

## **PRESS RELEASE**

**MICHÈLE DIDIER**

On the occasion of documenta 7 in 1982, Jack Goldstein wrote an aphoristic essay that began with the assertion that 'the media are sensational'. Today we might even say that they are sensationalist, designed to provoke intense attention and emotion.

The artist also points out that media technology can replace our own experience. He writes: 'Technology does everything for us, so that we no longer have to function in terms of experience, but in terms of aesthetics. Art then becomes a means of countering this world entirely controlled by the media'.

We will be showing works that could provoke astonishment, amazement, stupor and questioning, such as:

**Fiona Banner's** *Heart of Darkness*,

**Brognon Rollin's** *Tell The Dogs*,

**Jack Goldstein's** *Aphorisms: If he doesn't know what to do...*

**Jenny Holzer's** *Inflammatory Essays*, x 20,

**Kay Rosen's** *The Man*,

**Michaela Spiegel's** *Pol 6.104*.

But all of them will enable us to regain control of reason... and to reason.

All these works question the philosophy of science, social philosophy, contemporary communication theory and the arts. They speak to us directly, and beyond the collapse of reality, they may well enable us to rebuild the world.

**MICHÈLE DIDIER**

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### **THE ARTISTS**

**Fiona Banner** was born on 23 June 1966 in Liverpool, Merseyside, England. She studied at Kingston University and completed her MA at Goldsmiths College in 1993. In 1995, at the XLVI Venice Biennale, she was one of the 'key names', along with Jake and Dinos Chapman, Gary Hume, Sam Taylor-Wood, Tacita Dean and Douglas Gordon, in the Young British Artists group. Fiona Banner, also known as The Vanity Press, is an artist who works with language, sculpture, installation, performance and found paintings to interrogate the complex nature of image and communication.

**Brognon Rollin**, David Brognon was born in 1978 in Messancy (Belgium) and Stéphanie Rollin in 1980 in Luxembourg. Both artists live and work in Luxembourg and Paris. Their work illustrates a given moment in our society through sculpture, video and photography. The artists' intention is not to fall into the trap of fiction or dream, but rather to evoke moments of reality. They give us the chance to experience as many gaps in space and time, and ultimately to meditate on the programmed disappearance of everything.

**Jack Goldstein** was born in 1945 in Montreal (Canada), he died in 2003 in San Bernardino (United States). He grew up in Los Angeles and studied art at the Chouinard Art Institute from 1966 to 1969, obtaining his BFA (Bachelor of Fine Arts), then at CalArts when it opened, from which he graduated in 1972 (MFA, Master of Fine Arts). His work soon featured in a number of historical exhibitions, including «Pictures» (1977). His practice, initially based on performance and sculpture, evolved towards experimental film and sound work, before concentrating on painting at the end of the 1970s. His post-conceptual figurative painting is based on spectacular photographic documents. The smooth, accomplished look of his paintings contrasts with the violence of the subject matter.

**Jenny Holzer** was born on 29 July 1950 in Gallipolis, Ohio, she lives and works in New-York and Hoosick Falls. The artist soon abandoned painting in favour of writing, insisting on the importance of language and questioning representation. She is the heiress of minimal art and conceptual art, influenced by the discoveries of feminist writing, liberated from patriarchal ideology. Convinced that art resides in the concepts it seeks to communicate and not in the form of the artistic object, Jenny Holzer has made language her creative material. Her first forays into this field were the famous *Truisms* and the *Inflammatory Essays*. She is part of a generation of artists who are questioning both the space of galleries and museums and the role of the subjective, individualistic artist.

**Kay Rosen** was born in 1943 in Corpus Christi, Texas; she lives in New York and Gary, Indiana. Since the 1970s, the American artist has used language as an artistic material. At the crossroads of what is said and what is seen, she paints words that she arranges and displays in public and private spaces – on different scales – but often «augmented». From the point of view of linguistics, which is the artist's field of training, her works are on the border between humor and poetry. But there is nothing gratuitous about her approach, which aims to shake things up and awaken social and political consciousness. In her paintings, drawings, videos and wall installations, the artist approaches language as a tool she has rediscovered. She identifies the potential of semiotics to become more than what it is at first sight, and she modifies the scale, colour, composition, supports and graphics to allow other meanings to emerge.

**Michaela Spiegel** is an interdisciplinary artist and feminist activist whose practice includes studio work, video, writing, curating and individual and collaborative projects. Born in 1963 in Vienna, Austria, Spiegel lives and works in Vienna and Paris. In 1995, she founded there the *Institut für Heil & Sonderpädagogik*, which functions as both an informal and institutional module for neo-feminist creation. Its French branch, the *Centre Pompadour*, a neo-feminist laboratory, opened in 2012 in Picardie. The artist writes: 'Neo-feminism, is the opposite of sexism. Neo-feminism is the contemporary version of feminism in a multi-gendered world.' In 2019, the artist will receive the *großes Goldenes Ehrenzeichen/Brustdekoration* for services to the Republic of Austria.

### **MICHÈLE DIDIER**

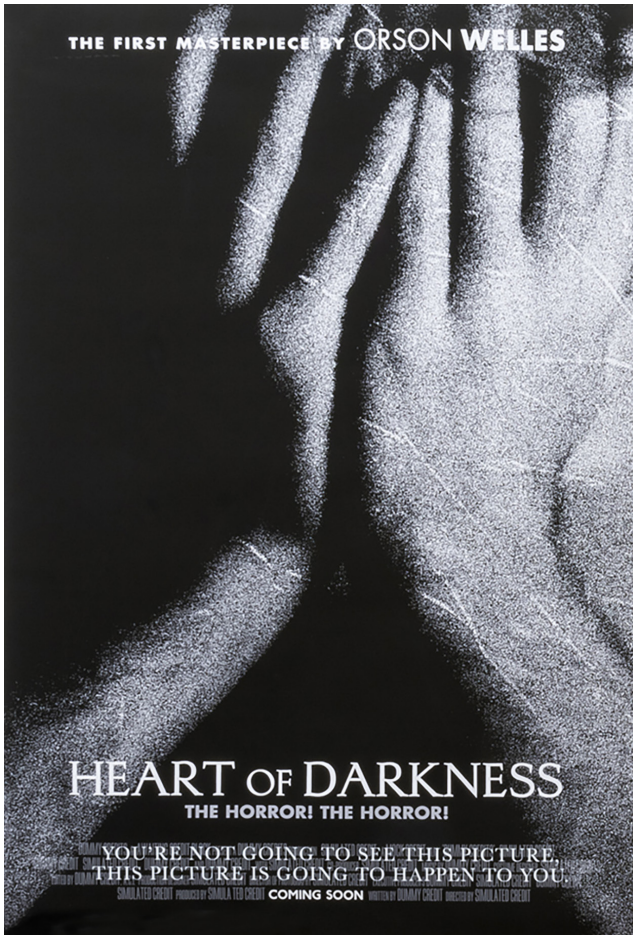
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**ART BASEL | PARIS**  
OCTOBER 16-20, 2024 – BOOTH C14

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### **THE WORKS**



### **FIONA BANNER**

*Heart of Darkness - The Greatest Film Never Made*

2015

Digital print on paper

133.1 x 89.2 cm

Edition of 7 + 3 EA

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### **Tell the Dogs, 2024**

Performance

En 1623, Pieter Claesz dispose des couverts, un citron, du pain, du vin et quelques olives sur une table de bois dans son atelier d'Haarlem (Pays-Bas), et entreprend une nature morte intitulée « Hors d'œuvres ». Ce tableau disparaît en 1939 à Varsovie.

En octobre 2021, la designer olfactive Carole Calvez est missionnée afin d'identifier et reconstituer le parfum de la composition originelle. Les olives vertes et le citron jaune proviennent de Séville. Le vin blanc sucré est de Barsac (France), probablement additionné de miel comme le voulait le goût d'alors. Le pain est un « Hardbrood », également appelé « pain de la mer » pour ses capacités de longue conservation, certainement cuit au feu de bois à Groningen.

À l'aide de soixante-deux essences naturelles et molécules synthétiques, la fragrance de chaque aliment a été reproduite selon son intensité et ses interactions imaginées avec l'environnement. Les créances ont été confiées au maître-chien Serge Garidel, afin d'entraîner Léo, son berger malinois ; race utilisée par les brigades de recherche pour ses extraordinaires capacités olfactives.

Léo est ainsi capable de trouver dans n'importe quel environnement, la combinaison olfactive « Hardbrood, vin de Barsac, olives vertes et citron de Séville ». L'image mentale implémentée dans son cerveau est à ce jour la seule représentation disponible de « Hors d'œuvres ».

Activé à l'occasion d'Art Basel Paris 2024, il arpente le Petit et le Grand Palais à la recherche du tableau disparu.

### **BROGNON ROLLIN**

*Tell the Dogs*

2022

143.29 x 86 cm

French version, unique piece

English version, unique piece

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## **PRESS RELEASE**

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Sound is the **space** that frames an image as image from its' object.

Sound is the **time** of image that locates the spectator outside.

Sound is the **silence** of image that limits the image as finite.

Sound is the **distance** of image that defines dark from light.

Sound is the **memory** of image that dislocates the origin from its' object.

Sound is the **location** of image that fixes the image in time.

## **JACK GOLDSTEIN**

*Aphorisms: Sound is the space...*

1982

Letters painted on wall, red and black

Variable size

Certificate

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If he doesn't know what to do, put him in the **situation** and let him **react**.

The **story** actually **begins** in the **middle** somewhere.

Take the real **character** and put him in the **fictional** situation.

I am **reading** very quickly to find out how the story **ends**.

The choice is between a **happy** or **sad** ending.

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*Aphorisms: If he doesn't know what to do...*

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Variable size

Certificate

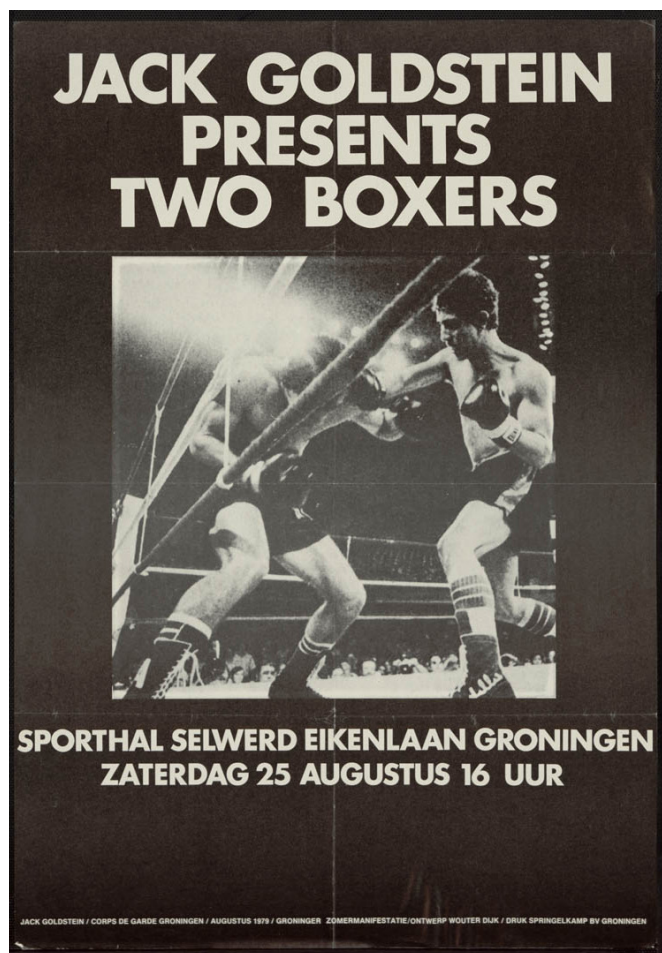
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### **JACK GOLDSTEIN**

*Jack Goldstein Presents Two Boxers*

1979

Offset printed poster

62.5 x 43.5 cm

Published by Groningen Museum, Groningen, The Netherlands

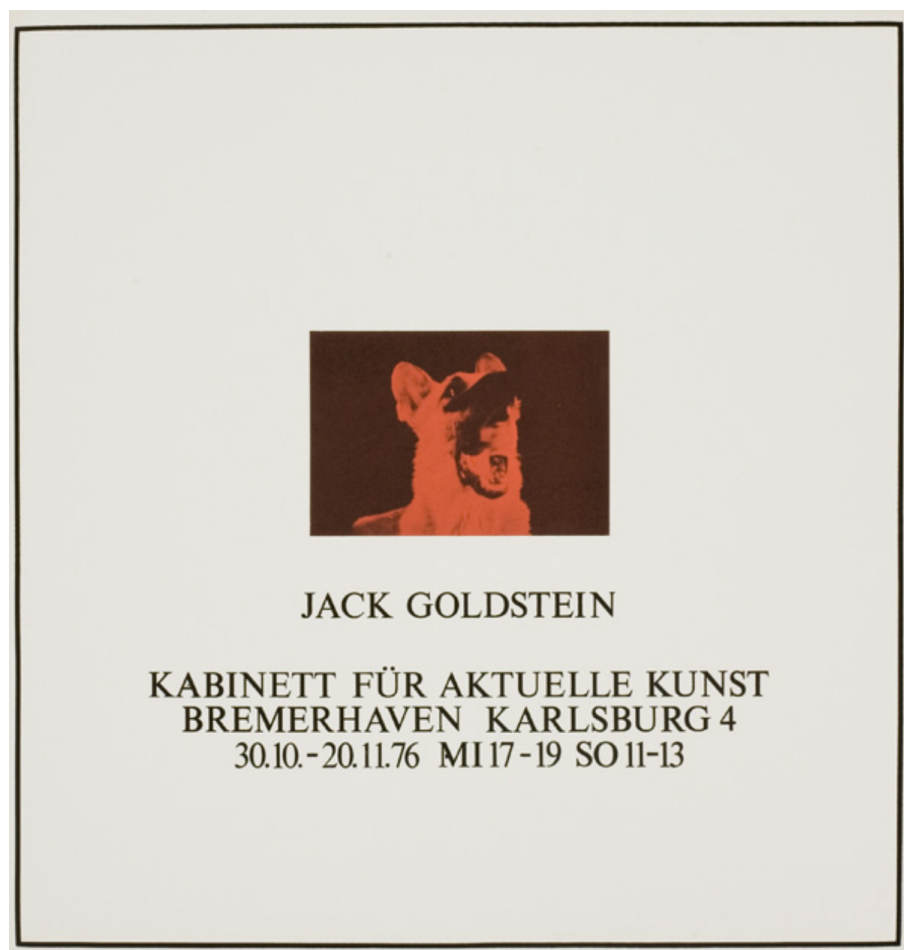
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### **JACK GOLDSTEIN**

*Jack Goldstein: Kabinett für Aktuelle Kunst*

1976

Screenprinted poster with tipped-in offset printed image

50 x 47.8 cm

Published by Kabinett für Aktuelle Kunst, Bremerhaven, Germany

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JENNY HOLZER

Inflammatory Essays, x 20

1979-82

Set of 20 offset-printed, solution-dyed paper sheets in different colours

Size of each plate : 43.2 x 43.2 cm

Signed on one of the plates.

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## **PRESS RELEASE**

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The Man Who Would  
Be King  
The Man Who Would  
Be B.B. King  
The Man Who Would  
Be Queen Bee  
The Man Who Would  
Be Aunt Bea  
The Man Who Would  
Be Bea Arthur  
The Man Who Would  
Be King Arthur  
The Man Who Would  
Be Art King

### **KAY ROSEN**

*The Man*

1989/2011

Black matte vinyl text on wall

Edition of 3

Dimensions variable

Signed and numbered on accompanying certificate

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## **MICHAELA SPIEGEL**

*Pol 6.104*

2024

Printed on Fuji Crystal Archive Paper, super glossy

Mounted on Dibond

Framed in a white wooden box

Edition of 3 copies + 1 AP

101 x 101 cm

Certificate numbered and signed by the artist

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