extérieur de la maison-bunker désertée par les militaires). L'œuvre entend refléter le manque de couverture médiatique, l'oubli dans lequel les peuples sont plongés une fois l'intérêt tari. Elle est, malgré son message éminemment intéressant et peu efficace. Une vidéo promettait d'être plus intéressante – elle filme le premier procès ayant lieu à la Cour suprême de Kaboul depuis la «chute» des talibans –, mais elle n'a malheureusement pu être montrée, puisque l'accusé a été extradé et que son procès est en cours à Londres. On saura plus tard si cette œuvre aurait pu ou non peser dans la balance pour la décision du jury dans l'attribution du prix.

Anna Colin

What with the big discussion about the revival of political art (cf. *Artforum* Sept. 2004 and *Frieze* Nov.-Dec. 2004), this year's Turner Prize selection was right on the button: Kutlug Ataman, Jeremy Deller, Langlands & Bell and Yinka Shonibare were all shortlisted, and Jeremy Deller finally chosen for "his generosity of spirit across a succession of projects which engage with social and cultural contexts and celebrate the creativity of individuals." Deller dedicated his triumph to London's cyclists, the miners in northern England, bats, and the hundreds of people he has worked with over the last ten years. Because, yes, Deller's work is about other people: he gets other people to express themselves. It is an exercise in collaboration and outside participation. All Deller's projects have a sociocultural dimension to them and are only really meaningful if they reach out to a lot of people. His work is indeed so democratic and humble that to some it seems suspect. Relational artist or social activist? This often-raised question can perhaps be best answered as follows: Deller is one of the few artists of his generation who has an impact outside the world of art. He does more than question various political spheres, he is also active in devising strategies for answering his own questions. His biggest project so far is a recreation of the notorious 1984 "Battle of Orgreave" between the striking miners and the police, under the orders of the Margaret Thatcher government. Seventeen years after this tragic clash, a cast of about a thousand, some of whom had been there in 1984, was mustered to re-enact this historic event for posterity. *The Battle of Orgreave* (2001) was seen by millions of viewers on Channel 4 at the Turner Prize exhibition. Deller presented a series of photographs with texts (*Five Memorials*, 2004) showing commemorative plaques he positioned around London and beyond referring to events such as the death of a cyclist in a London street, or, further back, the first immigration plan drawn up by the British government after World War II (on June 22, 1948, the *Windrush* sailed in from Jamaica with 500 West Indian immigrants). In the middle of the room was a table with leaflets on road safety but also about bats. At weekends, volunteer experts on these different subjects were on hand to talk to visitors. *Memory Bucket* (2003) is about Deller's travels around Texas. The film compiles life stories and experiences told by the Texans he met between Waco (famous for the Davidian sect tragedy of 1993) and Crawford (where Dubya has his ranch). He also presents some of the unusual (if not "degenerate") practices of the locals, many of whom see no difference between politics and religion. *Memory Bucket* ends on an apocalyptic note with hundreds of thousands of bats flying out to hunt, as they do every night between May and October. *Twelve* (2003), the video installation presented by Kutlug Ataman, has a number of points in common with *Memory Bucket*. Ataman interviewed the people in a zone of southeastern Turkey, on the Syrian frontier. His film evokes inter-community tensions going back two millennia. In this area where incarnation is a strongly-held belief, his speakers tell him about their present life and the one before it. In a big room we hear the merging



Turner Prize. Jeremy Deller. «The History of the World» 1997-2004. Mur peint. Dimensions variables. (Court. de l'artiste et The Modern Institute, Glasgow ; Ph. J. Fernandes et M. Heathcote). *Wall painting. Dimensions variable*



Turner Prize. Kutlug Ataman. «Twelve». 2003. Installation vidéo avec 6 écrans. (Court. de l'artiste et Lehmann Maupin Gallery, New York ; Ph. J. Fernandes et M. Heathcote). *Six-screen video installation*

voices of his six individuals, each one appearing on a screen hanging about a meter from the others. Aesthetically it looks good, and the idea is very fine, but who is prepared to put in the six hours needed to hear them all out?

Meanwhile, Yinka Shonibare tirelessly continues his postcolonial reflections on hybridity and authenticity. His one and only motif remains that of the "Dutch" wax-printed" fabrics worn by Africans and made in Manchester until not so very long ago. Since 1995 he has put its patterns into every conceivable form and medium (paintings, sculpture, installation, film). For this Turner Prize show, his exhibition included his famous installation *The Swing (After Fragonard)* (2001) and his new film *Un Ballo in Maschera (A Masked Ball)* (2004), which reinterprets the assassination of the Swedish King Gustav III in 1792: in a Rococo theater, a crowd of youngsters with period costumes made in the familiar Dutch fabric engage in a meticulously choreographed dance. Its rhythm is determined by the exaggerated gestures of the actors and the broken sounds of the rustling fabric and footfalls. The mannerism of the lead-up to the murder is annoying once, even more so when repeated, as it is here.

With Langlands & Bell things were rather different, and one could argue that the jury decision was hard on them. In this show they presented *The House of Osama bin Laden* (2003), an interactive animation made with real images recorded during a trip to Afghanistan in October 2002. Using a joystick in the middle of the room, visitors could tour Bin Laden's old room (and see the slippers at the foot of the bed) or look around outside this bunker-home abandoned by him and his soldiers. The work is about the way whole nations can suddenly be forgotten when the media spotlight and political agenda move on. But whatever the ethical quality of the message, the piece is rather puerile and ineffective. Another video which sounded more interesting, showing the first capital trial at Kabul's high court after the fall of the Taliban, could unfortunately not be shown because the accused was extradited and is now on trial in London. Maybe soon we'll see if this work would have tilted the jury's deliberations in favor of Langlands & Bell.

Anne Colin

Translation: C. Penwarden

Anne Colin, «Turner Prize 2004», in Art Press, n°309, février 2005. pp.73-75

What a tangled web they weave

Sarah Thornton investigates the power games behind Tate's Turner Prize

What on earth is the Turner Prize really about? Its official aim is to promote debate about art, but many say all it inspires is ill-informed controversy meant to raise the Tate's profile and bump up ticket sales. Those in favour counter that the prize has contributed to the phenomenal growth of the UK art market and does nothing less than encourage the democratisation of art. The Turner Prize is clearly good for the Tate and possibly good for the nation, but is it good for artists? Moreover, what exactly are the criteria that determine the nominees and the winner?

The allure of the Turner Prize for artists is the opportunity for their work to be seen in a prestigious institution by as many as 100,000 people. While this can be a huge career boost, the public judgement and media hoo-ha that comes with the competition is not necessarily good for an artist's work or sense of self. Isaac Julien, nominated in 2001, explains: 'As the weeks pass, it dawns on you that a trick has been played. You're caught inside machinery that has not been designed with artists in mind. You oscillate between feelings of helplessness and anxiety, so you need to be strong about how you value your own work.'

One Tate insider who worked on the prize for over 10 years admits: 'It is horrible what we make artists do. The exhibitions are often great quality, but that's not the point. The point is to promote debate which, if it's working for the Tate, means turning the prize into a bit of a media circus.' Some artists fare well in these circumstances, such as the natural showmen who like to play the ringmaster (Damien Hirst, Grayson Perry) or the acrobats who perform courageous feats (Martin Creed, Rachel Whiteread). However, many artists end up as fodder for a spectacle beyond their control.

A few artists have refused their nomination. Julian Opie, currently a trustee of the Tate, declined his because he has strong feelings about how art emerges from a collective process and thinks 'the art world spends far much time trying to identify greatness'. Opie also didn't want to be reduced to the position of a pawn in an institutional game. 'When I make an exhibition, it's a collaboration with a sense of equality between the museum and myself. Being asked to jump through media hoops and attend a dinner where you're picked out by a spotlight and told that you're a winner doesn't seem either dignified or equal. It feels like prize day at school.'

But not many artists have the strength of conviction to say no. While a couple have declined second-time nominations, the only other artist to have rejected one altogether is media-shy Sarah Lucas. Grayson Perry admits he wasn't 'cool enough' to refuse, but believes that 'nominees really need to examine their motives before accepting, because any inauthenticity or discomfort will become fluorescent under the media spotlight.'

The grounds of the competition are a ▸

Below: Jeremy Deller, *The History of the World, 1966–2004*, wall painting, dimensions variable









Left: Langlands & Bell, The House of Osama bin Laden, 2003, interactive digital animation **Above:** Kutlug Ataman, Twelve, 2003, six-screen video installation **Right:** Yinka Shonibare, Mein Kampf, 2003, emulsion and acrylic on textile, 330 x 609 x 5cm; and The Swing (After Fragonard), 2001, textile, mannequin, swing, foliage

One former member of staff asserts that 'the Tate is like the court of Louis XIV'

A quicksand of conflicting agendas: 2003 had to be a big splash. Why? Because it was the final year of Channel 4's sponsorship. The Tate was so worried about finding a new sponsor that they decided to celebrate the 20th anniversary of the prize a year early.

2004 has started off more calmly. A three-year deal with Gordon's gin has been secured, which gives the Tate a little breathing space to work on secondary agendas like countering last year's accusations of parochialism, giving the prize a political edge and bolstering the museum's international reputation – hence this year's nominees, Yinka Shonibare, Kutlug Ataman, Jeremy Deller and Langlands & Bell.

So how do the judges decide on a winner? What exactly goes on in those jury meetings? Ex-judges say that they have heated, sometimes acrimonious debate about the integrity of the artist and the extent to which the work captures the Zeitgeist as well as its prospective longevity. However, they also talk of alliances and antagonisms between those sitting around the table, and admit to making tactical decisions to prevent their least preferred candidates from winning.

There is also a common assertion that Tate director Sir Nicholas Serota uses the jury as a board of advisors rather than a body with decision-making power. One ex-judge recalls feeling 'a certain degree of manipulation' when the shortlist was being decided. Another notes: 'Serota has got a fantastic intellect and a political instinct par none. He's also got a talent for not letting his opinion out at a meeting.' A third reflects: 'We went through the motions of seeming to have input into the short list and the final decision but, in the end, Nick said, "And the winner is X". We were all like "Hello? When did we make that decision?"' Former members of staff at Tate agree that Serota always gets his own way. As one asserts, the Tate is like the court of Louis XIV'.

Serota has the last word on who sits on the jury and, out of respect or friendship, these people often want to please him. It's also worth noting that curators who've acted as Turner Prize judges have an odd way of later turning up in Tate jobs (Ivonne Blazwick, Lars Nittve and Jan Debbaut all acted as judges).

The most independent members of the jury have historically been critics. No doubt one of the reasons behind making the Guardian's Adrian Searle a judge this year was to build a closer relationship with him. The big schmooze was already in evidence at the press conference that announced the nominees back in May. Searle, a vocal opponent of the prize in the past, got up and testified to the commendable debate that went into the selection, while Serota nodded and chortled at all his jokes. Genuine affection often grows out of mutual need.

One Tate insider affirms that who wins is bound up with many things like 'who the Tate needs to win'. But another ex-insider holds the opposite view: 'I don't think Nick would choose an artist with the best PR value. He would choose the artist on artistic merit alone. That's his bottom line. That's why he always succeeds. He does have integrity.' Paradoxically, perhaps both views are correct. If anyone can negotiate this tricky terrain, it is no doubt Serota, who is well-known for his 'extraordinary balance of art and politics, art and power'.

The Turner Prize is a good reminder that artistic merit is never judged in isolation. It always depends on context. It's just that the prize offers one of the most challenging, convoluted contexts around.

'Turner Prize 2004', to 23 Dec, Tate Britain, London SW1 (+44 (0)20 7887 8888, www.tate.org.uk/britain/turnerprize). The winner is announced on 6 December.

Sarah Thornton, «What a tangled web they weave», in Art Review, décembre 2004. pp.29-30

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Flash Art



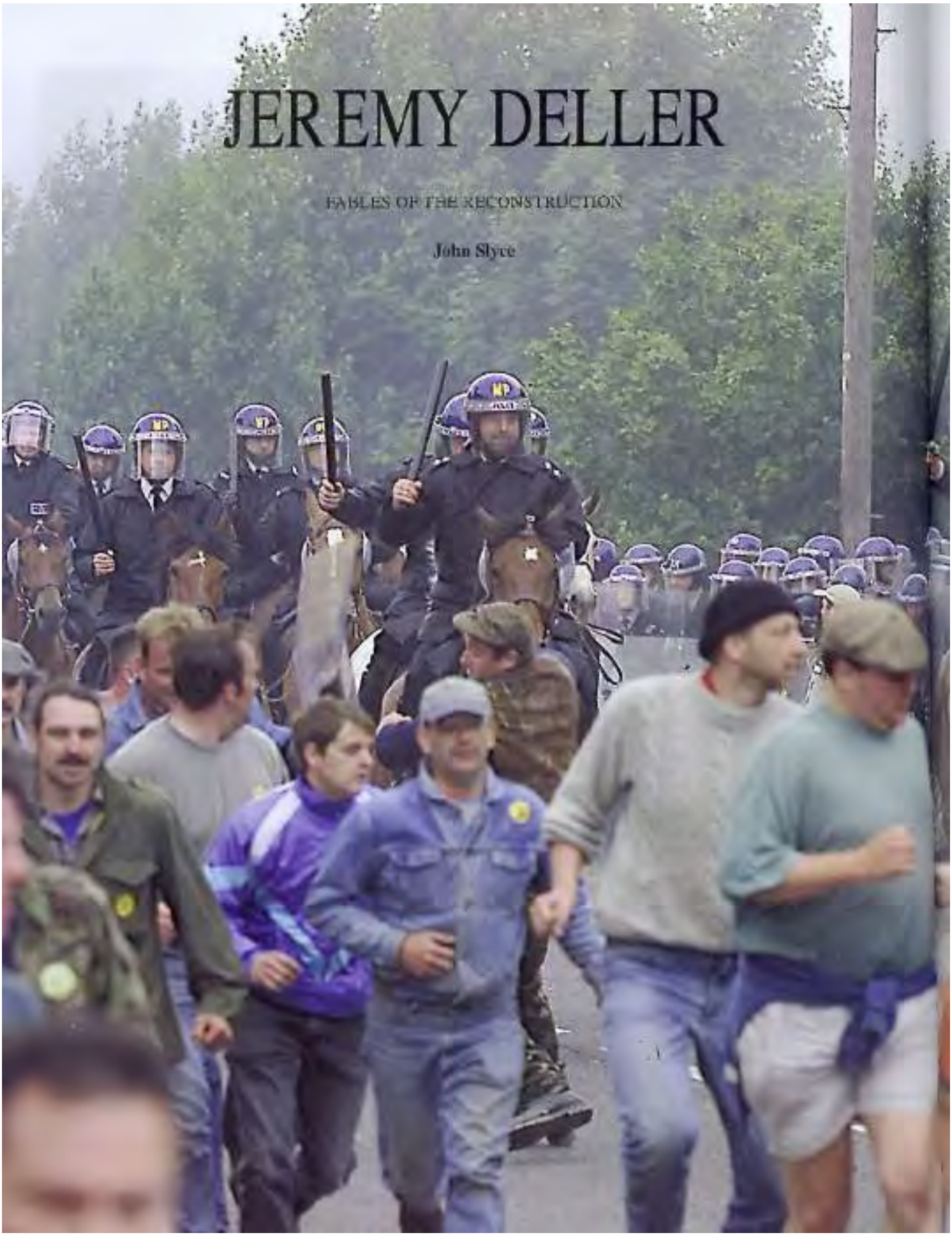
Jeremy Deller
"The Battle of Orgreave"
Film Still

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JEREMY DELLER

FABLES OF THE RECONSTRUCTION

John Slyce





The Battle of Orgreave, 2001. Film still. Courtesy Artangel, London.

JOHN SLYCE: *You just returned from America, didn't you?*
Jeremy Deller: Yes, I am still trying to deal with that and am beginning to organize a tour of the Folk Archive. The archive is a piece of long-term research that I and a colleague, Alan Kane, have undertaken to document and exhibit contemporary British and Irish folk art.

JS: *The archive is still growing isn't it?*
JD: Yes, it's an ongoing project. We try not to collect objects because of problems with storage, but we do try to document events and artwork when we can. We continually take photographs but we have moments when we work on it more than others. We're hoping to put together a tour of Britain with it in two years, to go to all these new public galleries that have been built around the country and set up camp.

JS: *What was the initial impetus with the Folk Archive?*
JD: Well, it was twofold. Alan and I have always been interested in the things that people make or do outside a traditional art context. We both love fetes, fairs, parades, and the like —we've always been excited by that side of British life. So we've constantly been on the look out for it anyway. And then in 1999 we were having a conversation about what would be in the [Millennium] Dome, and we just knew that there wasn't going to be anything that reflected that side of British life. And there wasn't. It was very corporate and inhuman even — like a big trade fair for newbritain.com with a lot of video projections and LCD screens and touch-sensitive stuff. But there was very little that was actually made by hands — it was all steel, plastic, and glass. There was very little there to engage you with the world. There was nothing actually living in it or anything that suggested life.

JS: *Or culture for that matter.*
JD: Right — it was incredibly depressing if that's how we are meant to think of ourselves as a nation, country, or culture. So, in response to that, we thought we might show the Folk Archive — it was in the millennium year. In a way it was an alternative exhibition, however modest, of all the energetic and enthusiastic things that happen around Britain — what happens when people make and improvise on things and are creative on an everyday basis. As an installation it was quite contradictory, even at times un-PC, confusing and chaotic — like Britain basically — not this corporate image that we are meant to recognize ourselves in.

JS: *The Folk Archive has always struck me as an interesting model of what art can be since it opens up a space for using that kind of material which has been largely shut down now even in academic pursuits of lived history and culture.*
JD: One of the problems is that the UK media (by which I mean London media) has very little time for this kind of activity and actively ridicules and sidelines it in favor of a fame — and celebrity-based take on culture. This is reflected in the art world's current obsession with fashion in both senses of the word. In some ways these two worlds are ideally suited because they take themselves so seriously. It will end in tears though because the fashion business is a vampire that will get all it can from artists and then rip them off for the next five years. When folk art does appear in the public arena it's often de-politicized. A lot of the work in Folk Archive is very political — in fact there is material in our collection that is guaranteed to offend almost everybody. There were shows in the 1970s here of trade union banners and circus art and that has been totally abandoned since the 1990s.

JS: *That's linked directly to the way the commercial world appropriates and privatizes modes of culture.*
JD: Exactly, and that's why we were looking at the activities that are in the archive. We knew that artists were using this material to base their art on (me included). We were interested in that relationship in culture but also in how contemporary art has had an effect on the vernacular. So we were presenting the raw materials — showing these amazingly creative conceptual pieces of work that people make everyday and not in a special art environment for a specialist art audience. For example, we invited the Women's Institute to make flower arrangements every week for the show "Intelligence" at Tate Britain, and they would conceive of a flower arrangement dealing with folk art, or an idea in the exhibition, or from art history, and they came from all over Britain to do this. People are interested in art and are interested in making art or being part of a event or exhibition. Rarely are they antagonistic. Take *The Battle of Orgreave* for example: everybody locally understood why that project had to happen or why it was good that it was going to happen. The problems most often come from the art world which is by its nature very conservative and often the people within it are very suspicious of your motives. (Which is why working with Artangel was such a breath of fresh air). But also there are those who don't like losing control of their space or curatorial ideas when other people come in and start making or doing things.

JS: *The Orgreave project was something long overdue — at least as an act of memory or memorializing that moment. You would have thought a labor government would have had something like that on their agenda. In the aftermath of your Orgreave piece, the participants talked about it being a first moment of dealing with the emotional fall-out.*
JD: It is a shame that they had to wait so long. I wouldn't expect the current administration to be interested in this though. But it is still such a traumatic experience for many involved on both sides and they are still living through it. I think the closest comparison there is, which may sound dramatic, is that of a de-



feated army returning home like the Vietnam vets, where no one wants to talk about what has happened. A lot of the miners told me that their children had no interest in it. It's a further pity that the most famous depiction of the miners' strike is the travesty of *Billy Elliot*. There is an amazing film to be made about the strike, but maybe it is still too early.

JS: *Especially given that what came after the initial battle was their complete loss of identity.*

JD: Which was even worse than the strike itself. Many miners were paid redundancy money and they bought their council house and that was it really, that was all they had. It's been a long 17 years and some people have coped better than others. In my research I met up with people and visited them in their houses and some you could tell were fine and had got on with their lives, but others were stuck there and couldn't get over it. I was surprised people said it was a healing experience. That wasn't really why I did it. I wanted to remind people that something had happened there — not the locals, because they knew exactly what had happened. If anything, it was about digging up a hastily buried corpse and giving it a proper postmortem. I was interested in the coverage it would get outside of the art press, and the wider media did pick it up. On a personal level too, it was about my own history and what I remember from that time.

JS: *As a project,* The Battle of Orgreave *is timely, given that the Fire Service is out on strike. The re-enactment and film both have real social and historical value, but I wonder how well-prepared the art world is to accept such an unfashionable work.*

JD: I was really happy to make something that was as far away from that element in the art world as possible — as un-fashionable, as un-London-centric and un-Elton John as you could get — and try to actually deal with something. The project was something that I had always wanted to do, but for me the timing was fortuitous.

JS: *As art, Orgreave is anti- our moment because the project is about living history in a way that contemporary art — especially as it is often represented in magazines — would be very uncomfortable with.*

JD: I wanted it to be as unsentimental and un-ironic as possible and yet wear its heart on its sleeve. Living history is a good term to use. That's the phrase re-enactment groups use all the time to refer to what they do. But often their performances have no social or political context — you just see this battle and it is all about mechanics of a battle and the details of war, cannons, horses, etc. It's not about why those men are fighting each other, especially when they are from the same country. What I wanted was for re-enactors to be in a situation where they would be fighting with and against men that were part of an unfinished messy history. I wanted some of them to see that history didn't end in 1945. That was initially almost as much of an interest as the event itself. A lot of the members of historical re-enactment societies were terrified of the miners. During the '80s they had obviously believed what they read in the press and had the idea that the men that they would be working with on the re-enactment were going to be outright hooligans or revolutionaries. They thought it would turn into one huge real battle.

JS: *How has* The Battle of Orgreave *been received in the art world?*



Folk Archive, 1999. (Clockwise from left: Tom Harrington, Cumberland and Westmoreland Wrestler Egremont, Cumbria; Blair Mask, J18 Protest, The City of London; World Gurning Champion Egremont Crab Fair, Egremont, Cumbria). In collaboration with Alan Kane.
Opposite: The Battle of Orgreave, 2001. Film still.

JD: Generally good but there are people who continue to be unhappy with it.

JS: *Why do you think that is?*
JD: Maybe because they didn't have the idea and go out and do it. They probably just think it's dodgy or just wrong — exactly the kind of things we get accused of with the Folk Archive or working with the Brass Band. This kind of work is open to such accusations that are often knee-jerk when any interaction with the general public is involved, and its subtext is that the general public is not intelligent enough to understand the context of or ideas behind the work. The fact that not only do they understand the process but they enjoy it and then "make" the work almost makes the critics' role redundant. People aren't stupid. I think any miner who has been effectively at war with the government for a year can handle himself working with an artist. In fact with *Orgreave* I happily lost control of that project to the point where it's not really mine anymore, if indeed it ever was. And there is an absurdist quality to some of my projects. And the miners knew that. They are having a laugh winding up the re-enactors and playing off the image of miners that the re-enactors received from the media. They totally read and understood the situation It was a complicated and messy thing, and I think that maybe that complexity may be upsetting to certain people. There are a lot of people who write from a left position in the art world who see themselves as carrying the beacon for a pure "holier than thou" left-wing ideology. I think that historically it has always been a mistake for the left to divide itself up like this.

JS: *How would the art world get a commercial grip on a project like* The Battle of Orgreave?
JD: The re-enactment was a means to an end — an opportunity to put a book together and make a film about the miners' strike. Currently it would be difficult to get either done in Britain in any other way. So essentially the book is a history book and the back 20 pages are about the re-enactment. But the bulk of the book is about the 1984-85 strike. What is so great about making art is that it can outmaneuver orthodoxy. Perhaps that's why there is some hostility towards it — it existed in the public domain before it existed in the art world and it doesn't need [the art world's] approval. Also there is no art product for sale.

JS: *As it should be.*
JD: Totally. With the Folk Archive as well, even though it is an exhibition it is not something that can be bought en masse. And Acid Brass is a CD and an event. A lot of what I do does not have a conclusion as an object or a thing. ■

John Slyce is a critic and writer based in London.

Jeremy Deller was born in 1966 in London, where he lives and works.
Selected projects: 2003: "Echolocation," a collaboration with Banz; 2002: "After the Goldrush: A California Guidebook and Treasure Hunt"; 2001: "The Battle of Orgreave." Commissioned by Artangel, London; 1999: "Folk Archive," (with Alan Kane) an ongoing research project into folk and vernacular art in The British Isles and Ireland; "Unconvention," Center for Visual Arts, Cardiff; 1997: "Acid Brass," a musical collaboration with The Williams Fairey Brass Band; "The Uses of Literacy," a collaboration with fans of the Manic Street Preachers.

Slyce John, «Jeremy Deller, fables of the reconstruction», in Flash Art, n°228, January-February 2003, pp.74-77 + front cover.

Press and Journal
Saturday 25 January 2003

Communication is focus of new art exhibition



The 1915 vertical steam engine is set up by, from left, Jim Loomes, Ronnie Kennedy and Fred McCormick

by Laura Grant

A STEAM-POWERED Internet computer is just one of the highlights of a new art exhibition exploring technological advances in travel and communication.

The Scottish Model Engineering Trust, in Perthshire, has been working with British artists Jeremy Deller and Alan Kane on the 1915 vertical steam engine which goes on view to the public today as part of, Ill Communication, a display of work at Dundee Contemporary Art (DCA) in the city's Nethergate.

The exhibition brings together a diverse range of art works by artists from the UK, the US, Japan, France, Canada and Finland and has been supported by the Finnish Institute in London and the Canadian High Commission.

A spokeswoman for DCA said: "The pieces included in the display take various looks at where, how and what we communicate, including formal sculpture by acclaimed British artist Liam Gillick to more ephemeral projects such as a free magazine by New York-based artist Aleksandra Mir.

"Another work utilises a dysfunctional computer programme created by Canadian artist Rafael Lozano-Hemmer.

"It also includes works by two of the most influential artists of our time, Jenny Holzer and On Kawara. Their works, made with now outmoded communicative technologies, offer precedents to current artistic practice."

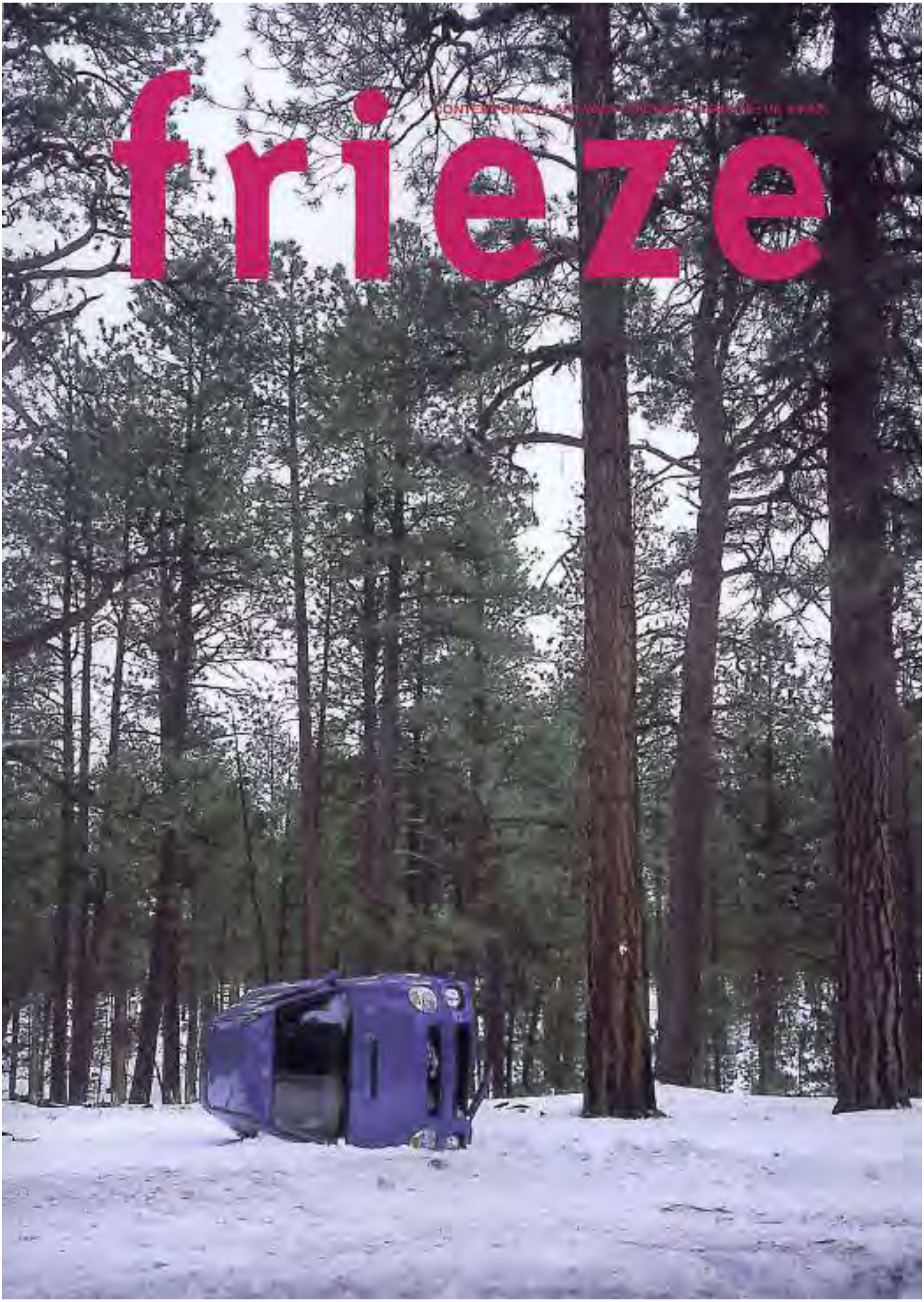
DCA is funded by the Scottish Arts Council, Dundee City Council and the European Regional Development Fund.

The gallery is open from 10.30am to 5.30pm, Tuesday, Wednesday, Saturday and Sunday and till 8pm on Thursday and Friday. Entry is free.

Ill Communication runs until March 23.

Grant Laura, «Communication is focus of new art exhibition», in Press and Journal, Saturday 25 January 2003

frieze







Left: **Advance Warning Sign** 1998. Installation view at the Andrew Kreps Gallery, New York. Right: **Approximated Advance Warning Sign** 1998. Installation view at The Andrew Nicholas Gallery

Tom Morton on Jeremy Deller

Mining for gold

Kit Williams' *Masquerade* (1979) tells the tale of an emissary – a hare dispatched by the Moon to deliver an amulet to the sulky Sun. It's a sweet story, but the book owes its bestseller status to something else.

A professional painter, Williams wrote *Masquerade* with a treasure hunt in mind. Before the book was published, he buried a golden hare somewhere beneath the British countryside (the Bedfordshire Basher Gascoigne was his only witness). To find the treasure *Masquerade*'s readers had to look for clues in the book's illustrations – 15 labyrinthically cluttered images. In 1982 Tom Mascher cracked Williams' code. He dug up the booty in a Bedfordshire village. The hunt was over. The hare was his.

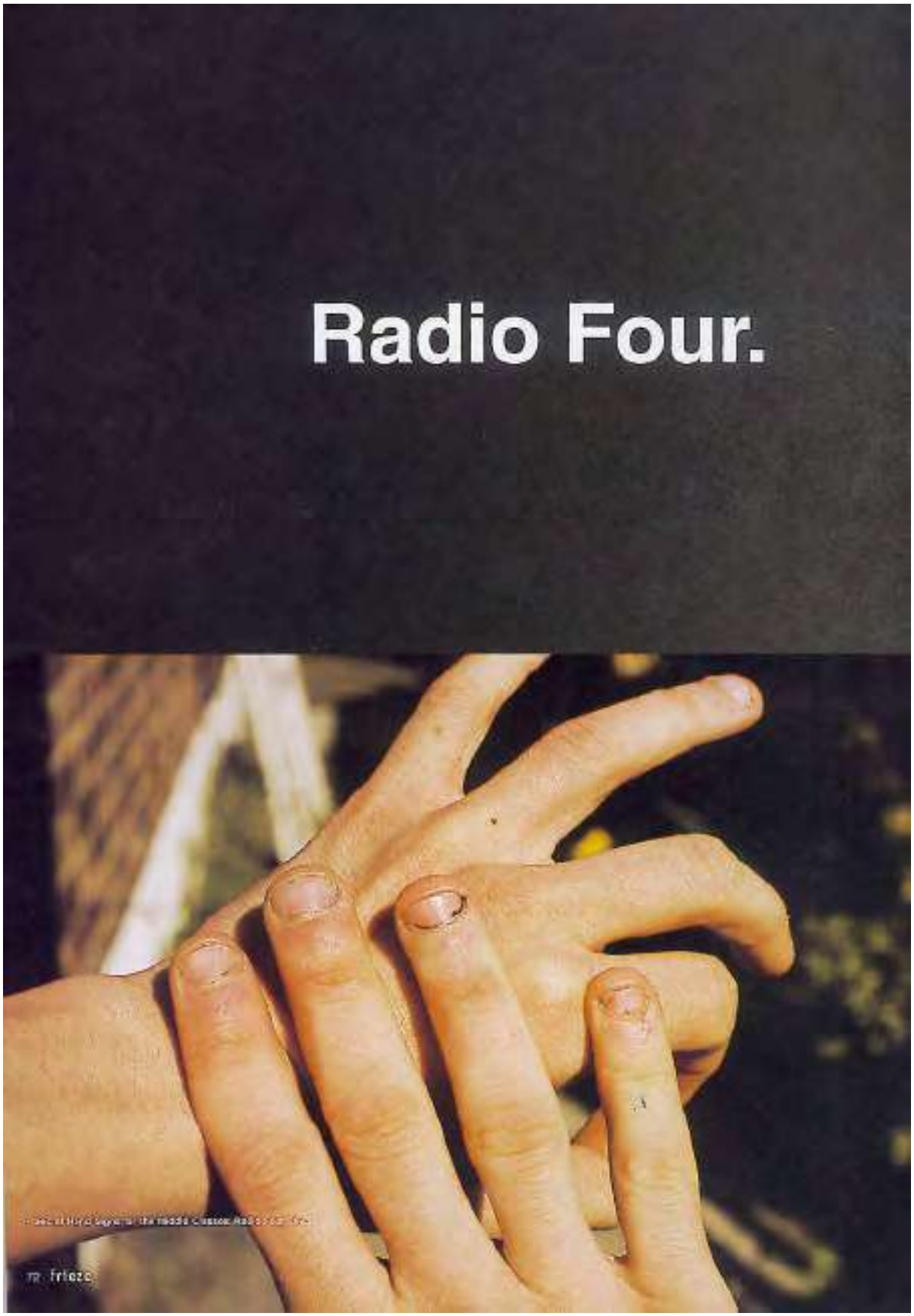
Masquerade has been on my bookshelves since I was a child, surviving an adolescent cull in which I jettisoned Richmal Crompton's *Just William* (1922), replacing it with serious stuff by Joyce and Camus. I'm not sure why it's stayed there so long – the hare, after all, is on Mascher's mantelpiece, defusing much of *Masquerade*'s fun. Maybe I've hung on to the book because of its otherworldliness, its melancholy. Stripped of their puzzle purpose, the illustrations – of a talking trout, Sir Isaac Newton, a girl of sixteen in a sensible Sweede – appear alien and slightly sad, like paintings washed up in a charity shop window. Perhaps I kept it because it feels important, a half-forgotten fragment of British folk history. Reading *Masquerade* makes me think of the thousands of people (with their maps, their thermoses, their woolly tights) who trudged through Britain's backwaters in search of the treasure, gold prospectors in muddy pre-*e*-mace. Lately it's also made me think about Jeremy Deller's art and the questions it raises: What happens after the gold rush? What happens when the good times go away?

One answer, I guess, is other times – not-so-bad times, banal times, history with a small 'h'. One night in 1985, when dance culture was at its glammed-up zenith, Deller taped a sign above the sinks in a Glaswegian club. It said simply:

ADVANCE WARNING
Anyone found on the premises 'on drugs' will be off their heads
The Management

It's kind of funny, but it's also kind of lame, a combination of a shoddy Situationist stunt and one of those T-shirts – fashionable in the first flush of the '90s – that corrupt corporate logos, so that 'Ford' reads as 'Fuck' and 'Enjoy Coca-Cola' reads as 'Enjoy Cocaine'. I like its lameness, though, its struggling syntax, its horrible, out-of-date humour. Someone else liked it too. The sign was peeled off the wall by a pill-popping clubber who stuck it to his sweatshirt (Adidas, non-vintage, typical townie wear). This act of appropriation, says Deller, is the greatest compliment I have ever been paid."

At times it's difficult to pinpoint the art in Deller's practice. In itself, the Advance


Radio Four.
frieze



• **Acid Brass** begun 1997. Performance at Cardiff Art College 2000





• Top: **The Battle of Orgreave** 2001. Photograph: Mike Abrahams/Network Photographers
Above: **We Are the Mods** 1991

While *Acid Brass* and *The Battle of Orgreave* deal with working-class culture, *Secret Hand Signs for the Middle Classes* sets us thinking about people who ruffle their hair and ruffle their accents when they move to the hip part of town.

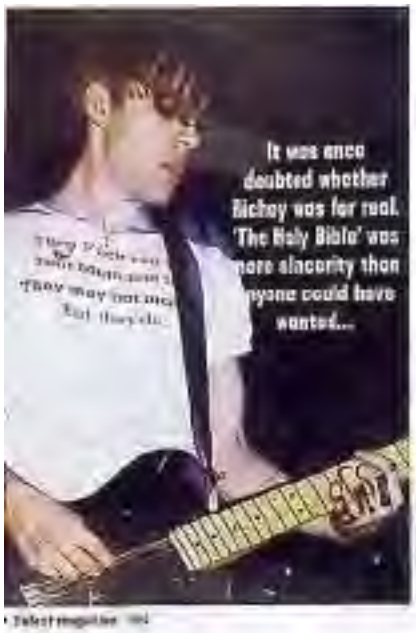
Warning Sign (1996) is pretty slight, not much more than a knowingly naff joke. Add people, though, and it comes alive. Its art is in its appropriation – a serendipitous thing, impossible to predict – but also in the experiences that this appropriation provoked: the gurning clubber's glee as he fastened the sign to his front, the smiles he received from strangers on the dance floor. Similar contextual problems occur when we consider Deller's most widely known works: *Acid Brass* (begun in 1997), a project in which a brass band plays Acid House anthems, and *The Battle of Orgreave* (2001), a project in which the residents of a Yorkshire pit village (many of them ex-pickets) helped to restage one of the bloodiest battles of the 1984–5 miners' strike. Both pieces explore hidden histories: the political activism that ties brass bands to Acid House and the reality behind the media's mephistophelean representation of the miners. This, though, is familiar territory to documentary filmmakers and jobbing journalists. What's special about Deller's approach is its performative aspect (who could watch *Orgreave* without wondering what memories are hurtling through the ex-miners' heads?) and the way in which his art folds back into its subject matter. *The Battle of Orgreave* isn't 'about' the miners' strike in the same way that, say, Steven Spielberg's *Saving Private Ryan* (1998) is 'about' World War II. Rather, it's a part of its history, an epilogue to an unpardonable.

Acid Brass and *The Battle of Orgreave* deal with working-class culture. They're big, bold projects, a world away from *Secret Hand Signs for the Middle Classes* (1996), a set of gangsta-aping gestures developed by Deller. In this system an 'M' formed by the first and third fingers indicates membership of the middle class, rubbing an imaginary banknote between forefinger and thumb means the TV programme Antiques Roadshow, and four fingers laid flat across the knuckles means (wonderfully) Radio 4. Mixing up homeboy moves with Home Counties mores may seem heavy-handed, but, as with *Advance Warning Sign*, the work is more than a mediocre gag. It gets us thinking about people – public school boys, mostly – who, when they move to the hip part of town, ruffle their hair and ruffle their accents. It also gets us thinking about middle-class status symbols: sleek Swedish cars, bowls of organic fruit, bookshelves full of Booker Prize-winning fiction. Such things – tasteful, quiet, accompanied by qualifying adjectives) confirm somebody's bourgeois credentials. Gang signs, though, are just loud and brave, a semiotic system with little snob value. No wonder Deller had to make up his *Secret Hand Signs for the Middle Classes*.

A collection of graffiti cribbed from the British Library's toilets, Deller's *Poubelle* (1994) deals with a subset of the middle class: the middle-aged male academic. One example – a lavatory-wall claim letter in which each line is written by a different contributor – reads:

> Would you rather
> Have a grope with Woody Copa?
> or
> Why not especially with Fiona
> Pre-Xathley?
> or
> Get a grip on Angela Ripon?
> or
> Fellate the rear of Germaine Greer? ...

Given its context, its sexist tang seems apt – libraries, it is said, make many of us feel libidinous. But there's something competitive about this column of text, an odour of intellectual one-upmanship (the Germaine Greer guy I imagine, was espe-





Richey looks gorgeous on the pages of *Select* magazine but it's his T-shirt that grabs your attention. It features the first two lines of Philip Larkin's 'This Be the Verse': 'They fuck you up, your mum and dad/They may not mean to, but they do.'



Opening scene of Unconscious. Up to Eleven: Campaign Against the Arms Trade Still: The Pendyne Male Voice Choir, Arthur Scargill Interviewed by Terrible Beauty Tension. 1992

oddly pleased with his contribution). It's tempting to conclude that these library goers abandoned the sexual act a long time ago, sublimating their desires through deconstructing Walter Benjamin or Beowulf or the Mahabharata. In part, *Pensées* is a record of their erotic afterlife. Perhaps it's not such a bad state of being – after all, penning a few funny lines does wonders for one's ego.

There's also a hint of the hereafter in Deller's *We Are the Mods* (1989). The project was staged at Eric Mendelsohn and Serge Chermayeff's Modernist De la Warr Pavilion (1935), a 'People's Palace' commissioned by a socialist mayor. Today it is somewhere Bexhill-on-Sea's senior citizens gather – to take tea, to take dance lessons, to enjoy the sparkling sea. To Deller it's a heavenly place. I've never been there, but in my mind it resembles Hubert von Herkomer's *Old Age: A Study at the Westminster Union* (1877), a painting in which a pair of widows are silhouetted against a window like sloping, laughter-lined angels. Deller set up a digital studio at the pavilion (equipped with a sampler and a sequencer) and invited Bexhill's retired residents to try out the technology. Following a week of experimentation two tracks were recorded – a cover of a Bing Crosby song and a religious poem set to music. Somehow, elderly people using equipment that's usually the preserve of the young chimes perfectly with the pavilion's original purpose. In a certain light Deller's Bexhill project looks like a historical recital, a rediscovery – in microcosm – of a lost Modernist dream.

In 1994, shortly before he went missing, *Select* magazine published a photo of Richey Edwards, the Manic Street Preachers' rhythm guitarist. He looks gorgeous (he always did), but it's his T-shirt that grabs your attention. Its front features the first two lines of Philip Larkin's 'This Be the Verse' (1974): 'They fuck you up, your mum and dad/They may not mean to, but they do.' Designed by Deller and sold by the London boutique Sign of the Times, the T-shirt was the artist's first, albeit accidental, brush with the band's aesthetic. Three years later Deller put together 'The Uses of Literacy', an exhibition of art, poetry and prose by Manics fans he contacted through the music press. The show took its title from a 1957 book by Richard Hoggart. Ostensibly a sociological study of the working classes, Hoggart's text is oddly moving (at times it



+ William Ellis Wilshire reading a list about Melancholy Revolt, from Outbreak from After the Gold Rush 2001

reads almost like Larkin). Its most affecting lines are a lament for scholarship boys, bright kids who are 'uncertain, disenfranchised, gnawed by self-doubt', the kind of kids, in fact, who the Manic Street Preachers speak to. Looking at the Manics' fans' art, you're struck by its intelligence, its strange, sorrowful beauty. In one drawing a red-haired girl hovers in a tiled room, her features – which seem too delicate, too easy to erase – framed by a length of lead piping. Her crop-top bears the legend 'Little Baby Nothing', the name of a song on Generation Terrorists (1992), the band's debut album. The track contains the words 'Rock 'n' Roll is our epiphany'. Considering the girl's heart-breaking snare, you hope this is enough to get her through the night.

The most sophisticated work in the show was by Donna Marshall, who displayed a shelf-full of books. Three were texts that influenced the Manics' music – Sylvia Plath's *The Bell Jar* (1963), Aldous Huxley's *Brave New World* (1932), Henry Miller's *Black Spring* (1963) ... Marshall, of course, had read them all. Somehow, I suspect her piece helped Dallas dress up 'Unconnection' (1998), an exhibition of images mentioned by the Manics in their lyrics, interviews and CD inlays. Held at Cardiff's Centre for Visual Arts, it featured works by Willem de Kooning, Martin Kippenberger, Edvard Munch and Andy Warhol – peculiar bedfellows, especially since they shared pillow space with Don McCullin's photographs of American troops in Vietnam and archive material about Welsh members of the International Brigades, the anti-fascist legion in the Spanish Civil War. In a sense 'Unconnection' challenged curatorial givens, but it did much more than that. It was about autodidacticism and access to culture, the paths that lead us to particular pantheons. It was also about what goes on in our heads, the mental constellations we create (shiny with songs, novels, works of art) that seem chaotic to the outside world but make perfect sense to us.

Dallas's most recent project is *After the Gold Rush* (2002), a travel guide to California. Taking its title from a 1970 album by Neil Young, it's a treasure hunt of sorts. Alongside 'I spy' sections on SUVs, Mormon chapels and correctional facilities, the book features interviews with five individuals, each of whom will give you a gift if you track them down (it's easy enough – their addresses are at the back). The first donor is Alan Solon, an ex-Black Panther who runs an art gallery. The second, Don Pino, is a Cuban designer, educated in guerrilla warfare by Che Guevara. His dream, he says, is to retire to Cuba: 'It's the most beautiful country in the world.' The third is Dixie Evans, director of the Exotic World Museum of the Burlesque. The fourth and fifth, Richard Close and Jimmy Ellis, live near Mohawk Brook, a plot of land purchased by Dallas at an auction in LA. The result is a lovely swatch of sand and sagebrush straight out of Paris, Texas (1984), bordered by four fluorescent poles. Like the individuals interviewed in the book, it's part of a forgotten America – off the beaten track, with all the liberties and limitations that that entails. For Dallas buying the land was 'an act in which the freedom you have as an artist, and the freedom you have being in [American] happily coincided'. That, I guess, is the key to what Dallas does. He creates moments of context-specific freedom in which history's hold weakens and the world – for a short while at least – seems both infinitely compelling and infinitely open to change. If there's a seam of sadness running through his work, it's only an consciousness that we're living, as always, after the gold rush.

Morton Tom, «Mining for gold», in Frieze, n°72, janvier-février 2003, pp.70-75 + front cover.

APRES LA BATAILLE - RECONSTITUER LA BATAILLE D'ORGREAVE, L'UN DES MOMENTS LES PLUS DOULOUREUX DU CONFLIT QUI OPPOSA, EN 1984, LE GOUVERNEMENT THATCHER AU MOUVEMENT DES MINEURS, SEMBLAIT POUR LE MOINS INCONGRU, VOIRE INOPPORTUN.

UN EVENEMENT INITIE PAR L'ARTISTE JEREMY DELLER,

VECU COMME UNE SEANCE DE THERAPIE COLLECTIVE, UN RENDEZ-VOUS AVEC L'HISTOIRE.

par Charlotte Lombard



Il y a une certaine étrangeté à voir ces policiers alignés sur plusieurs centaines de mètres au milieu d'un pré verdoyant de la campagne anglaise. Ils stationnent, impassibles, plusieurs dernières la faite minoritaire de leurs boucliers antiémeutes, les visages cachés par leurs casques de protection. La scène semble d'autant plus cocasse que les uniformes bleus, les casques, les boucliers en plastique transparent indiquent clairement que l'action se passe à la fin du XXe siècle. Avant même de pouvoir s'interroger sur le sens de cette scène mooty-pythonesque, une horde d'énergumènes vociférant apparaît dans le cadre de l'écran de télévision et vient s'écraser violemment sur le rempart de plastique. L'action tourne à la mêlée shakespearienne.

Les policiers vacillent au premier choc sous le poids du choc, puis tombent à coups de matraques les manifestants tombés à terre. Très vite, les attaquants, arborant des badges de militants syndicaux, se replient. Trop tard. Les dernières pierres qu'ils jettent sur les brigades n'ont que peu d'effet. Vient l'assaut final. La ligne défensive des boucliers s'ouvre pour laisser passer des cavaliers armés de matraques. La débandade est totale, des manifestants tombent dans les mailles du village voisin, tandis que d'autres gisent à terre, blessés.

La violence de la bataille fait oublier pendant quelques minutes que nous sommes tous à la reconstitution filmée d'un épisode douloureux de l'histoire britannique. La bataille d'Orgreave constitue, en effet, dans la mémoire collective, l'épisode le plus paradigmatique des conflits sociaux générés par la vague de réformes et de privatisations entreprises par le gouvernement Thatcher. Opposant 6 000 membres de l'Union nationale des mineurs, en grève depuis plus d'un an, à 5 000 policiers dépêchés pour l'occasion, en ce 18 juin 1984, dans le village situé à Orgreave, elle marque un tournant dans l'histoire du syndicalisme britannique, condamné à la fermeture de nombreuses mines et au déclin inexorable du mouvement ouvrier. Bref, un épisode que l'on préfère, de part et d'autre, oublier.

C'est exigence d'en faire une reconstitution historique ne pouvait venir que d'un artiste. Comme pour les projets qui mettent à mal toute définition de l'art, Jeremy Deller joue une véritable passion pour les formes populaires d'expression artistique, ce qu'on appelle avec condescendance le "folklore". *Un folk est* qui intègre aussi bien les figures cryptiques des mêlées de la culture *teenage* (*Acid House*, 1996), les manifestations des phénomènes de *fan clubbing* (*The Uses of Literature*, 1997), les films historiques entre l'antique (*Henry Aimé* (Surface) britannique et l'actuel (*Acid House* est de fin des années 1980 (*Acid House*, 1997) ou qui révèle les références enfouies et critiques de la culture rock. Ainsi, dans *Unanimisme* (1999), l'artiste réussissait l'exploit de rassembler dans le centre d'art de Cardiff les influences revendiquées sur le thème unique The Manic Street Preachers : soit Picasso et Jackson Pollock côtoyant des peintres de la guerre civile d'Espagne et de la guerre du Vietnam, des documents situationnistes, des posters d'Amnesty International, de grands leaders syndicaux, le tout mis en fanzines dédiés au groupe mythique. Dans une ambiance survoltée, l'artiste démontrait avec subtilité que les formes populaires de culture demeurent, malgré l'écrasante domination de la société du spectacle, contestataires et réfléchies.

Plus "relationnel" que nombre d'artistes se réclamant de cette nouvelle esthétique, Deller agit comme un opérateur au cœur du système. Quoi de plus naturel alors que de l'inviter à une reconstitution historique, un *reenactment*, hobby culturel devenu un fait chez les sujets de la couronne anglaise, qui se compte plus le nombre d'associations revivant chaque week-end les grandes heures des invasions vikings ou de la guerre d'indépendance américaine. L'artiste s'explique : "J'ai vu la bataille [d'Orgreave] à la télévision quand j'étais adolescent. Ces images d'hommes portant



vis par des chevaux n'ont toujours hanté, elles semblaient sortir tout droit d'une guerre médiévale." S'attaquer à un événement traumatique non digéré de l'histoire politique et sociale récente du pays tenait cependant de la gageure : "C'était définitivement l'idée de confronter quelque chose, de ne pas avoir peur de regarder de nouveau, d'en discuter et de ne pas avoir honte de ce qui s'était passé, spécialement pour les mineurs." Vieille de plusieurs années, l'idée prit forme grâce à la collaboration d'Artangel. "La seule entreprise que je connaisse qui ait le sens de risquer jusqu'au bout un tel projet". Tandis qu'Artangel commissionnait une société de *re-enactment* pour gérer l'organisation pharaonique d'un événement comprenant plus de mille figurants, Deller arpentait jour après jour les environs d'Orgreave pour collecter les témoignages et tenter de convaincre les protagonistes de 1984 (ex-mineurs et policiers) de s'impliquer dans l'aventure. "Après leur avoir expliqué que je voulais montrer leur point de vue sur ce qui s'était passé (et non pas celui des médias qui avaient donné à l'époque une image totalement biaisée du conflit, particulièrement en ce qui concernait les mineurs, présentés comme des délinquants), ils n'ont pas été très enthousiastes." Au final, 280 volontaires et plus de 600 policiers de *re-enactment* participèrent, en juin 2001, aux deux jours de reconstitution de la bataille, immortalisée par un documentaire de Mike Figgis. En deux scènes d'affrontement, on y voit les protagonistes de 1984 confier avec une certaine émotion leur version des faits, tandis que les *re-enactors* ne tarissent pas d'éloges sur le réalisme de la reconstitution. Quant à Jeremy Deller, il reconnaît avoir "perdu le contrôle", content de voir les gens "qui furent là à l'origine regrendre les choses en main et en faire leur propre travail". Et tandis qu'il s'interroge toujours si "c'est de l'art ou pas", une chose demeure certaine : la bataille d'Orgreave de 2001 restera dans la mémoire collective.

After The Battle - A re-enactment of the 1984 Battle of Orgreave, one of the most painful conflicts between the Thatcher government and the miners' union, seems incongruous in the least, maybe even inappropriate. Conceived by artist Jeremy Deller, this event turned into a collective therapy session and an important meeting with History.

There's something strange about seeing all these police lined up for several hundred meters in the middle of a verdant English field. They wait impatiently behind the numbered badge of their unit (shields, their faces hidden within their helmets. The overall picture seems even more comical since the blue uniforms, the helmets and the plastic shields indicate that the scene takes place in the late 20th century. Before you can even ponder the meaning of this "Monty Pythonesque" scene, a horde of screaming marauders appears on the TV screen and rushes straight into the wall of plastic. Here's where it becomes a Shakespearean tragedy. The police at first buckle under the shock but then rush to regroup and club the fallen protestors. Very quickly, the union badge-wearing troops pull back. Too late. The last sticks they serve have little effect. Then comes the final assault. The defensive line of shields suddenly opens to let a club-bearing cavalry pass. Total disarray as the protestors flee in all directions, down the narrow streets of the neighboring town, falling wounded to the ground.

The realism of the battle makes you forget you are watching a filmed reenactment of a rather painful episode in British history. In the nation's collective memory, The Battle of Orgreave is paradigmatic of the social conflicts generated by the wave of business reforms and privatizations initiated by the Thatcher government. With 6000 members of the National Miners Union out strike for over a year, forty 8000



armed police on June 18th, 1984 in the mining town of Orgreave, British labor union history reached a turning point. Numerous mines were forced shut and the labor union began its inexorable decline. In short, this is an episode that both sides would prefer to forget.

The crazy idea to make a historical reenactment could only occur to an artist. Known for his hard-to-define artistic projects, Jeremy Deller possesses a real passion for popular forms of expression, what we commonly call "folklore." He makes a kind of "folk art" which incorporates the cryptic signs of teenage culture (At Home, 1996), the phenomenon of fan-clubbing (The Use of Literacy, 1997), the historical links between traditional British brass bands and the Acid House music of the late 1980's (Acid Brass, 1997) or the critiques and beliefs of rock culture. In Unconvention (1999) Deller manages to gather together the various influences of the now-defunct group The Manic Street Preachers at the Cardiff Art Center: the works of Picasso and Jackson Pollock stand side-by-side with photos from The Spanish Civil War and the Vietnam War. Simultaneously, fan mail, gentle political literary and artistic movements from the late 1950's, documents, "amateur

International hipsters, major labor union leaders and editors of fanzines dedicated to the group. In this surrealistic setting, the artist subtly shows that certain forms of pop culture, despite the over-whelming domination of the "show society," remain anti-establishment and thoughtful.

More "relational" than other artists who also claim the same artistic movement, Deller works like an operator from inside the heart of the system. What could be more normal therefore than attempting a historical reenactment, an enormously popular cultural hobby in the UK, where countless associations reenact Viking invasions and the American Civil War. Tackling an undigested traumatic event from contemporary political and social history seems like an insurmountable challenge. "It was definitely about confronting something and not being afraid of looking at it again and discussing it, and not being ashamed of what happened here, especially for the miners." The idea, dating from several years ago, took shape thanks to a collaboration with ARTANGEL, "the only organization in the UK with the guts to go through with such a project." While ARTANGEL hired a reenactment company to arrange the historic event with over a thousand actors, Deller spent day after day canvassing the Orgreave region collecting eyewitness accounts and trying to convince the protagonists of 1984, the miners and police, to participate in the adventure. "Once I explained and made it clear that the story would be told from their perspective and not from the media's, which was so biased against the miners as they were portrayed as criminals, they took it very seriously." In the end, 280 ex-miners plus more than 600 re-enactment fanatics took part in the two-day battle in June 2001, immortalized in a Mike Figgis documentary. In two battle scenes you can see the miners of 1984 conveying a certain emotion to their version of events while the "re-enactors" are full of praise for the "realism" of the event. As for Jeremy Deller, he admits to having "lost control" as he was happy to watch the people "who had originally been there take over essentially and make their own work." And if he constantly asks himself "whether it was art or not," one thing is certain: the Battle of Orgreave 2001 will remain in the collective memory.

EXPOSITION [illegible]

[illegible] Courtesy Artangel London



Laubard Charlotte, «Un événement initié par l'artiste Jeremy Deller...», in Rebel magazine, automne-hiver 2002-2003, n°4, pp.130-133




























Jeremy Bailey, *After the Gold Rush*, 2003. Splice, from top left: Miners during the California gold rush, vintage photograph, 1852. Native American child, vintage photograph, 1853. Business cards (2). Collision warning, Thomas Kinkade Community, Vallejo, CA. Dixie Evans, vintage photograph, 1955. Correctional facility roadside signs (2), California. Black Panther commemorative sign, Oakland, CA. Church driveway sign, Ivono, CA. Land parcel, Ivono, CA. Real Solid Gun, northern California. Grave, Ivono, CA. Telegraph Avenue, Berkeley, CA, vintage photograph, 1972. Telegraph Avenue, Berkeley, CA, 2002. Tempest Storm performing at the Miss Exotic World Pageant, Exotic World Burlesque Museum, Helendale, CA, 2002. Black Panther demonstration, Oakland, CA, vintage photograph, 1968. Assessor's map of land east of Ivono, CA. "Happiness is a 4x4" patch.

A THOUSAND WORDS

Jeremy Deller TALKS ABOUT *AFTER THE GOLD RUSH*, 2002

I came to America on September 9, 2001, for a residency. I didn't want to produce an exhibition but something more. I vowed with California. I wanted to go out and discover things about the state and in some small way test the limit of the culture.

I made a lot of trips to the desert. Because I'm European, it's something I didn't know anything about. Death Valley exceeds your expectations. Even if you've seen it in films, the experience is actually shocking—so I decided to do something about the land in California.

I bought a plot of land because I figured if I were going to spend a year in America, I might as well own a piece of the country. It's the idea of coming to the West where everyone wants to own a piece of land. I bought mine at an auction, which was a very old-fashioned event—like a religious revival meeting revolving around money and land. The first bit of audio on the CD is me buying the property. The clip is only about forty-five seconds long, but it gives you a sense of the experience. It's like an art installation, with a slide show of the acreage and all these quotations from people like Mark Twain about how land is the best thing ever.

The idea of creating a guidebook came to me after talking to a friend about treasure hunts, an element I've incorporated into the book in a low-key way, and it dovetails nicely with the idea of the gold rush. A guidebook is a convenient vehicle with which to tell a story and connect disparate elements, and there's an interactive, even performative aspect to it, with readers acting out the journey in their own way. The book is more about the people than the places. It's literally a tour of people: You can meet the folks I've met. They run museums and shops or whatever. If you do meet them, you will get a free gift—and if you take the whole tour, you can collect a complete set of gifts.

The stopoffs are very personal places. They're homemade in the best sense of the word, with people giving their own opinion about the world and their relationship to it. One of the stops is to visit these two guys in the desert who make folk art. The museums on the tour are often folk museums; they're not corporate in any sense of the word. Another stop is the Exotic World Burlesque Museum in Helendale, where I went to the Miss Exotic World Pageant. There's a photo of Tempest Storm in the book, and though she's in her seventies, she looks great.

The people who run these places usually end up talking to you for an hour, telling you their life story in a way that Americans are very happy to do, in Britain, people are more reticent to talking about themselves. It interests me that the people I met opened up very quickly, and that so many of their stories are entwined with historical events.

There's a section in the book on the Black Panthers, for example. Before I came to America all I knew about them was their negative media image. Of course there's so much more to what they represented and what ultimately happened to them. The Panthers were a pivotal political movement. If you look at what they wanted it's really straightforward. One of their main goals was, after all, decent health care. There's not a really revolutionary idea in Britain, but in America it is. There are two ex-Panthers who run a gallery and museum in downtown Oakland, which is basically an African American history lesson they've constructed with paintings and sculptures. It's the first point on the tour.

So these two ex-Panthers are still out there working in the community. One of them is also a prison minister. He visits inmates on death row and gives art classes. That opened up the idea of jails. The book has a section on prisons, as they seem to pop up along the California highways every twenty miles.

Another person on the tour was involved in the Bay of Pigs invasion. He's a Cuban exile who worked for the CIA. All these people reflect a Latin American history. In Britain we have this term "living history," which is overused by those in the heritage business, but I think, in the case of the interviewees in the book it's the best way to describe them and their personal stories. ☐

Jeremy Deller is an artist who gets down with the people, wherever he happens to be. Based in Britain, where he has created artworks with coal miners (*The Battle of Orgreave*, 2001), marching bands (*Acid Brass*, 1997), and Manic Street Preachers fans (*The Uses of Literacy*, 1997), Deller spent much of the past year in residency at the CCAC Wattis Institute in San Francisco. The result of his stay is an unlikely art project: as unorthodox (though usable) guidebook to the once Golden State. *After the Gold Rush* is a ninety-six-page collection of maps, history (penned by Matthew Coolidge of the Center for Land Use Interpretation), interviews, photographs, drawings, and an audio CD (which includes, among other things, songs featuring Irish banjo player William Whitmore). Deller taps into more than a hundred years of California history, from nineteenth-century miner mania to post-dot-com doldrums, but it's the things that never went away—rural California's status as a haven for outsiders and its seemingly incongruous conservative political history—that animate his wry European perspective on dusty desert highways, roadside museums, even a prison gift shop.

Deller used his honorarium to buy a beat-up Jeep (in which he scoured the back roads) and five acres of land ($2,000 at auction) in the beleaguered nine-church, one-bar town of Trona, California, staking a presumably enduring claim on the West Coast. There's no ocean view, however: Deller's homestead is a barren slice of the Mojave Desert.

Inspired in part by the lucid muckraking spirit of Eric Schlosser's *Fast Food Nation*, Deller's guidebook points out revealing landmarks and minor tourist attractions—a mini-museum devoted to burlesque, for example—that have deep, sometimes insidious cultural meanings (like the seemingly ubiquitous correctional facilities along the highway) and, as it happens, house individuals who carry the torch of some vanishing belief system. On his trips, Deller got out of the car and met folks—former Black Panthers, aging strippers, political exiles. "I listened to these characters for hours, drinking it in," he enthused in a conversation about the project. "You forget a landscape, but you don't forget the people." —GLEN HELFAND

Helfand Glen, «Talks about after the Glod rush», in Artforum, novembre 2002, pp.170-171

JEREMY DELLER

LOW

Jeremy Deller's wall painting *I ♥ Melancholy* is a contradictory call for community. Community — that lately much maligned concept trapped somewhere between scene and coalition — is what seems to be at stake in the bulk of Deller's work. Consisting of the text stenciled in glossy black letters on a matte black background covering Low's long narrow back gallery wall, the wall painting practically wallows in it's own crapulence, in it's joy in being despondent. It is light-heartedly contradictory — not just in its joy in morbseness but also in its bold proclamation that seems to seek agreement and commiseration in others. The unwritten clause to this is "don't you, too?"

Melancholy is a connective tissue in Deller's art. Rather than being the focus, Deller's idea of melancholy serves a transition. In describing *The History of the World*, his chart connecting Acid House and Brass Bands, he proudly points out how he can get from one to the other in two moves, with melancholy being the major crossroad. Deller's exaltation of this bleak mood is for the connection it can make and the wonders it has produced; just think Van Gogh, Munch, Joy Division, Terrence Malick. The list could go on and on.

Low's press release quotes another celebrant of melancholy: Morrissey. It is enough to remember the thousands upon thousands of teenagers joyfully coming together to air their despair at one of Morrissey's concerts, to imagine the number of people he must have helped through troubled adolescence by emoting depression in such extreme caricatures, to recognize Deller's appreciation for the connective power of melancholy.

Deller's wall painting serves to remind an older, probably more jaded audience of this power of connection. It is a reminder to not let anything pass — be it melancholy or rock bands or shared history — which may serve to bring people closer together. It is the community-generating force of Deller's work that makes it powerful, be it as sophisticated and arch as his Orgreave project, as absurd as the Acid Brass concerts, or just the cheeky "remember those days?" of *I ♥ Melancholy*.

Karl Erickson



JEREMY DELLER, I ♥ Melancholy, 2000. Wall painting, dimension variable

Erickson Karl, «Jeremy Deller - Low», in Flash Art, n°223, mars-avril 2002, pp.104-105

Jeremy Deller

The Battle of Orgreave

Any rail passengers staring out of the window as they sped through south Yorkshire on June 17th would have had the double-take of their lives: 800 or so miners and policemen, in period jeans and uniforms, could be seen slogging it out in a field as if no one had bothered telling them the miners' strike of 1984–5 had long been called off.

The sight of the giant Virgin logo behind the battling police and miners dispelled, for a moment, the illusion that we were back in 1984, at a pivotal and emblematic moment in the war between trade unionism and Thatcher's monetarism, wondering if the pickets might break through the thick blue line of policemen protecting 'scab' lorries delivering coal to the coking plant.

The realism of Jeremy Deller's *Battle of Orgreave* (2001) was the product of meticulous military-style planning with one of Britain's leading battle re-enactors, Howard Giles. Months were spent researching the events of June 18th, 1984 – poring over court testimonies, trial accounts, contemporary newspaper reports and film footage – in order to reconstruct events as accurately as possible. On the day it seemed no detail was missing, right down to the 'Rock on Tonite' ice cream van still selling its wares in the thick of the action, or the comic prelude of miners performing mock inspections of the police front line and applying 'Coal not Dole' stickers to their riot visors. But this time round the 'loose formations' (Giles' phrase) of miners were as precisely co-ordinated, via earpieces and stuntmen, as the serried ranks of police.

Around two-thirds of the participants were well-versed in the techniques of this genre of outdoor theatre, having earned their stripes in Viking longboats, Roman legions and trenches in counterfeit campaigns all over Britain. For them what was new and strange about this re-enactment was that it commemorated such a relatively recent event. Had Deller simply stuck to a fairly straight reproduction of the still controversial confrontation, the stakes would have been high enough. The clincher, though, was that a third of the re-enactors were actual inhabitants of Orgreave – not only that, but many had been miners and policemen in the original conflict, in some cases former miners played police, and ex-policemen played miners. This time around, thanks to its organizers, Artangel, it wasn't just the police getting overtime.



Jeremy Deller
Battle of Orgreave
2001
Performance

Finally, around teatime, the police won, as inevitably in 2001 as in 1984. This time, however, the miners' hugged them



Jeremy Deller
Battle of Orgreave
2001
Performance



Jeremy Deller
Battle of Orgreave
2001
Performance

Throughout the event we were reminded that what we were looking at was a representation: the 'battle' began with the customary re-enactors' handshake, and was accompanied throughout by an amplified commentary which explained what was going on and mooted arguments not to let their kids stroke the furry police dogs. There was even an interval, during which the commentary was replaced by somewhat camp mid-1980s chart toppers ('Two Tribes' and 'I Want to Break Free' acquired an unexpected political urgency), and spectators milled about a marquee full of archival material on the conflict, or bought a vegan pie or a bedding plant from a few enterprising local stallholders.

On one level the event combined the innocence of the village fête with an English Heritage event. On another, as with his other social projects, Deller short-circuited our finely tuned irony detectors by introducing aspects of real life into the equation, specifically the deep, unresolved feelings of original participants towards others taking part on the wrong side of the conflict (rumour had it that a small number of the real miners were applying too much gusto to their roles at rehearsals the previous day). For many – participants and spectators alike – this Battle of Orgreave was more flashback than re-enactment. Knowing this made the missiles, the mounted police charges, the beatings, rants and arrests much more than spectacle; it was easy to forget the police's truncheons were plastic, the miners' rocks just foam, and that the blood running down some faces was fake. The ability to crack codes of representation counted for little on hearing the heartfelt and humbling battle cry, 'We're miners united, we'll never be defeated'.

Finally, around teatime, the police won, as inevitably in 2001 as in 1984 – 4,000 to 5,000 unprepared miners had no chance against 4,000 to 8,000 trained and co-ordinated police assembled from constabularies all over Britain. When it was all over, everyone paraded back through the battlefield to the sound of a brass band, dads in uniform or 1980s denim played with their kids, 'miners' hugged 'police' and both sides joined the rest of us from Orgreave and London for a few pints of Stones down the local Treeton Miners' Welfare.

Alex Farquharson

Farquharson Alex, «Jeremy Deller, The Battle of Orgreave», in Frieze, issue 61, septembre 2001, p.108

artpress spécial
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JEREMY DELLER
En fanfare

nterview
ar Nicolas Plommée

***leremy Deller est plasticien,* nais sa réputation a ranchi les frontières du nonde de l'art avec son \cid Brass, un disque éunissant dix reprises l'hymnes techno-house de a fin des années 80, lébut des années 90, par l'une des meilleures anfares traditionnelles nglaises. Une réussite qui pose également de passionnantes questions d'ordre sociologique.**



E WILLIAMS FAIREY BRASS BAND sur Tottenha ourt Road, Londres, 1997. © Chris Lowde de Rams

Peux-tu te décrire comme jeune Anglais et comme artiste ?

Comme j'ai 32 ans, je suppose que je ne suis plus ce que l'on appelle jeune. Mon éducation a été assez conventionnelle. Je suis issu d'une bonne famille de classe moyenne, mais pas réellement bourgeoise.

J'ai fréquenté une école privée où la compétition était très vive, avec beaucoup de sport : un environnement qui ne me convenait pas vraiment. J'ai abordé l'art moderne en étudiant l'histoire de l'art lorsque j'avais seize ans. Ensuite, j'ai étudié l'histoire de l'art à l'université, mais je ne suis jamais allé dans une école d'art. En ce qui concerne la musique, je me suis très tôt intéressé à la pop, et c'est toujours le cas. Depuis cinq ou six ans, j'ai participé à de nombreuses expositions. Récemment, j'ai exposé à la galerie Art : Concept, à Paris, et également dans le cadre d'une exposition collective au musée d'Art moderne de la Ville de Paris. Concernant l'art, je n'ai pas vraiment de position théorique. En fait, j'évite cela dans la mesure du possible, car je pense que cela risque de vous faire devenir trop conscient de vous-même.

Avec Acid Brass, s'agit-il d'un phénomène entièrement nouveau, ou bien de quelque chose du genre : «Certains brass bands jouent des airs des Beatles, voire des pop-songs à la mode, pourquoi ne pas faire pareil avec de l'acid house ?». Cette idée t'est venue dans un pub, est-ce plus qu'une coïncidence, alors que le pub fait partie de la culture populaire anglaise, au même titre que les brass bands et l'acid house ?

Acid Brass est certainement ce que j'ai fait de plus ambitieux ; le fait que ce soit de la musique favorise sa diffusion en tant qu'idée. Le concept repose sur la relation entre ces deux types de musique, cela n'a jamais eu l'ambition d'être quelque chose d'inédit. En fait, je déteste le kitsch. En tant que style, c'est dénué de signification, et c'est trop peu naturel. N'importe quel genre de musique peut être transposé dans un autre style. C'est la beauté de la musique, cette capacité d'adaptation.

Ma démarche était à la fois musicale et sociale ; le diagramme en pochette intérieure du CD explique tout. Socialement parlant, l'acid house et le brass band sont très proches : ce sont deux formes de musique populaire, l'une du 19e, l'autre du 20e siècle, voire du 21e ; toutes deux étaient très implantées dans le Nord, et toutes deux ont des liens étroits avec la culture de la classe ouvrière. En conséquence, ces deux formes musicales sont liées à la lutte sociale et à la contestation : les brass bands par le biais du mouvement syndicaliste, et l'acid house par celui des descentes de police dans les soirées et des opérations anti-drogue. Le pub est une connexion intéressante ; les pubs constituent un bon environnement neutre pour travailler, et l'alcool peut aider à libérer les idées qu'on a en tête.

A la fois tonique et mélancolique

Tu as repris tes morceaux house préférés. Comment les as-tu découverts ? Etais-tu du genre à acheter des maxis en vinyle à leur sortie, ou bien as-tu attendu quelques années pour trouver en promotion Greatest Acid House Anthems dans une grande surface ?

J'ai découvert certaines de ces chansons sur les pistes de danse, et d'autres à la radio. Quelques-uns de ces morceaux étaient des tubes : Nitro Deluxe, 808 State, et bien sûr KLF. A proprement parler, un puriste ne dirait pas que c'est de l'acid house ; il s'agit d'une interprétation personnelle de ce terme, puisque je n'ai commencé à sortir vraiment que vers 1990, au début du hardcore dans les raves.

Parle-moi de l'aspect financier d'Acid Brass. Au début, tu avais dit aux musiciens du brass band que c'était de la musique contem-

porcine, pas de l'acid house. Je suppose que tu as dû les payer, ou payer le studio d'enregistrement : où as-tu trouvé l'argent ?
Au début, pour ne pas mettre le projet en danger, je n'ai pas parlé d'«acid house». Tous les musiciens étant des amateurs, les enregistrements coûtaient moins cher. Lors des deux premières représentations live, je disposais d'une petite bourse pour soutenir le projet, car c'était une commande d'une galerie publique de Liverpool. Et quand nous avons enregistré l'album, tout a été payé par la compagnie de disques, comme pour n'importe quel album.
Paul Sith, de Blast First (label indépendant lié à Mute, le plus ancien d'entre eux et maison-mère de Depeche Mode), qui avait entendu parler de l'enregistrement, a accepté de produire un album live à tirage limité, qui a très bien marché ; nous avons donc décidé d'enregistrer un album en studio. Il n'a fallu qu'un jour pour enregistrer le tout, sans doute grâce au professionnalisme des musiciens.

Les super-clubs et le business de la dance

Comment Acid Brass a-t-il été accueilli en Grande-Bretagne, en particulier par les milieux house et techno ? Y aura-t-il un Acid Brass Volume Two, ou cela doit-il rester une expérience unique ?
Dans l'ensemble, l'album a été très bien accueilli, y compris par le public du Tribal Gathering 97 ou des Transmusicales de Rennes l'an passé. La presse spécialisée en dance music en a parlé la première, et a été particulièrement enthousiaste : elle avait saisi l'humour intrinsèque de la chose. Les revues d'art britanniques ont mis plus longtemps à en parler ; elles ne savaient pas trop si c'était de l'art ou pas. Je ne crois pas qu'il y aura un nouveau disque dans l'immédiat, comme j'ai ajouté quelques morceaux à leur répertoire, cela pourrait arriver, mais pas avant quelque temps. Ce n'est pas un truc que je veux exploiter ou pousser à coups de pub, comme c'est si souvent le cas avec la musique d'aujourd'hui ; je suis convaincu que c'est un disque qui durera.

Que savais-tu des brass bands avant de lancer* Acid Brass *? As-tu vu le film* Les Virtuoses *de Nick Hernan ? A ce propos, comment expliques-tu que les films sur le Nord (*The Full Monty*) soient soudain devenus une mine d'or pour le cinéma anglais ? Quel genre de films britanniques aimes-tu ?
J'ai toujours aimé les brass bands. C'est un son à la fois mélancolique et tonique, qui m'a toujours énormément attiré. Ils font partie du tissu de la vie quotidienne britannique, mais ils ont une image désuète que je me suis efforcé d'éviter. Le film *Brassed Off* (*Les Virtuoses* en VF) est sorti pendant que je préparais *Acid Brass*, mais je ne suis pas allé le voir – je ne l'ai toujours pas vu, en fait – parce que je ne voulais pas être détourné de ma vision de ce que pouvait être un brass band. Je n'ai pas davantage vu *The Full Monty*. La plupart des films britanniques me dépriment, car ils reposent sur des clichés plutôt que sur de vrais personnages. Les gens deviennent sentimentaux dès qu'il s'agit du Nord, parce que cette région semble un peu moins speedée, et peut-être aussi un peu plus vieux jeu que Londres. Moi aussi, je suis sentimental en ce qui concerne le Nord, mais pour des raisons musicales. De mes deux films anglais préférés, le premier date du début des années 90 ou de la fin des années 80 ; il s'appelle *Rita Sue And Bob Too* et se passe à Bradford, avec de superbes intermèdes musicaux. L'autre, c'est *Tommy* (adaptation opéra-rock de Ken Russell adapté de l'album-concept des Who du même nom), je me souviens que quand je l'ai vu à l'âge de 13 ans, il m'avait transporté, et il me fait toujours autant d'effet.


THE WILLIAMS FAIRFY BRASS BAND aux Transmusicales, Rennes, 1997. (Ph. Olivier Lorotte de Banes)

Comment expliques-tu l'apparition de l'acid house au Royaume-Uni en 1988 – dans ce pays particulier et à ce moment précis ?
L'acid house est issu de divers facteurs, dont les plus évidents sont l'apparition de la house à Chicago et de la techno à Detroit, et l'utilisation d'une nouvelle machine, la Roland 303 avec ses basses caractéristiques. Tout cela, allié à l'usage de l'ecstasy, a fait que c'est devenu immensément populaire, et pas un truc underground réservé à l'elite.

Penses-tu que le lien entre la musique techno (l'avenir) et la classe ouvrière (le passé) existe ailleurs qu'en Grande-Bretagne ? A New York ou à Paris, on a plutôt l'impression que c'est du snobisme ou une coterie.
Je n'en sais trop rien : il faudrait peut-être poser cette question à un sociologue. Avec *Acid Brass*, j'ai essayé d'établir cette connexion. Beaucoup de techno vient de Detroit, ce n'est une ville qui a un passé industriel, comme Manchester, qui est elle aussi en proie à la désindustrialisation.

Le phénomène acid house fonctionne-t-il toujours en Grande-Bretagne, alors que de gros clubs comme Ministry of Sound à Londres ou Cream à Liverpool exploitent un nouveau business, tandis que le public a déjà la nostalgie du «bon vieux temps» d'il y a seulement dix ans ?
La naissance du super club, tout en n'étant pas particulièrement la bienvenue, est un signe du succès de la house music.
L'acid house a changé la vie des gens, leurs habitudes sociales, et il est certain que cet effet est durable. La dance music est et n'est pas underground à la fois. Je suppose que l'apparition d'un club tel que Ministry of Sound était inévitable. Je suis allé quelques fois au Cream, et je dois dire que c'était assez déprimant. Son image officielle est très clean et hédoniste, mais le cadre du club n'y correspond pas du tout : il ressemble à une grange. De même, Ministry of Sound est dirigé par une personne qui a reconnu qu'elle ne s'intéressait guère à la musique.
Sans prendre vraiment position sur les questions de classe, Cream est dans une grande mesure un club pour ouvriers émancipés. L'un comme l'autre de ces clubs sont très forts pour se vendre à l'opinion. De même que le punk, l'acid house portait une certaine attitude, ce que l'on retrouve dans de nouvelles formes de dance music comme la jungle. Certains deviennent nostalgiques, mais la plupart sont trop jeunes pour se souvenir du «bon vieux temps». *Je n'ai jamais eu l'intention de faire d'Acid Brass un exercice de nostalgie : j'ai toujours pensé que c'était surtout tourné vers l'avenir.*

Happy Mondays, Manic Street Preachers

Te considères-tu comme un acteur ou comme un spectateur de ce grand cirque qu'est la musique pop ? Es-tu toi-même musicien ?
Je ne suis pas musicien, bien que je fasse un peu de musique. En fait, j'ai enregistré la semaine dernière à Glasgow une courte pièce destinée à une exposition, avec un artiste local du nom de Johnny Wilkes, qui gagne sa vie en faisant le disc jockey. J'espère en enregistrer d'autres bientôt. Parfois, je suis spectateur, et parfois j'y vais et je me salis les mains. Je dois avouer que je ne suis pas particulièrement impressionné par l'industrie du disque britannique ; ce que j'ai pu en connaître en France était bien plus agréable.

Tu sembles attiré par les outsiders, par ce qui vient de la rue, en opposition à l'establishment. Selon toi, les écoles d'art sont-elles utiles ?
Je suppose que les écoles d'art ont leur utilité. Ce serait ce que parce qu'elles vous donnent une «période de réflexion» qui vous permet de mettre à l'épreuve votre art et vos idées




JEREMY DELLER et BEZ en 1996 (Courtesy galerie Art : Concept, Paris)

avant que vous ne soyez propulsé dans le monde réel. Ces formations risquent en revanche d'étouffer la créativité des artistes, surtout quand elles privilégient l'enseignement de la théorie sur la pratique. J'enseigne un peu dans des écoles d'art, où l'on peut constater que c'est souvent le cas. Alors que les étudiants devraient réaliser des œuvres, ils font des dissertations. Mais comme je n'ai pas moi-même fréquenté une école d'art, je ne suis sans doute pas objectif.

Beaucoup de musiciens ont fréquenté des écoles d'art, et certains font de la peinture, de David Bowie à Graham Coxon, le guitariste des Blur, quand ils n'illustrent pas les jaquettes de leurs propres disques, comme par exemple John Squire. Que penses-tu de cette relation entre musique et peinture ? Tu connais sûrement cet enregistrement de Stereolab qui a servi de bande-son pour une exposition ; que penses-tu de ce genre d'association ?

Ces échanges entre plasticiens et musiciens ont toujours existé. Et c'est souvent embarrassant. Par exemple, les efforts de David Bowie pour être un artiste. Il n'arrive pas à comprendre qu'à certains stades de sa carrière, il était un artiste grâce à sa musique, et qu'il devrait s'en contenter. Même chose pour KLF, qui se présentent désormais comme des artistes. C'est une conception très désuète de la production artistique. La pièce de Charles Long et Stereolab fonctionnait très bien, car chacun s'en tenait à ce qu'il savait vraiment faire. Les tableaux de John Squire pour les Stone Roses étaient parfaits pour l'occasion ; ils n'étaient pas vraiment originaux, mais cela n'avait guère d'importance.

Qui détestes-tu ?

Musicalement parlant, je n'ai jamais aimé Oasis ou ses adeptes comme Ocean Colour Scene, Cast, ni même Verve. Une cible plus évidente est Celine Dion et tout ce style «american corporate MOR» (nalt: Middle Of the Road, l'équivalent de notre variété de grande consommation destiné aux adultes, d'où la variante AOR, Adult Oriented Rock) ; je ne considère même pas cela comme de la musique.

Tu t'intéresses à la fois à Happy Mondays (groupe de Manchester en activité de 1985 à 1992) et aux Manic Street Preachers (groupe gallois apparu au tout début de la décennie et toujours en activité), ce qui peut sembler contradictoire : bien que les membres des deux groupes aient des origines ouvrières, les Manics sont allés à l'université et ont adopté des positions politiques, ce qui n'a jamais vraiment été le cas du groupe de Shaun Ryder. Qu'est-ce qui t'attire dans ces groupes qui ne sont pas de Londres ?

Curieusement, je pense que les chansons du chanteur des Happy Mondays Shaun Ryder sont politiques, mais d'une façon moins évidente que celles des Manics. Les Manics sont plus polémiques. Ces deux groupes ont un attitude et une identité qui manquent à d'autres groupes de moindre importance. Peu de grands groupes viennent de Londres, peut-être parce que la ville n'a pas une véritable identité, et que le business y tient trop de place, ce qui n'est pas sain à mon avis.
Un jour, quelqu'un écrira une thèse qui expliquera pourquoi la plupart des grands groupes de ces quinze dernières années viennent de la région de Manchester.

La techno est-elle devenue la principale musique du public blanc, à la place du rock ? Au début des années 80, certains journalistes croyaient que Kraftwerk et les claviers allaient remplacer les guitares des Rolling Stones, à l'image de Joy Division devenant New Order. Et que t'inspire l'évolution de la musique noire, avec le rap ?

Tant qu'il y aura des adolescents, on jouera de la guitare. Quant au rap, il a tellement changé que je ne sais plus vraiment ce qu'il signifie.

Quels groupes aimes-tu ? Le design des jaquettes a-t-il de l'importance à tes yeux ? Apprécies-tu ce que font des agences comme Designers Republic ?

Les groupes que j'aime sont ceux qui vous entraînent dans leur univers, et qui ont une vision, d'où les Manic Street Preachers, et aussi quelqu'un comme Aphex Twin ; il y a également un groupe nommé Earl Brutus, dont les représentations live m'ont fait comprendre ce que peut représenter un concert. Le dernier album des Super Furry Animals est un grand disque pop. Dans l'idéal, le design d'un enregistrement devrait correspondre exactement au contenu. Mark Farrow est le phare actuel du design pop. Il a travaillé avec Spiritualized, The Pet Shop Boys, Manic Street Preachers et l'ex-Take That Robbie Williams.

En France persiste un débat sur la politique artistique du gouvernement, débat qui n'a pas cette envergure dans ton pays. Ainsi, un ex-ministre de la Culture comme Jack Lang, qui est toujours parlementaire, est impliqué dans l'organisation d'un carnaval techno. Que penses-tu de cette situation, et le terme «interventionnisme» a-t-il un sens pour toi ?

Récemment, notre nouveau gouvernement a essayé de faire la cour aux vedettes et artistes pop, mais cela s'est retourné contre lui, car sa politique dans les domaines de l'éducation et de la sécurité sociale cadre mal avec ces flirts artistiques et musicaux.

Tu estimes que les attitudes font partie de la mythologie du rock, n'es-tu donc pas tenté de devenir un personnage décadent, un peu comme Gainsbourg, bref d'agir comme la vedette pop Jeremy Deller, connu pour ses mœurs relâchées (soûl à dix heures du matin, érotomane, drogué...) ?

Ce genre de comportement m'intéresse (et je ne suis sûrement pas le seul), mais je ne crois pas que je m'en tirerais très bien. On risque de tomber de trop haut. De toute façon, pour agir comme une vedette pop, il faut en être une, ouvertement ou n'a pas de sens. En ce qui concerne mon œuvre, j'aime croire que j'adopte un profil bas.

L'art est-il le nouveau rock'n'roll, et qui est son Malcolm Mclaren ?

Primo, le monde de l'art ne sait pas faire du rock, et secundo, tout ce que Malcolm Mc Laren savait sur l'art venait de Warhol, du situationnisme, etc.

Comment as-tu découvert l'œuvre de Marcel Duchamp ? Lorsque j'ai vu ton T-shirt de Jeremy Deller imitant le logo de Motorhead (groupe des années 70 devenu un des symboles d'un rock «à l'ancienne»), cela m'a fait penser à l'artiste Richard Hamilton qui détournait le logo du pastis Ricard.

J'ai dû entendre parler de Duchamp quand j'avais dans les seize ans. Richard Hamilton, l'auteur de la pièce *Richard/Ricard* est en effet un très grand artiste pop britannique surtout connu pour avoir dessiné l'album blanc des Beatles. C'était à l'époque une conception révolutionnaire de la pochette de disque, dont l'influence est très visible aujourd'hui (chez Mark Farrow, par exemple). Fait curieux, c'était un admirateur et ami de Duchamp, dont il a refait certaines œuvres.

matériel a donc été utilisé à leur façon. Notre participation était presqu'uniquement passive. Malheureusement, la qualité matérielle des enregistrements n'est pas fameuse, à cause de mon manque d'habitude des processus d'enregistrement. Mais j'ai rassemblé une importante documentation photographique, et c'est une expérience que j'aimerais répéter.

Traduit par Frank Straschitz

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est diplômé de l'IEP de Lyon (1992), DEA de géopolitique à Paris 8 (Saint Denis) sous la direction de M. Yves Lacoste (1993). Il anime une émission hebdomadaire sur la radio parisienne Générations 88.2 depuis 1994. Organisateur et promoteur des soirées Weekender et Magiclub, rédacteur au mensuel musical Magic ! Revue Pop Moderne.

Un instrument démocratique

Après Acid Brass, tu as décidé de travailler sur un nouveau projet musical, avec des gens âgés qui avaient l'habitude de jouer de la musique, en leur faisant utiliser des samplers et des nouvelles technologies. Qu'est-ce qui t'a donné cette idée ?

Le projet avec les retraités et les samplers s'est fait au début de l'année dans une ville de la côte Sud, dont la population est la plus âgée de Grande-Bretagne. Au milieu de la ville, se trouve un célèbre immeuble moderniste (peut-être le plus beau de tout le pays), et j'étais intéressé par l'esprit optimiste et démocratique incarné par ce genre d'édifices, dont la plupart ont été construits dans les années 30 par des municipalités socialistes.

Le sampler est lui aussi un instrument démocratique qui a révolutionné la musique et le business de la musique. Je voulais donner à des personnes âgées l'occasion d'utiliser un sampler ou un synthé avec Cubase (ndlr : logiciel pour ordinateur plébiscité dans les musiques électroniques), pour qu'elles aussi puissent essayer de participer à cette révolution. Avec un assistant, j'ai enregistré deux morceaux avec deux retraités vivant là-bas. Tous deux sont des chansons traditionnelles, l'une était une composition originale basée sur un poème religieux qu'elle avait écrit. Le



Plommée Nicolas, «Jeremy Deller, En fanfare», in Artpress, spécial (hors série) : Techno anatomie des cultures électroniques, 1998, pp.170-175

HISTORY OF SOUND

Jeremy Deller

musique > champ > médiation

ENTRETIEN AVEC MATHIEU MARGUERIN.



Flyer Swedenborg, Stockholm 1997 © J. Deller

La majeure partie de ton travail s'articule autour de la musique. Dans *The Search for Bez*, en 1994, tu fais référence à ta propre expérience de la House Music pour une installation qui fonctionne comme une archéologie du présent.

La musique est très importante dans ma vie et il en va ainsi de la plupart d'entre nous. Dans cette installation, j'ai abordé le sujet effectivement de façon documentaire, mais il n'y a pas de distance entre mon expérience de la musique et le travail qu'elle m'inspire. Cette installation est le compte-rendu de ma recherche pour retrouver Bez. C'est un personnage qui gravitait autour des concerts des Happy Mondays, un groupe célèbre de Manchester. Il ne jouait pas de musique ni quoi que ce soit, mais il était toujours présent sur scène, à danser comme un fou, sous l'influence de l'ecstasy le plus souvent. D'une certaine façon, c'était le personnage le plus important du groupe. A mon sens il incarne de façon très juste la figure de l'artiste.

L'installation en elle-même a pris différentes formes. La pièce centrale, c'est un dessin, une carte de Manchester dessinée par mes cousins, âgés de huit et dix ans. A côté, il y a la vidéo de ma recherche du personnage à travers les anciens repaires de la scène house de Manchester, où je demande aux gens si ils l'ont vu. Il y avait aussi un mannequin bricolé habillé d'une reconstitution de la mode de l'époque, des années 1989-91, et un "centre d'étude" : une table avec des fanzines de l'époque en question. Il y avait aussi une série de portraits de Bez que l'on pouvait porter comme des masques.



You and Me. 1996 © Art : Concept, Paris.

Tu as aussi travaillé sur des T-shirts et produit des agrandissements photocopiques que tu utilises comme des posters. Ce sont des supports habituellement faits pour la rue.

Pour moi c'est une façon démocratique de travailler, en direct. Les idées circulent sans le recours aux mass-media. Les T-shirts sont déjà des medias en eux-mêmes. Quand quelqu'un porte un T-shirt que j'ai imprimé le travail acquiert une véritable personnalité. Mais les posters et T-shirts que je réalise ne sont pas une simple référence à la jeunesse, ce sont des objets anti-muséaux. Ce sont des objets qui, normalement, se vendent dans des magasins ou par correspondance.

Le poster est en soi un fabuleux moyen de communication qui peut s'adapter à n'importe quel contexte. Ils sont aussi relativement faciles à produire. Près de chez moi, il y a un magasin qui peut réaliser des photocopies de n'importe quelle taille et dans une multitude de couleurs. Pendant une période, ce magasin est même devenu mon studio!

En ce qui concerne les posters, j'ai aussi le projet, avec Museum in Progress, de les afficher sur 4 000 panneaux à travers l'Europe, cet été. Le budget est à la hauteur du projet mais c'est sensiblement la même chose, puisque là encore, la particularité des posters est d'être adaptables à toutes les circonstances.

Dans la série des Posters, tu restes en retrait des images choisies puisque tu ne les retravailles pas, tout en établissant un discours critique dans leur juxtaposition.

Ce sont des images liées à la musique que je prélève en général dans des magazines ou des journaux. Elles appartiennent donc à la sphère publique et en ça je ne me pose pas autrement qu'en consommateur, dans une acception commune. Chaque image s'accompagne d'une citation que j'emprunte à Swedenborg, laquelle devient le titre du poster. Les extraits de Swedenborg évoquent principalement des états de grâce et d'amour. Il y a par exemple cette image très célèbre de quatre fans des Smiths qui portent chacun le même T-shirt et se tiennent soudés, les bras autour des épaules du voisin. La phrase qui accompagne l'image dit « lorsqu'un homme est amoureux il est continuellement en adoration ». Cette description semble à première vue empreinte de sensiblerie, mais le résultat peut apparaître plus violent, en fait. Les citations réfèrent essentiellement à la religion, mais je crois que les images vont aussi dans ce sens, quoiqu'elles soient plus profanes. Ce sont des images contemporaines qui évoquent certaines représentations de mystères bibliques, dans leur composition ainsi que l'intensité physique, émotionnelle et spirituelle de la scène. J'ai étudié l'histoire de l'art pendant trois ans, notamment l'art baroque, et c'est évidemment une influence très forte.

Dans tous les cas, tu ne sembles pas t'intéresser à la visibilité la plus immédiate de la musique, les signes, logos et autres icônes.

Ces signes sont déjà sur-exploités, notamment par les médias. Les majors dépensent également des millions pour nous les imposer. Non, en fait je suis plus intéressé par les autres aspects de la musique qui sont habituellement laissés de côté. Par exemple un personnage comme Bez ou les créations des fans des Manic Street Preachers sont des éléments à la jun-

phère du phénomène mais qui en sont les composantes les plus importantes, en fait. Lorsqu'on m'a demandé de participer à l'exposition "East" à Norwich, j'ai pensé à l'opportunité d'introduire quelque chose dans le musée que l'on n'avait pas l'habitude d'y rencontrer. J'ai imaginé montrer les œuvres des fans d'un groupe, en l'occurence les Manic Street Preachers. J'ai regardé les petites annonces d'un fanzine et j'ai écrit à une cinquantaine de personnes. Je suis aussi allé à un concert où j'ai distribué des flyers. L'essentiel du processus est donc fondé sur un travail de correspondance.

J'ai reçu une grande diversité de travaux : des sculptures, des dessins, des poèmes et même des broderies. Une fille a prêté sa bibliothèque, constituée par exemple de livre de Burroughs, Sartre, etc. Je crois que le mot qui correspond à cet ensemble est "multimédia". J'ai donc investi cette exposition avec tous leurs travaux, sans faire de véritable sélection, sous le titre *The Uses of Literacy*. Les choses qui ne sont pas accrochées au mur, je les ai rassemblées dans des classeurs que l'on peut consulter.

Parler d'un travail sur le "phénomène fan" ferait d'eux des exemples, des "spécimens", plutôt que des participants. En fait, ce travail concerne leur relation au groupe, qui se situe loin d'une acceptation passive.



L'homme est un apprenti, la douleur est son maître, 1996.
© ARC-Musée d'Art Moderne, Paris.

C'est un travail qui se poursuit ?

Oui, dans la mesure où cette pièce fait partie d'une exposition qui tourne en Angleterre en ce moment. Les fans peuvent aussi mettre leurs contributions sur Internet, sur le site officiel des Manic Street Preachers. Les fans ont aussi été interviewés dans le cadre d'un documentaire sur le groupe, qui montre combien ils représentent une part importante de son identité.

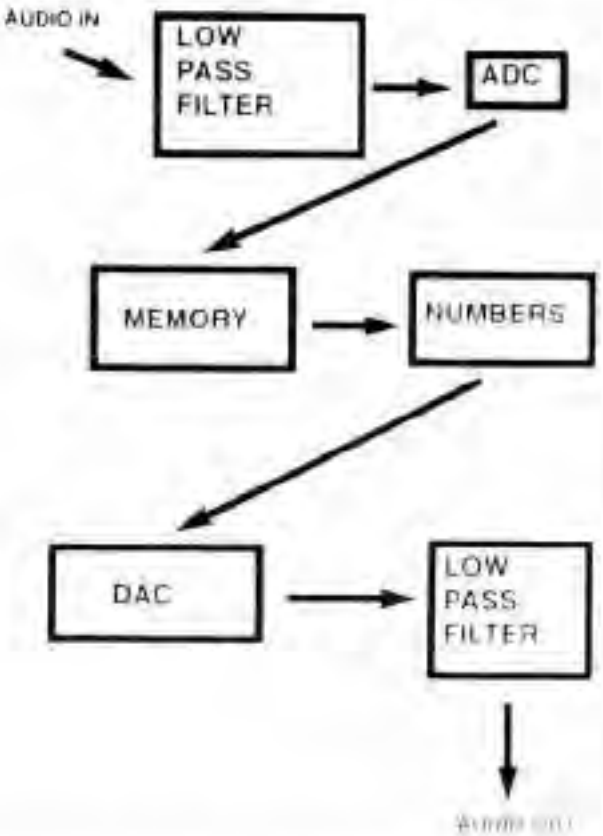
Avec un exemple aussi concret et contextualisé, est-ce que tu ne cherches pas à montrer que les "subcultures" ont une véritable validité au niveau esthétique, pas seulement dans le sens de ce que les artistes proposent à leurs publics mais aussi du fait que la musique peut être une incitation créative ?

Oui, avec des aspects qui apparaissent dans ce champ-là et qui font défaut à tant de travaux issus de l'art contemporain. Disons que d'une manière générale je considère les subcultures comme des phénomènes non-dominateurs et libres des obligations du capitalisme, qui émargent des cultures corporatives et intégrées à la société. De tels groupes amènent leurs propres représentations de l'amour, de la mort et de bien d'autres notions. C'est vrai que les groupes peuvent être le point de départ de l'intérêt que leurs fans portent ensuite à la littérature, à l'art, à la philosophie. A ce titre, les Manic Street Preachers font souvent référence aux arts dans leurs textes.

A travers cet ensemble de travaux dont nous avons parlé, tu adoptes toujours des points de vue très différents pour explorer le champ de la musique : en tant que "documentariste", diffuseur d'images ou curateur, tu assumes une grande part des rôles de médiation possibles.

C'est une nécessité que je dois exprimer par tous les moyens possibles. Je joue le rôle que la situation m'impose. Ce côté "intermédiaire" est une façon générale de travailler mais je dois m'adapter plus spécifiquement aux projets et déterminer le processus adéquat. Je travaille plus avec des gens que je ne travaille avec moi-même en fait, et le plus important, c'est de ne pas faire d'eux un matériau, de leur expliquer ce que je projette et de les associer. C'est un travail de prospection qui ouvre sur des rencontres, des possibilités. Je présente aux gens d'autres personnes ou d'autres choses, comme dans le cas des fans des Manics que j'ai introduits dans le contexte de l'art, sans qu'il ne s'agisse non plus d'un "parrainage" ! C'est une confrontation, de la même façon que j'ai confronté la Dance Music et un orchestre de Brass Band pour produire *Acid Brass*. C'est une association symbolique entre ces orchestres, qui sont apparus avec le mécontentement ouvrier de la fin du XIXè siècle, et le phénomène Acid House qui a été démonisé par la presse et réprimé par la police. Les deux sont des musiques populaires qui, à des époques différentes, représentent une forme de défiance. Je pourrais poursuivre sur ce registre mais j'ai très vite des idées très romantiques sur la question !

Il n'empêche que cette activité d'opérateur a fait de toi un véritable contributeur dans la sphère de la musique techno, avec le succès spectaculaire d'*Acid Brass*. Que représente pour toi ce passage d'un champ à l'autre ?
Je crois qu'*Acid Brass* était un phénomène latent, c'était déjà dans l'air. J'ai eu beaucoup de chance d'avoir été le premier à





Theory and Practice, 1998. © Art : Concept, Paris

découvrir les possibilités de cette association entre la musique électronique d'aujourd'hui et les brass band. Je crois que c'est un phénomène très anglais à cet égard, mais sans que ça ne soit une contrainte pour autant parce que la musique parle d'elle même. Cette confrontation fonctionne à la fois conceptuellement et musicalement. J'avais auparavant établi ce lien, symboliquement, à travers un diagramme qui montre les flux entre les deux pôles, mais j'ai voulu concrétiser cette idée parce que je pressentais que ce projet pouvait s'ancrer dans la réalité tout en ayant comme point de départ une proposition artistique. Je n'ai pas eu l'impression de prendre un risque dans cette aventure, dans un sens je suis beaucoup plus intéressé par le monde réel que par celui des galeries et des musées, où tant de gens déclarant des choses qu'ils ne feront jamais.

Tu as d'autres projets musicaux sur ce modèle ?

En ce qui concerne le travail avec la musique, j'ai aussi réalisé une expérience à Bexhill-on-Sea, qui consistait à présenter à des retraités âgés de soixante-dix à plus de quatre-vingt ans la technologie de la musique digitale. Je leur ai demandé de composer des musiques et le résultat était satisfaisant. Je souhaite reproduire ce travail bientôt au Japon. J'espère aussi que le William Fairey's Brass Band jouera *Acid Brass* en France très bientôt.



History of the World, 1996 © Art Concept, Paris

Marguerin Mathieu, «History of Sound, Jeremy Deller», Blocnotes, été 98, n°15, pp.171 –175

Le Monde

DIMANCHE 7 - LUNDI 8 DÉCEMBRE 1997

INSTANTANÉ

TECHNO VERSION FANFARE

The William Fairey Brass Band a été sept fois championne nationale d'Angleterre. Depuis sa création en 1937 sous le nom de The Fairey Aviation Works Band, cette harmonie, où les traditions sont respectées – fanions, insignes, blazers impeccables – a gagné un nombre incalculable de trophées dans sa spécialité. Dirigée par Brian Hurdley, tubiste renommé et propagandiste de la joie par la musique, la fanfare britannique s'est glissée le 5 décembre dans la programmation des Transmusicales. Jeremy Deller, le jeune artiste multicarte et fan de techno qui a eu l'idée de convertir « *dix tubes de l'acid-house* » en airs de fanfare, courait un risque en plaçant la musique fabriquée électroniquement dans la pénombre sous les éclatants soleils du tuba, du piston, du cornet ou de la trompette.

Pari gagné : la William Fairey Brass Band (album chez Blast First) est éclatante de santé, et la trentaine de musiciens du Band, femmes et hommes de tous âges, souffle comme un seul DJ. La *Jungle* un tantinet cuivre de *Voodoo Ray*, thème composé par A Guy Called Gerald, est hachée en finesse par la tambourin, le vibraphone et la caisse-claire, assez efficaces à imiter les machines, ayant d'être relayée *in fine* au tuba.

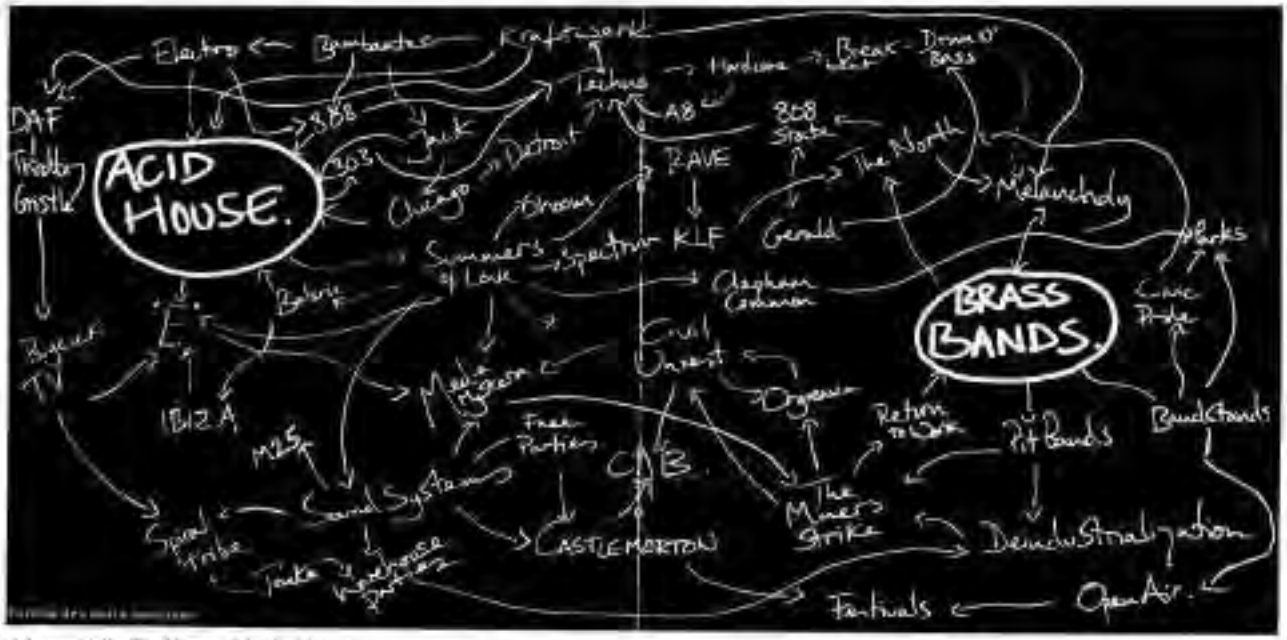
Le *Pacific 202* et *Cubik* de 808 State planent quelque part entre le générique de James Bond et Count Basie. Dans la salle de la Cité, à Rennes, un public de connaisseurs applaudit au respect des codes techno et danse la version « vents » de *The Groove That Won't Stop* de Kevin Saunderson comme s'il écoutait *Burning* de Daft Punk. *Let's Get Brutal*, de Nitro Deluxe, *What Time is Love* de KLF, un morceau d'anthologie totalement décoiffant, sonnent le ralliement des générations. Car, pour résumer le propos de Jeremy Deller, les fanfares ont toujours phagocyté les airs du temps, du fox-trot à la « *techno epic* ». Les DJ ingurgitent, les pépys de l'harmonie récupèrent.

Véronique Mortaigne

Mortaigne Véronique, «Techno version fanfare», in Le Monde, 7 Décembre 1997.

Where There's Muck

Carl Freedman on Acid Brass



© Jeremy Deller The History of the World 1997.
Oil on canvas

The now legendary Roland TB-303 was launched in the early 80s to provide a (fake) bassline for solo pub-rockers – used in tandem with a drum machine, it would replace the backing band. But its cheesy electro sound, coupled with the fact that it was fiddly to programme led to an early demise, and after two years of production, the machine was deleted. A few years later, kids in Chicago and Detroit on the hunt out for cheap equipment came across discarded 303s collecting dust in second hand music shops. They found that if they messed around with it enough, the 303 could be made to make some pretty weird and off-the-wall sounds, and it was those squelching leads, spacey dub lines and alien squeals that became the definitive sound of Acid House.

Cut to England, a couple of years on. It's June 1989 and the second of the fabled Summers of Love. A blaring front page headline of the *Sun* reads 'Spaced Out! 11,000 Youngsters Go Drug Crazy At Britain's Biggest Ever Acid Party'. Arriving via clubs like Shoom and Trip in London and Manchester's Haçienda, Acid House rapidly expanded into the blissed out euphoria of giant warehouse parties and huge open air raves in country fields. The subsequent media hysteria and police reaction took the music to the centre of national consciousness.

From this point it takes an inspired leap to get to brass bands, but in the fertile ambience of a London pub, artist Jeremy Deller hit upon a persuasive connection: wasn't House music the first music of solid working-class origin since the advent of brass bands 150 years ago? And weren't there numerous other crossovers and parallels between the two?

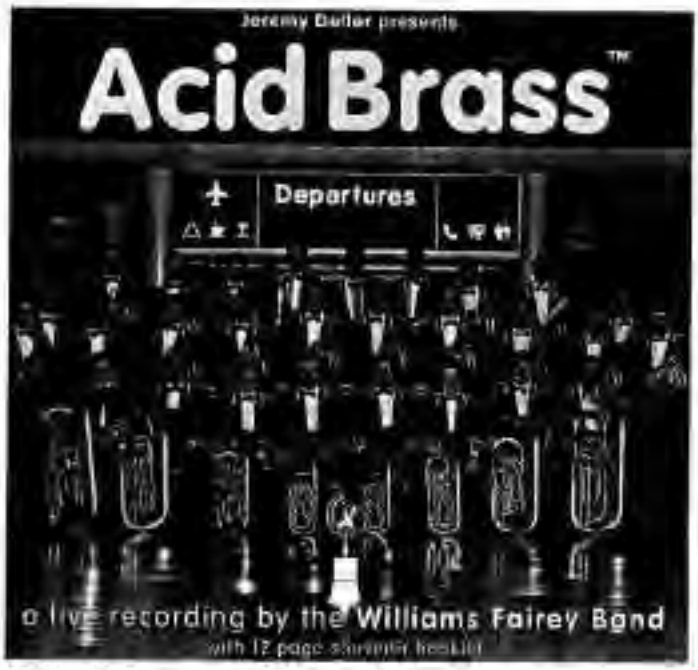
Deller drew a conceptual flow chart, linking various political, social and historical events. It made a convincing web of correspondences.

In the fertile ambience of a London pub, artist Jeremy Deller hit upon a persuasive connection: wasn't House music the first music of solid working-class origin since the advent of brass bands 150 years ago?

Brass bands are undeniably associated with the working class. They developed around the mines and factories of the heavily industrialised North, providing a cultured activity for workers at a time when there were few other leisure pursuits. Fittingly, the instruments of a brass band have an industrial quality about them: the metal pipe work, the valves and the pistons all moving together with a machine-like synchronisation. The music as well has something of a resolute, industrial feel, offset by a melancholic, soulful undertow.

Pit bands might no longer have pits, but the brass band movement is still very much alive. Perhaps not quite as healthy as in the giddy heights of 1977 when the Brighouse and Rastrick Band stormed to the top of the charts with their 'Floral Dance', but brass band competitions remain fiercely contested. The national championships are held at the Albert Hall, an FA Cup-like silver trophy the coveted prize. This year's winner is the Wilkinson-Fairey Band.

It was on virtually the same geographical ground that Acid House evolved, albeit now bleak, de-industrialised and populated by a semi-working, working class. The synthesisers used by House musicians are as of their time as the brass instruments were of theirs, and whilst non-



© Jeremy Deller/Williams Fairey Band Acid Brass 1997
CD Cover



© K2 1997

The KLF decided to briefly reform and release a new single called 'Fuck the Millennium' based on the Acid Brass version of *What Time is Love?* Their recent live performance of the single included dead swans, a choir dressed as sailors and a parade of striking Liverpool dockers, demonstrating that Jimmy Cauty and Bill Drummond's interest still lies in an overwhelming sense of their own importance

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tcally it was dissatisfaction with technology that contributed to the drastic drop in labour demand; at the same time it made music making far more accessible. Record production and recording were made easy, with bedroom studio set-ups behind many of the early releases.

The comradeship of brass bands and their strong sense of pride have meant that they have long been used to symbolise the solidarity of trade unions and the working class. While House music's original political stance was more one of passive resistance, in England the Acid House scene took on a more oppositional, counter-cultural edge. Alongside the shared euphoria of Ecstasy, the music's independence from major record companies and the illegality of many of the raves fostered a sense of community amongst a generation of disaffected, Thatcher-alienated youth. At the same time as the unions were being drained of their power, the Poll Tax riots evidenced the legislation-changing power of a united youth.

Acid Brass is the name Deller gave to his fusion of the two traditions. He collected together a selection of classic House tracks, had them transcribed into musical notation, and then passed them on to Rodney Newton, a well known arranger of brass band scores. The Williams-Fairey Band was approached to perform the music, and earlier this year they filed onto the stage of the Royal Festival Hall for their first London performance.

Looking purposeful and sharp in their gold-braided uniforms, they raised their instruments, paused for an anticipatory moment, waited for the down stroke of the conductors hands, and then in. Opening numbers DJ Fast Eddie's *Can U Dance?* A few gentle intro bars and then Blam!, mainline straight to the back of the neck, the whole band hitting on the same beat in perfect blasting unison and off with a charging steam train of a sound, the trombone slides flashing in and out with thrusting precision. Pure joy. Watching these big men playing with total expertise, you formed a few warehouse party memories washing back. The resonant warmth of the full brass sound and the infectious house beat started to get people rocking in their seats. Huge applause.

Following *Can U Dance?* was a stirring version of 808 State's *Pacific 202*, with the vibrato of a cornet taking up the track's harmonium strand, euphoniums carrying the bubbling bass line, and real cow bells and xylophone glissandos replacing their original synthesised counterparts. The band played about eight numbers, running through a programme of classic House anthems, including a medley version of Todd Terry's *Day In the Life* and *Can U Party?* which pumped straight into the adrenal gland with an immediate get up and dance effect. Some tracks needed an inventive approach – the eerie vocals on *Voodoo Ray* were sung in echoing chants around sections of the band, while there was clapping on other tracks. For an encore they revved themselves up and played a full on, timpani drum, crescendo-building, fanfare-filled version of The KLF's *What Time is Love?* It was moving, passionate, phenomenal stuff.

So much so that after hearing the concert, The KLF, for some years now disbanded, decided to briefly reform as K2 and release a new single called *Fuck the Millennium* based on the Acid Brass version of *What Time is Love?* They needn't have bothered. Their recent live performance of the single included dead swans, a choir dressed as sailors and a parade of striking Liverpool dockers, relegating the Williams-Fairey band to a stage backdrop and demonstrating that Jimmy Cauty and Bill Drummond's interest still lies in an overwhelming sense of their own importance. With Acid Brass reduced to a mere sample on *Fuck the Millennium*, Cauty and Drummond's publicity-seeking egotism missed the whole point. It was its 'one band one man' ethos, humanity and grass roots spirit which gave Deller's project its strength, and while Acid Brass did draw some of its poignancy from the comforting reassurances of nostalgia, it also precisely understood recent shifts towards a more community-centred culture.

Freedman Carl, «Where There's Muck, Carl Freedman on Acid Brass», in Frieze, n°37, décembre 1997, pp.38-39.