



Barker Gillick & Jones

November 3, 2024 — January 12, 2025

It's an exhibition built like a conversation, a game of dominoes that unfolds within different temporalities. It features three artists who use references to language (in art and political philosophy), coding and, in particular, maritime codes, to evoke complex political realities. With conceptual and formal ease, they cast a powerful critical eye on unbridled post-modernity.

The project began with a conversation about a work by Ronald Jones, an artist who was decisive for Liam Gillick, who knew him well, and for Noah Barker, who organized his first solo show since 1998 at Empire in New York.

Florence Bonnefous: Dear Noah and dear Liam,
— Dear Ronald in another dimension —

This project started while I was walking fast in the rain — a chat with Noah about his work *A New Concept in Sailing* (2023), concerning boats and codes, about Ronald Jones and a series of works from 1986 that belong to Edouard and is now part of this exhibition. I would like to start by repeating the first sentences of a review in Artforum¹ that Liam dug out almost a year later:

Ronald Jones' new work balances a perfect impersonation of formalist abstraction and a strict program of coded meanings. The result is an oscillating, multivocal art that refers to minimalist systems, neo-Expressionist anxiety, and the politics of art, its funding and its designated audience."

"His two concurrent shows (bracketed under the title "A Tribute to the Future") this past summer were based for the most part on an iconography Jones has taken from the International Maritime Code. The symbols are squares and crosses with a clean look and with conventional meanings: "You are in grave danger," "I am trying to communicate with you," etc.

Liam Gillick: I think a key word here is coding. I was interested in Ron's work from the first time I came across it. It was apparent from the beginning that he was playing with layers of coded meaning that were sitting inside a shell that could easily conform to a language of advanced modernism. There was something uncanny about the visual language he deployed that strongly suggested that there was something going on beneath the surface. Once you started decoding Ron's work all other art also began to leak ideological plasma. You could no longer look at any work of the post-war period without sensing the power games going on beneath the surface.

Noah Barker: Considering coding, my mind drifts to California. Palo Alto, but also Santa Monica where the RAND Corporation is located. A group of people coalesced around questions of rationality and prediction, breaking codes and modelling games. *A New Concept in Sailing* was some research and development they originally published. From this group, Robert McNamara (former President of the Ford Motor Company, US Defense Secretary and subsequently head of the World Bank) emerges as an important figure in this history and is someone Liam focused on around the time when Ron was making the flags. I'd seen photos, but never really understood what was going on with Liam's ad hoc TV studio set made of cardboard. It had the feel of a well-digested avant-garde turning back on itself, in the way radical forms became solutions. I assumed it had been used to film something by someone, so seeing this video where the vital language has been removed was a welcome clue. I have something floating around my head about the medium as the message, especially when there's no voice, offering up a McLuhanite answer to the question "were people this dumb before television?", which brings me to *The Trial of Pol Pot* (Magasin, Grenoble, 1998).

LG: To some extent the projects you mention leading to *The Trial of Pol Pot* were

1 Glenn Harper, October 1986

attempts to show how the restrained visual language of advanced modernism could be used as a way into bringing up complex and often distressing political realities without resorting to didactic displays or documentary structures. Philippe and I were under a lot of pressure during *The Trial of Pol Pot* exhibition in Grenoble to use standard advanced liberal forms of “transparency” expressed via information rooms and archival material. We absolutely fought that. The cardboard television studio set I made for a potential documentary structure actually became a film in 1997. Where I just sat there in silence occasionally swinging around in an office chair – waiting. I was interested in the exhibition as a form. I think Ron was more involved in the production of often quite elegant art works that could find their way into the bourgeois home and boardroom. He wanted to make quite salient points about the trajectory of modernism - in tension between design, art and the critique of cultural practice. His position was quite extreme for some people. There was something distressing to the cultural establishment about someone making good-looking sophisticated artworks that demonstrated the impossibility of operating outside of certain control systems. If he had made work cloaked in sub-cultural aesthetics I think he would be more appreciated. He made distinct choices and accepted the apparent contradictions between his powerful lectures and rhetoric and what actually ended up in the gallery space. I think Noah and Ron share something in that regard.

FB: I visualize an empty office chair in the exhibition. Somehow, a place for the visitor to experience a silent movie, a potential camera dolly ... Liam, can you tell us about what you are currently producing, in your name and in the name of Ronald?

LG: One important element is the first presentation of Ron’s proposal for *The Trial of Pol Pot*. I won’t go into detail about the exhibition itself. But it was a collaboration between Philippe Parreno and myself. We were pushed by Yves Aupetitallot to show him that could not be done. So we proposed an exhibition that would address the trial of one of the great architects of genocide in the 20th century - who happened to still be alive at the time - in the border area of Cambodia and Thailand. In order to manage the ethical and moral demand of the show we turned to a group of “advisors” – mainly artists – who could propose singular solutions to the problem of the exhibition. The advisor’s proposals were all eventually printed on top of each other onto a free poster that you could take away. If you took a poster however – you were not supposed to enter the exhibition. You had a choice. You could take a poster that could not be read with lots of ideas from artists including Lawrence Weiner, Josephine Pryde and Gabriel Kuri or enter the exhibition and see fragments of conversations between Philippe and myself. At the time I was very close to Ron. He had been running the sculpture department at Yale and I was offered a job there. He had just left Yale - so I asked his advice about taking the job. He told me he was moving to Columbia to run the MFA program and I should come with him instead and do what I want. So I did. I had invited Ron to speak in London in the 1990s and he blew people away with a really strong formal lecture that elegantly traced the way advanced modernism masks and accentuates the ideological control systems that underscore our personal and political lives. It was stunning.

So for this exhibition we are presenting Ron's proposal for *The Trial of Pol Pot* for the first time. It is powerful and is literally about how catastrophe is propped up within institutional and aesthetic frames. His work was some of the best being made in New York in the 1990s. I am extremely influenced by his position.

My own work for the exhibition involves the installation of two new works that make use of aluminium t-slot extrusions – the material that is the armature of all contemporary advanced production – that are combined with simple graphs. The graphs relate to the writing of Otto Neurath. And particularly a phrase I think is important and apt in relation to Ron and Noah. "We are like sailors who have to rebuild their ship on the open sea, without ever being able to dismantle it in dry-dock and reconstruct it from its best components." Obviously it means that none of us start from year zero or a tabula rasa. This is what Ron and Noah specialise in. The creation of novel forms that conceal a deep understanding of complexity within the understanding that what appears to be abstracted away from representation is merely another accretion on top of a pile of philosophical contradictions and contractions. We might include a final work that I produced in the early 1990s. It is a film of me sitting in a home-made cardboard set for a discussion program. I am just sitting and waiting in a typical television office chair. There is no soundtrack. I am waiting for "conditions" to improve before engaging in discourse. It was a protest in a way of all the art at the time that embraced dialectical transparency. The film is titled *Documentary Realisation Zones* (1997) and is a fragment from a longer work that was first shown at Le Consortium in Dijon².

FB: This sounds all very exciting, and I remember *Robert McNamara, A Feature Film* by Liam Gillick (1992), an artwork in the form of a scenario that was printed in three copies on red yellow and green paper, opening a potential to produce three different films.

And, talking about film, I also remember fondly *Les trois couronnes du matelot* (1982), a film by Raoul Ruiz. The crew of a ghost ship is very sick, worms wiggle out of the sailors' skin. The voiceover of the narrator – a sailor himself – says: "C'est de la poésie pure." [this is pure poetry – in French the word vers means verse and worm]. Indeed, the visible often appears to us only transformed by the narrative and the emotional experience of the narrator. Every code may meet a verse, all images are coded. We can deliberately enjoy the visual, and the contents, and the subtext.

Noah, your first name is also that of a sailor from far ago. Can you let us know more about your work docked in this exhibition?

NB: Perhaps beached, rather than docked. As a ship run ashore. It is in dialogue with Ron's *Tribute to the Future*. My boat plays a similar game with history as Ron's warnings of "grave danger". The details regarding the history of the retro chic design object are included in the materials list for the work following "foam,

2 McNamara Papers, Erasmus and Ibuka Realisations, The What If? Scenarios, Le Consortium, Dijon, 1997.

fibreglass, epoxy, nylon, polyester, laminated pine [...]". These are the new materials of West Coast modernism that compose an Eames chair or an airplane wing. Next, the fabricators are named and the original designer: an engineer who concurrently pioneered the design of the Inter-Continental Ballistic Missile for the Pentagon. As a technology the ICBM decentered life in real and subconscious ways, making a target everywhere from anywhere. I consider the windsurfer a subject counterpoint to this cybernetic geography, an elusive target. A friend, Gloria de Risi, called the boat my white whale. The whale is fleeting because it is everywhere, at times simultaneously, its uncertainty only extended its engrossing totality. Likewise, the materials, industries, discourses, landscapes that informed *A New Concept in Sailing* were essential to the lifeforms and psychologies developing in California. Surfing in particular was a West Coast icon of unmoored modernity, or as some were beginning to describe it: post-modernity.



Noah BARKER

A New Concept in Sailing

1969/2023

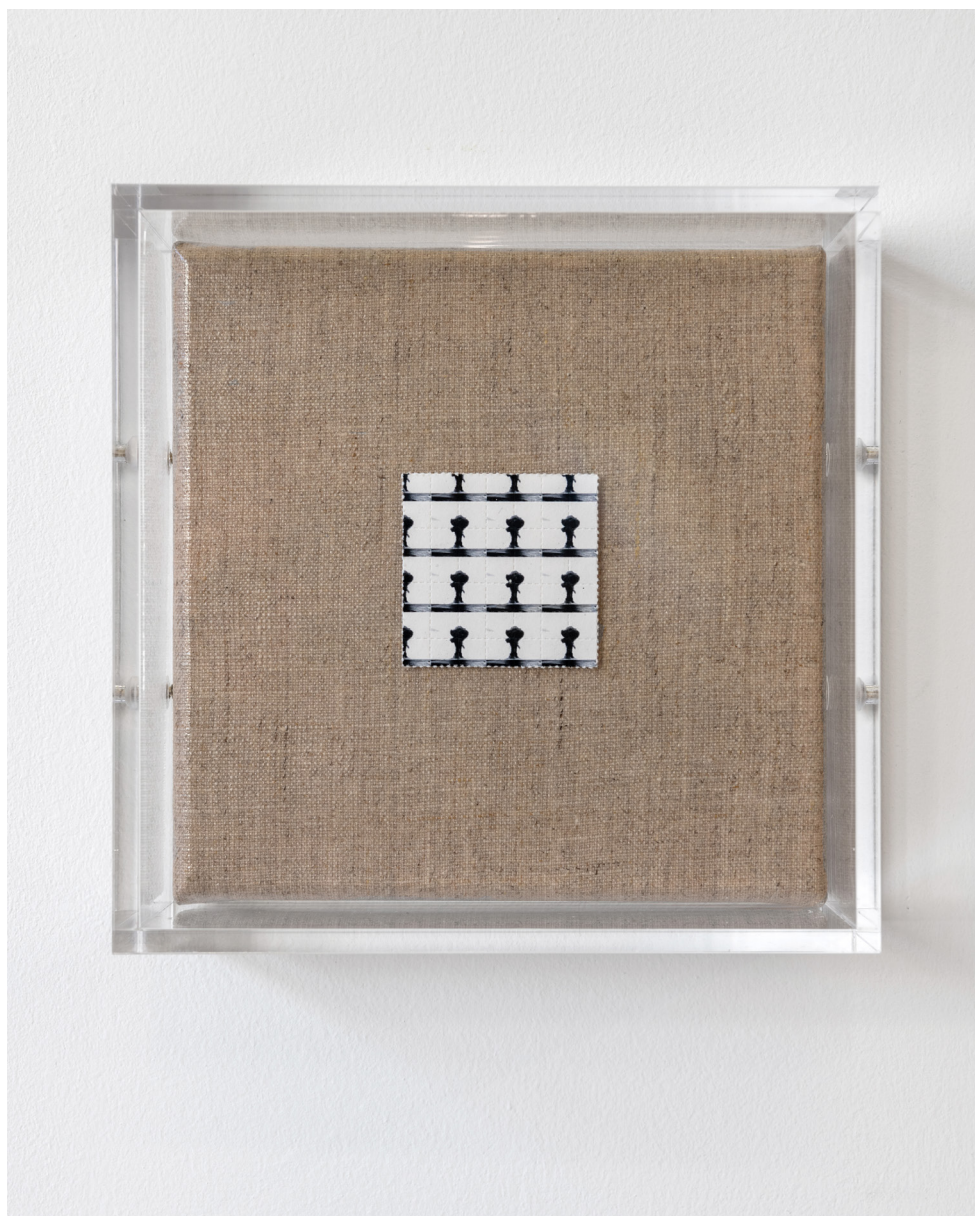
foam, fiberglass, epoxy, nylon, polyester, laminated pine, mahogany, stainless steel, fabricated by Jonas Buchholz and Gert Martin from designs by James R. Drake (developed in collaboration with Fred A. Payne, Jr., Vice President of Technical Operations, Lockheed Martin Corporation, Hoyle Schweitzer of Legal Billing Systems, Inc., Allen Parducci, Professor of Psychology, UCLA), presented in the paper WINDSURFING: A NEW CONCEPT IN SAILING, delivered at a symposium of the American Institute of Aeronautics and Astronautics and

published by The RAND Corporation

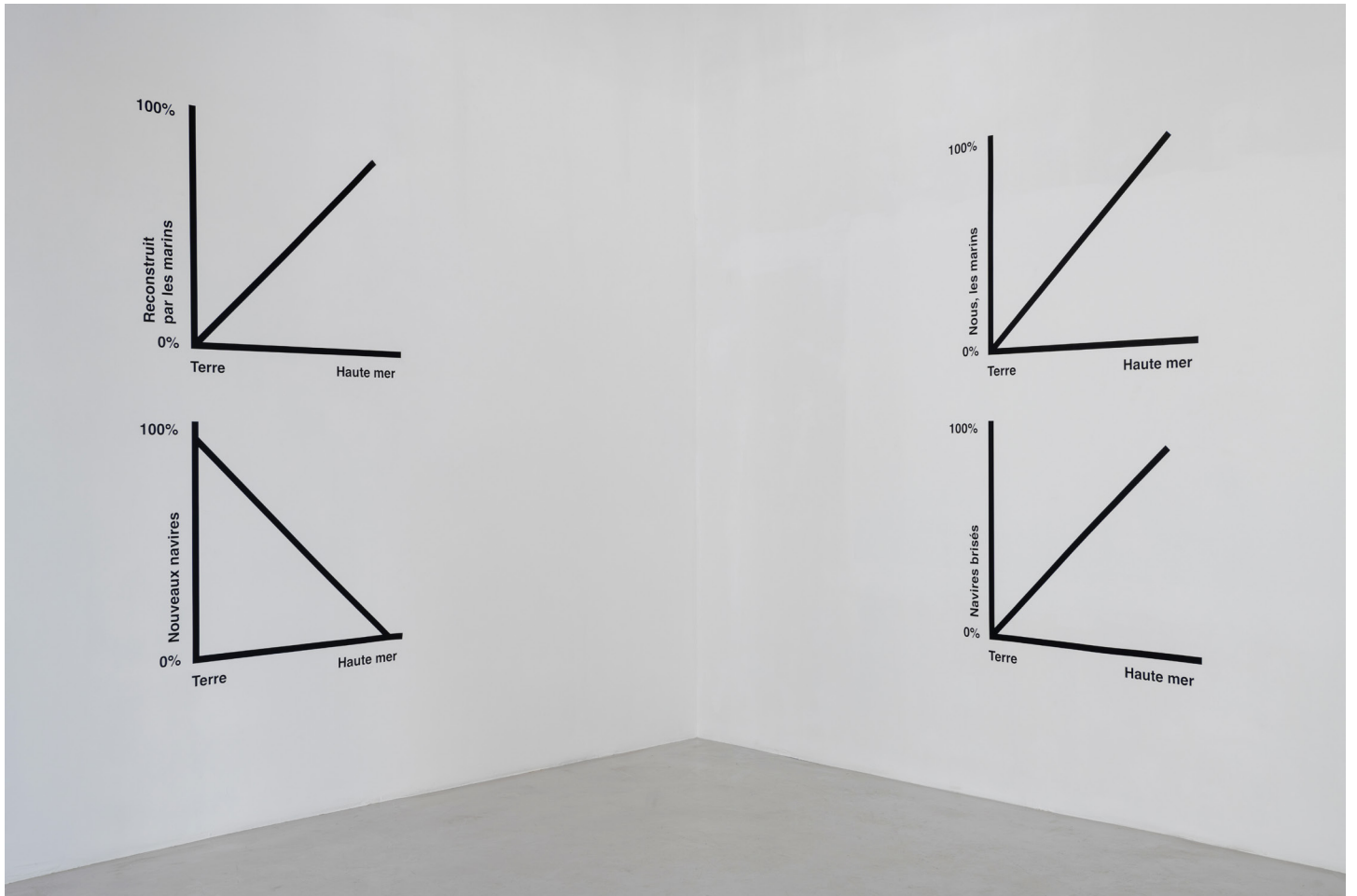
458 x 427 cm

Unique

AIR DE PARIS



Noah BARKER
Juniper
2024
Mixed media on blotter paper
16,5 x 16,5 x 7,5 cm
Edition of 4 + 1 AP



Liam GILLICK
Terre Haute Mer
2024
Black vinyl on wall (in French or English)
Variable dimensions
Unique



Liam GILLICK
Our broken ships
2024
Aluminium powercoated multicoloured
200 cm x 45 x 85 cm
Unique



Ronald JONES

Stop what your doing and watch my signals, i am lost
communicate with me

1986

Framed photographic print

36,8 x 48,8 cm

Unique

NOAH BARKER

Born in 1991 in California, United States

Lives and works in New York, United States

Noah Barker is interested in ecologies and mythologies of knowledge production. The United State's pacific coast as a source for flexible systems and self-realization under cold war conditions has inspired a recent series of pseudo-ready-mades. He graduated from the School of the Art Institute of Chicago in 2013.

Recent solo exhibitions include A vast machine, Weiss Falk, 2024; A New Concept in Sailing, Lodos, Cologne, 2023; Refriferator Dilemma, Fanta, Milan, 2023; Lux Principum, Aediocula Raffaella Cortese, Albisola, 2023; Virus of Participation, Progetto, Lecce, 2022; Dream State, Löwengasse, Cologne, 2021; Five Summer Stories, Fanta, Milan, 2020; and A room like any other, Air de Paris, Paris, 2018. Recent group exhibitions include Among the Invisible Joins, Museion, Bolzano, 2024; Amnesia, Conditions, Ontario, 2024; Planned City Cinema, Simian, Copenhagen; 2023; on affairs, HALLE FÜR KUNST Steiermark, Graz, 2023; the state I am in, Capitain Petzel, Berlin, 2022; Imaginary Library, MACRO, Rome, 2021; More..., Air de Paris, Paris, 2019; and 25hr Diagram, First Continent, Baltimore, 2018.

LIAM GILLICK

Born in 1964 in Aylesbury, United Kingdom
Lives and works between New York and London

Liam Gillick works across various media including installation, video and sound. A theorist, curator and educator as well as an artist, his wider body of work includes published essays and texts, lectures, curatorial and collaborative projects.

Often borrowing materials and forms from the built environment, Gillick's work reflects upon conditions of production in a so-called post-industrial landscape including the aesthetics of economy, labour and social organisation. His work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus, and extends into structural rethinking of the exhibition as a form.

Gillick has also produced a number of short films since the late 2000s which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure.

Recent solo exhibitions include at Kin, Brussels, Belgium (2024); Gwangju Museum of Art, South Korea (2021); Madre Museum, Naples (2019); Kunsthalle Wien, Vienna (with Gelatin, 2019); CAC Vilnius (2017); Serralves Museum, Porto (2016); and three major retrospectives in 2008 at Witte de With, Rotterdam, Kunsthalle Zurich and Kunstverein Munchen. He has participated in numerous group exhibitions including the 15th Gwangju Biennial, South Korea (2024); Shanghai Biennale, China (2023); as well as documenta (1997) and the 2009 Venice Biennale where he represented Germany.

SELECTED PUBLIC COLLECTIONS

Arts Council Collection, London, UK
Baltimore Museum of Art, Baltimore, Maryland
Centre Georges Pompidou, Paris, France
Essl Museum of Contemporary Art, Vienna, Austria
Guggenheim Museum, Bilbao, Spain
The Contemporary Austin, Austin, Texas
Leeum, Samsung Museum of Art, Korea
Le Fonds National d'Art Contemporain (FNAC), France
Mamco, Musée d'Art Moderne et Contemporain, Switzerland
Moderna Museet, Stockholm, Sweden
Museum der Angewandten Kunst (MAK), Vienna, Austria
Museum Sztuki, Lodz, Poland
Tate Modern, London, UK
The Hirshhorn Museum and Sculpture Garden, Washington D.C., USA
The Museum of Contemporary Art, Chicago, USA
The Museum of Modern Art, New York, USA
The Solomon R. Guggenheim Museum, New York, USA

RONALD JONES

Born in 1952

Died in 2019

American artist and critic Ronald Jones gained prominence in New York during the mid-1980s by using disparate formal and minimal languages to explore history as a medium. Through juxtapositions of historical events, innovations, discoveries, violence and fear, he explores the complex interrelation of events as they define our perception of ourselves and the world often through connecting seemingly unrelated occurrences. The relationship between the modernist code and the codes of power is the persistent theme in his work.

« Maybe this was one of his fundamental philosophies: art, technology, culture and politics are spheres in which the most ordinary things should be observed, and talked about, as if they were radically alien findings from outer space – but not to deny their ordinariness and effect on real life, but on the contrary, to fully grasp that effect. Ron's conceptual artworks exemplified that approach of unravelling the untold, unheard-of story behind the seemingly conventional (art) object.» — Jörg Heiser

Jones's criticism has been published in Frieze, Artforum, Art in America, and many others publications, and he penned the exhibition catalogues for artists such as David Salle, Laurie Simmons, Elizabeth Peyton, and Carroll Dunham. He delivered over two hundred lectures to universities, museums, art and design schools.

SELECTED PUBLIC COLLECTIONS

MoMA, New York, USA

Whitney Museum of American Art, New York, USA

Guggenheim Museum, New York, USA

The Metropolitan Museum of Art, New York USA

Museum of Contemporary Art, Los Angeles, USA

Moderna Museet, Stockholm, Sweden

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California Scheming: Noah Barker at Löwengasse





By [Francesco Tenaglia](#) October 18, 2021 4:13pm

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View of "Dream State," 2021, at Löwengasse.
Photo Paul Levack

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«Barker's powerful layering of research and references (too dense to be fully explicated in a review) distinguishes his work from that of the past decade's young post-conceptual artists. Barker is interested in chemistry and modification rather than overt response to current events or historical facts. He seems interested in analyzing the ideal of the rugged lonely man—foundational to Western mythology and politics, continuing in today's image of the successful entrepreneur.»

Full article : <https://www.artnews.com/art-in-america/aia-reviews/noah-barker-lowengasse-1234607417/>

032c

Making Money From Hiding the Truth with Liam Gillick

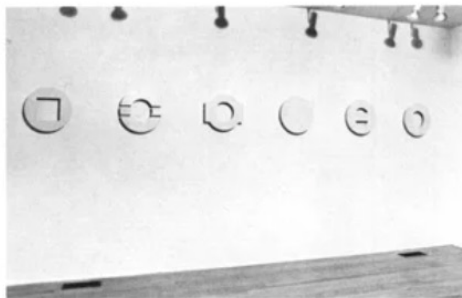
APRIL 4, 2024 | CLAIRE KORON ELAT

The truly fundamental issue of our time is that everyone is asking the wrong question.



«Gillick's work deals with different representations of production—alternate and fluctuating forms of manufacturing, construction, and communication during a time where most things feel uncertain. He addresses the problematic gap between what is desired, what is produced, and how that is being described as well as how there can be symbols to represent these discrepancies and complexities. In conversation with Claire Koron Elat, Gillick discusses how we're nowhere near the post-industrial, why he would love working with a brand on a global strategy for logistics, and art being the most fetishistic place you can be.»

Full article : <https://032c.com/magazine/there-is-money-to-be-made-from-hiding-the-truth>



Ronald Jones, *Untitled (Peace Conference Table Designs by the United States and South Vietnam, 1969)*, 1988, birch, each 2 1/4 x 16" diameter. Installation view.



Mary Warner, *Faye/Fox, 1985-86*, oil pastel on paper, 30 1/4 x 42 1/4"

ist systems, neo-Expressionist anxiety, and the politics of art, its funding and its designated audience.

His two concurrent shows (bracketed under the title "A Tribute to the Future") this past summer were based for the most part on an iconography Jones has taken from the International Maritime Code. The symbols are squares and crosses with a clean look and with conventional meanings: "You are in grave danger," "I am trying to communicate with you," etc. Jones assembled his selection of four signs into four discrete pairs, each with one symbol placed above the other, ordered in a sequence that was consistent throughout the two shows. At the satellite High Museum of Art, he painted the squares and crosses in commercial pastel colors directly onto one wall of a small barrel-vaulted gallery that was otherwise empty. The cool, even bland tone of the work was undercut by a "distress" narrative revealed by a sequence of texts accompanying the pairs of signs. The anxiety of the narrative was in turn undercut by the catalogue, which reveals that the messages derive from a fixed code, collapsing ostensible meanings into a Baudrillardian social critique.

The effect of the installation was a parody of both systemic Minimalism and the notion of meaning or reference in art. Jones added a political dimension and a conceptualist irony by hanging a large blue-and-white geometric banner over the building's main entrance—a banner derived from the "Emblem for Cultural Property under the 1954 Hague Convention," which was intended to protect sites design-

nated as "cultural" (presumably by bureaucrats) during wartime. Jones also managed to catch the whole cultural-commercial network in his ironic web. The museum show was an installment of the exhibition series "Southern Expressions," sponsored by the investment banking firm Kidder, Peabody & Company, Inc., and the new museum facility itself is hidden in the bowels of a corporate giant. In this context, the affably decorative style of Jones' murals was immediately accepted as that of corporate-headquarters art, an impersonation that the cute colors and ironic code held in suspension without quite contradicting it. The result was that the art failed to stay firmly in its place: it both affirmed and refused to support the assumptions of the sponsoring corporation and the museum's public.

At the Heath Gallery some of the risks inherent in Jones' reliance on irony became more apparent. Unlike the media appropriations in his earlier work, the required translation of his newly appropriated codes can flatten his intended transgressions into cleverness. In this smaller show, the maritime code was presented in its original, deeper colors in small Cibachrome prints, and in small stainless-steel reliefs. The prints look like studies for the murals in the museum facility and have little impact on their own, and the reliefs carry the burden of Jones' parody less well than the larger works. Jones also exhibited a series of small round reliefs with rectangular elements that are based on the proposed designs for the table used at the US-Vietnam

peace talks in Paris. These white, thinly painted pieces have as their reference point a political reality that is now historical enough to also require translation. But they are at least grounded in a shared social experience, and they show that Jones is working on a way out of his effective, but hermetic, reliance on irony.

—GLENN HARPER

Dallas

Mary Warner
DW Gallery

Living in the Southwest, even in urban centers, you occasionally come across longhorn cattle. In my limited experience, they have always seemed to be nonthreatening animals; they are quiet, not particularly active, and have very mournful faces. Looking one in the eye these days can be rather depressing. The cattle drives are long past—even those animals left out on the range are not likely to face much excitement in their lives—and only the folklore lives on.

Mary Warner, a New York painter whose roots lie in Oklahoma, Chicago, Montana, and California, has been making some startling pictures of these most Western of cattle. Her paintings bear witness to memories of Frederic Remington and of Charles Marion Russell, but they forego the nostalgia in favor of a more allegorical portraiture. Looking at Warner's pictures I gave little thought to cattle per se; their edgy, confrontational demeanor immediately transcends their subjects. In four of the works here (a combination of canvases and works on paper), the ani-

mals stand right up at the edge of the foreground; there's no escaping their looks, which seem alternately angry, sad, or inquisitive. Caught in a moment of stillness yet hardly passive, the beasts give back to you all the attention that you give to the pictures. After a while, I found myself wincing and looking away. Two other cattle paintings show herds of animals. One, called *Rush*, 1986, shows four glaring cows, with heads down, ready to charge. Another large painting, called *Run*, 1986, shows a herd rushing across a field during a storm. This is the only picture in which the animals seem concerned with something other than their audience. Evidently it takes a cataclysmic storm to distract Warner's crew from their audience.

In this context, to see Warner's portraits of members of her family made all the images seem even more emotionally charged. Her renderings are almost hyperreal; her technique has that kind of careful and beautiful precision that makes the brushwork disappear. As a result, you really focus on the subjects and analyze Warner's attitudes toward them. What is most striking is the fact that in direct contrast to the cattle, all of the humans' eyes are averted; either they stare off into the distance, or else you can't see their faces at all. In two very odd, oversized paintings of a sleeping baby, the child seems distorted and disproportioned, the meaning of which remains indecipherable. Human and animal figures are paired in the two diptychs. The most effective is *Faye/Fox*, 1985-86, which contrasts a red-headed girl and a fox. I found myself

«Ronald Jones' new work balances a perfect impersonation of formalist abstraction and a strict program of coded meanings. The result is an oscillating, multivocal art that refers to minimalist systems, neo-Expressionist anxiety, and the politics of art, its funding and its designated audience.»

Full article : <https://www.artforum.com/events/ronald-jones-5-223077/>

EVENTS

Launch of Bruno Pélassy's new monograph by Mousse Publishing

PROGRAM/ME | 6 bis rue des Récollets 75010 Paris

Friday, November 8

7 pm

Club Dorothy | A celebration of Dorothy Iannone

Launch of Dorothy Iannone's new monograph, « Love is Forever Isn't It »

Saturday, November 16

3 — 6 PM

Kermesse des Amis de Guy de Cointet

Sunday, December 8



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AIR DE PARIS



Barker Gillick & Jones

3 novembre 2024 — 12 janvier 2025

C'est une exposition qui s'est construite comme une conversation, un jeu de dominos qui se déploie dans des temporalités différentes. On y côtoie trois artistes qui se servent de références au langage (en art en en philosophie politique), au codage et en particulier aux codes maritimes, pour évoquer des réalités politiques complexes. Avec une aisance conceptuelle et formelle, ils exercent un puissant regard critique sur la post-modernité débridée.

Le projet a débuté lors d'une conversation autour d'une œuvre de Ronald Jones, artiste qui fut déterminant pour Liam Gillick qui l'a bien connu, et pour Noah Barker qui a organisé sa première exposition personnelle depuis 1998 chez Empire à New York.

Florence : Cher Noah et cher Liam,
— Cher Ronald dans une autre dimension —

Ce projet a commencé alors que je marchais rapidement sous la pluie - une conversation avec Noah sur son œuvre *A New Concept in Sailing* [Un nouveau concept de navigation] (2023), sur les bateaux et les codes, sur Ronald Jones et sur une série d'œuvres de 1986 qui appartiennent à Edouard et qui font maintenant partie de cette exposition. J'aimerais commencer par répéter les premières phrases d'une critique parue dans Artforum¹ que Liam a déterrée bien plus tard :

Le nouveau travail de Ronald Jones équilibre une imitation parfaite de l'abstraction formaliste et un programme strict de significations codées. Le résultat est un art oscillant et multi-vocal qui fait référence aux systèmes minimalistes, à l'anxiété néo-expressionniste et aux politiques de l'art, à son financement et son public désigné (.../...)

Ses deux expositions simultanées de l'été dernier (regroupées sous le titre "A Tribute to the Future") étaient basées en grande partie sur une iconographie que Jones a empruntée au Code maritime international. Les symboles sont des carrés et des croix à l'aspect épuré et à la signification conventionnelle : « Vous courez un grave danger », « J'essaie de communiquer avec vous », etc.

Liam : Je pense que le mot clé est codage. J'ai tout de suite été intéressé par le travail de Ron. Il était évident dès le début qu'il jouait avec des couches de signification codée à l'intérieur d'une coquille qui pouvait facilement se conformer à un langage de modernisme avancé. Le langage visuel qu'il a déployé avait quelque chose d'étrange qui suggérait fortement qu'il se passait quelque chose, sous la surface des choses. Une fois que l'on commence à décoder le travail de Ron, tout le reste de l'art se met à suinter du plasma idéologique. On ne pouvait alors plus regarder une œuvre de l'après-guerre sans sentir les jeux de pouvoir qui se jouaient sous la surface.

Noah : Si l'on considère l'encodage, mon esprit se tend vers la Californie. Palo Alto, mais aussi Santa Monica, où se trouve la RAND Corporation. Un groupe de personnes s'est constitué autour des questions de rationalité et de prédiction, en cassant des codes et en modélisant des jeux. *A New Concept in Sailing* [Un nouveau concept pour la voile] est un travail de recherche et de développement qu'ils ont publié à l'origine. Au sein de ce groupe, Robert McNamara (ancien président de la Ford Motor Company, secrétaire à la défense des États-Unis, puis directeur de la Banque Mondiale) apparaît comme un personnage important de cette histoire et Liam s'est intéressé à lui à l'époque où Ron fabriquait les drapeaux. J'avais vu des photos, mais je n'avais jamais vraiment compris ce qui se passait avec le studio de télévision improvisé en carton de Liam. Il donnait l'impression d'une avant-garde bien digérée qui se retourne sur elle-même, à la manière dont les formes radicales deviennent des solutions. J'ai supposé qu'il avait été utilisé pour filmer quelque

1 Glenn Harper, octobre 1986

chose par quelqu'un, et le fait de voir cette vidéo où le langage vital a été supprimé a été un indice bienvenu. Il me vient à l'esprit l'idée que le médium est le message, surtout quand il n'y a pas de voix, offrant une réponse McLuhanienne à la question « les gens étaient-ils aussi bêtes avant la télévision ? », ce qui m'amène au *Procès de Pol Pot* (Magasin, Grenoble, 1998).

L : Dans une certaine mesure, les projets que tu mentionnes et qui ont conduit au *The Trial of Pol Pot* étaient des tentatives de montrer comment le langage visuel sobre du modernisme avancé pouvait être utilisé pour évoquer des réalités politiques complexes et souvent pénibles sans avoir recours à des présentations didactiques ou à des structures documentaires. Philippe et moi avons subi de fortes pressions lors de l'exposition *The Trial of Pol Pot* à Grenoble pour utiliser les formes libérales avancées standard de « transparence » exprimées par le biais de salles d'information et de documents d'archives. Nous avons absolument combattu cela. Le studio de télévision en carton que j'ai fabriqué pour une structure documentaire potentielle est en fait devenu un film en 1997. Je suis resté assis en silence, me balançant occasionnellement sur une chaise de bureau, et j'ai attendu. Je m'intéressais à l'exposition en tant que forme. Je pense que Ron était plus impliqué dans la production d'œuvres d'art souvent très élégantes qui pouvaient trouver leur place dans la maison bourgeoise et la salle de conférence. Il voulait mettre en évidence des points importants sur la trajectoire du modernisme - en tension entre le design, l'art et la critique de la pratique culturelle. Sa position était assez extrême pour certains. Pour l'establishment culturel, il y avait quelque chose d'angoissant à voir quelqu'un réaliser de belles œuvres d'art sophistiquées qui démontraient l'impossibilité d'opérer en dehors de certains systèmes de contrôle. S'il avait réalisé des œuvres enrobées dans une esthétique de subculture, je pense qu'il aurait été plus apprécié. Il a fait des choix particuliers et a accepté les contradictions apparentes entre ses conférences et sa rhétorique puissantes et ce qui s'est retrouvé dans l'espace de la galerie. Je pense que Noah et Ron partagent quelque chose à cet égard.

F : J'imagine une chaise de bureau vide dans l'exposition. D'une façon, une place d'où le visiteur peut faire l'expérience d'un film silencieux, comme l'opérateur d'une caméra embarquée. Liam, peux-tu nous parler de ce que tu es en train de produire, en ton nom et au nom de Ronald ?

L : Un élément important est la première présentation de la proposition de Ron pour *Le Procès de Pol Pot*. Je n'entrerai pas dans les détails de l'exposition elle-même. Mais il s'agit d'une collaboration entre Philippe Parreno et moi-même. Yves Aupetitallot nous a poussé à lui montrer ce qui n'était pas possible. Nous avons donc proposé une exposition qui aborderait le procès de l'un des grands architectes du génocide au XXe siècle - qui se trouvait être encore en vie à l'époque - dans la zone frontalière du Cambodge et de la Thaïlande. Afin de gérer la demande éthique et morale de l'exposition, nous nous sommes tournés vers un groupe de « conseillers » - principalement des artistes - qui pouvaient proposer des solutions singulières au problème de l'exposition. Les propositions des conseillers ont

finalement été imprimées les unes sur les autres pour un poster gratuit que vous pouviez emporter. Cependant, si vous preniez une affiche, vous n'étiez pas censé entrer dans l'exposition. Vous aviez le choix. Vous pouviez prendre une affiche qui ne pouvait pas être lue et qui contenait de nombreuses idées d'artistes tels que Lawrence Weiner, Josephine Pryde et Gabriel Kuri, ou entrer dans l'exposition et voir des fragments de conversations entre Philippe et moi-même. À l'époque, j'étais très proche de Ron. Il dirigeait le département de sculpture de Yale et on m'a proposé d'y travailler. Comme il venait de quitter Yale, je lui ai demandé son avis pour accepter le poste. Il m'a dit qu'il partait à Columbia pour diriger le programme de maîtrise en Beaux-Arts et que je devais venir avec lui et faire ce que je voulais. C'est ce que j'ai fait.

Mon propre travail pour l'exposition consiste en l'installation de deux nouvelles œuvres qui sont des extrusions d'aluminium rainuré - le matériau qui est l'armature de toute la production avancée contemporaine - qui sont combinées avec des graphiques simples. Les graphiques sont liés aux écrits d'Otto Neurath. Et en particulier une phrase que je trouve importante et pertinente en ce qui concerne Ron et Noah. « Nous sommes comme des marins qui doivent reconstruire leur navire en pleine mer, sans jamais pouvoir le démonter en cale sèche et le reconstruire à partir de ses meilleurs éléments. » Cela signifie évidemment qu'aucun.e d'entre nous ne part de l'année zéro ou d'une tabula rasa. C'est la spécialité de Ron et Noah. La création de nouvelles formes qui cachent une profonde compréhension de la complexité, tout en sachant que ce qui semble être abstrait de la représentation n'est qu'une accréation supplémentaire au sommet d'une pile de contradictions et de contractions philosophiques. Nous pourrions inclure une dernière œuvre que j'ai produite au début des années 1990. Il s'agit d'un film où l'on me voit assis dans un décor en carton fait maison pour un programme de discussion. Je suis simplement assis et j'attends dans un fauteuil de bureau typique de la télévision. Il n'y a pas de bande sonore. J'attends que les « conditions » s'améliorent avant d'entamer un discours. C'était en quelque sorte une protestation contre tout l'art de l'époque qui embrassait la transparence dialectique. Le film s'intitule *Documentary Realisation Zones* (1997) et est un fragment d'une œuvre plus longue qui a été montrée pour la première fois au Consortium à Dijon².

F : Tout cela semble très excitant, et je me souviens de *Robert McNamara, A Feature Film by Liam Gillick* (1992), une œuvre sous la forme d'un scénario qui a été imprimé en trois exemplaires sur du papier rouge, jaune et vert, ouvrant la voie à la production de trois films différents.

Et, à propos de film, je me souviens aussi avec émotion de *Les trois couronnes du matelot* (1982), un film de Raoul Ruiz. L'équipage d'un bateau fantôme est très malade, des vers sortent de la peau des marins. La voix off du narrateur, lui-même marin, dit : « C'est de la poésie pure ». En effet, le visible ne nous apparaît souvent que transformé par le récit et l'expérience émotionnelle du narrateur. Chaque code peut rencontrer un vers, toutes les images sont codées. Nous pouvons délibérément profiter du visuel, du contenu et du sous-texte.

2 McNamara Papers, Erasmus and Ibuka Realisations, The What If? Scenarios, Le Consortium, Dijon, 1997

Noah, ton prénom est aussi celui d'un marin d'autrefois. Peux-tu nous en dire plus sur ton travail qui se trouve à quai dans cette exposition ?

N : Il est peut-être échoué, plutôt qu'amarré. Comme un navire qui s'échoue sur le rivage. Il s'agit d'un dialogue avec le *Tribute to the Future* [Hommage au futur] de Ron. Mon bateau joue avec l'histoire de la même manière que les avertissements de Ron concernant le « grave danger ». Les détails concernant l'histoire de l'objet de design rétro chic sont inclus dans la liste des matériaux de l'œuvre : « mousse, fibre de verre, époxy, nylon, polyester, pin stratifié [...] ». Ce sont les nouveaux matériaux du modernisme de la côte ouest qui composent une chaise Eames ou une aile d'avion. Les fabricants sont ensuite nommés, ainsi que le concepteur original : un ingénieur qui, parallèlement, a été le premier à concevoir le missile balistique intercontinental pour le compte du Pentagone. En tant que technologie, l'ICBM³ a décentré la vie de manière réelle et inconsciente, en faisant d'une cible une cible partout et de n'importe où. Je considère la planche à voile comme un sujet en contrepoint de cette géographie cybernétique, une cible insaisissable. Une amie, Gloria de Risi, a appelé le bateau ma baleine blanche. La baleine est fugace parce qu'elle est partout, parfois simultanément, et que son incertitude ne fait qu'étendre sa totalité fascinante. De même, les matériaux, les industries, les discours et les paysages qui ont inspiré *A New Concept in Sailing* étaient essentiels aux formes de vie et aux psychologies qui se développaient en Californie. Le surf en particulier était une icône de la côte ouest de la modernité sans attaches, ou comme certains commençaient à le décrire : la post-modernité.



Noah BARKER

A New Concept in Sailing

1969/2023

mousse, fibre de verre, époxy, nylon, polyester, pin laminé, acajou, acier inoxydable, fabriqué par Jonas Buchholz et Gert Martin à partir de dessins de James R.

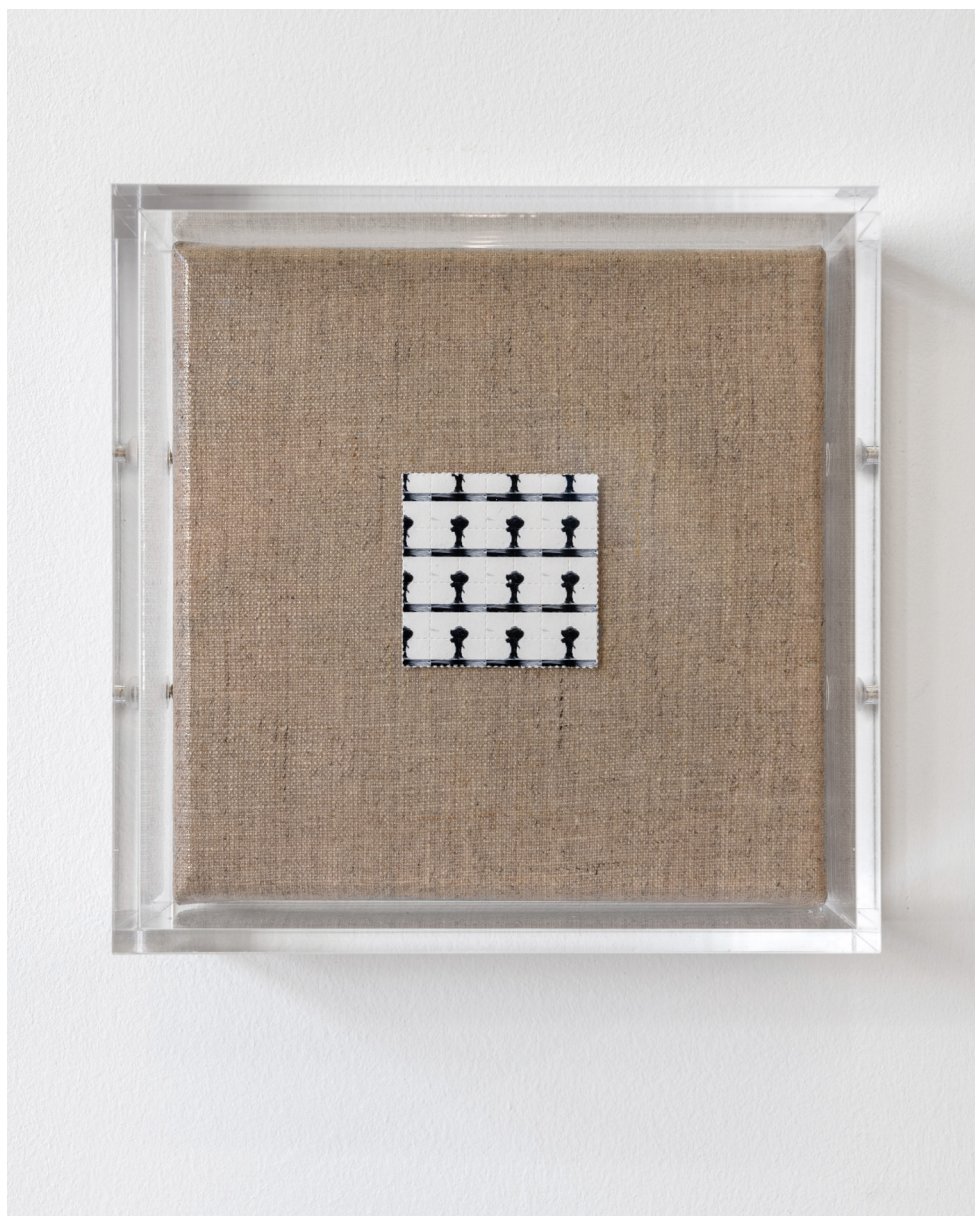
Drake (en collaboration avec Fred A. Payne, Jr, vice-président des opérations techniques, Lockheed Martin Corporation, Hoyle Schweitzer du service juridique).

opérations techniques, Lockheed Martin Corporation, Hoyle Schweitzer de Legal Billing Systems, Inc. Allen Parducci, professeur de psychologie, UCLA), présentées dans l'article « WINDSURFING ». dans le document WINDSURFING : A NEW CONCEPT IN SAILING, présenté lors d'un symposium de l'Institut américain d'aéronautique et d'astronautique et publié par The RAND Corporation.

458 x 427 cm

Unique

AIR DE PARIS



Noah BARKER

Juniper

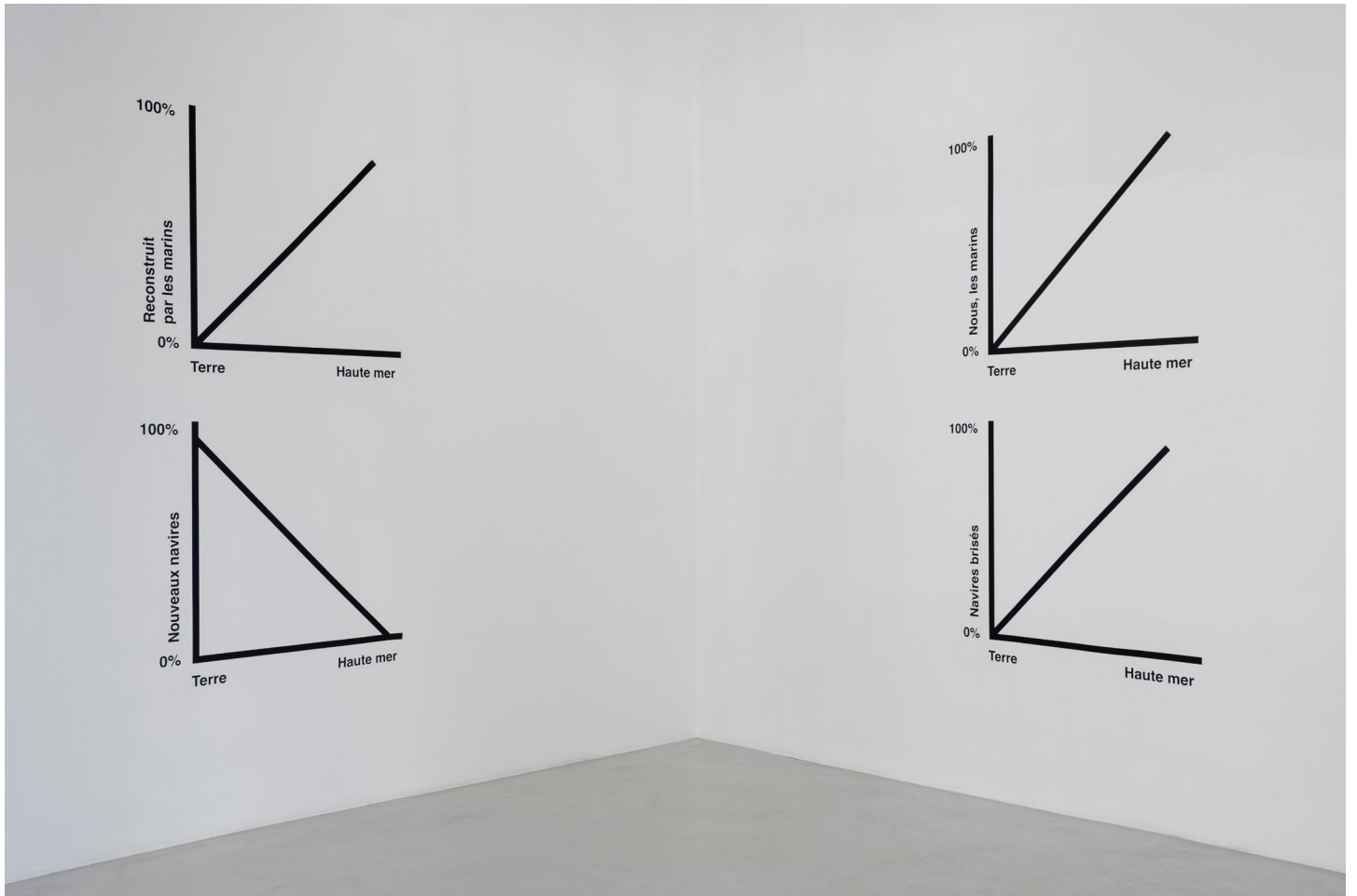
2024

Technique mixte sur papier buvard

16,5 x 16,5 x 7,5 cm

Edition de 4 + 1 AP

AIR DE PARIS



Liam GILLICK
Terre Haute Mer
2024
Lettrage adhésif noir sur mur (en français ou anglais)
Dimensions variables
Unique



Liam GILLICK
Our broken ships
2024
Aluminium revêtu d'une peinture de protection multicolore
200 cm x 45 x 85 cm
Unique



Ronald JONES

Stop what your doing and watch my signals, i am lost
communicate with me

1986

Tirage photo, cadre

36,8 x 48,8 cm

Unique

NOAH BARKER

Né en 1991 en Californie, États-Unis
Vit et travaille à New York, États-Unis

Noah Barker s'intéresse aux écologies et aux mythologies de la production de connaissances. La côte pacifique des États-Unis en tant que source de systèmes flexibles et de réalisation de soi dans les conditions de la guerre froide a inspiré une série récente de pseudo-ready mades.

Il a obtenu son diplôme de l'École de l'Institut d'art de Chicago en 2013.

Ses récentes expositions personnelles comprennent A vast machine, Weiss Falk, 2024; A New Concept in Sailing, Lodos, Cologne, 2023; Refriferator Dilemma, Fanta, Milan, 2023; Lux Principum, Aediocula Raffaella Cortese, Albisola, 2023; Virus of Participation, Progetto, Lecce, 2022; Dream State, Löwengasse, Cologne, 2021; Five Summer Stories, Fanta, Milan, 2020; et A room like any other, Air de Paris, Paris, 2018. Il a également participé à des nombreuses expositions collectives dont Among the Invisible Joins, Museion, Bolzano, 2024; Amnesia, Conditions, Ontario, 2024; Planned City Cinema, Simian, Copenhagen; 2023; on affairs, HALLE FÜR KUNST Steiermark, Graz, 2023; the state I am in, Capitain Petzel, Berlin, 2022; Imaginary Library, MACRO, Rome, 2021; More..., Air de Paris, Paris, 2019; et 25hr Diagram, First Continent, Baltimore, 2018.

LIAM GILLICK

Né en 1964 à Aylesbury, Royaume-Uni
Vit et travaille entre New York et Londres

La pratique de Liam Gillick s'étend à différents médiums, notamment l'installation, la vidéo et le son. Théoricien, conservateur, éducateur et artiste, il a publié des essais et des textes, donné des conférences et participé à des projets de conservation et de collaboration.

Empruntant régulièrement des matériaux et des formes à l'environnement urbain, Liam Gillick réfléchit aux conditions de production au sein d'un contexte dit post-industriel, y compris l'esthétique de l'économie, du travail et de l'organisation sociale. Son oeuvre expose les dysfonctionnements propres à l'héritage moderniste en termes d'abstraction et d'architecture, notamment lorsqu'il s'inscrit dans un consensus néolibéral mondialisé, et s'étend à la refonte structurelle de l'exposition en tant que forme.

Gillick a produit un certain nombre de courts métrages depuis la fin des années 2000 qui traitent de la construction de la personnalité créative à la lumière de la mutabilité persistante de l'artiste contemporain en tant que figure culturelle.

Liam Gillick a eu des expositions personnelles au Kin, Brussels, Belgique (2024) ; Gwangju Museum of Art, Corée du Sud (2021); Madre Museum, Naples (2019); Kunsthalle Wien, Vienne (with Gelatin, 2019); CAC Vilnius (2017); Serralves Museum, Porto (2016); et retrospectives majeures en 2008 au Witte de With, Rotterdam, Kunsthalle Zurich et Kunstverein Munchen. Il a participé à de nombreuses expositions collectives dont la Biennale de Gwangju (2024); Biennale de Shanghai, (2023), documenta (1997) et la Biennale de Venice (2009) autant que représentant de l'Allemagne.

COLLECTIONS PUBLIQUES (SÉLECTION)

Arts Council Collection, London, UK
Baltimore Museum of Art, Baltimore, Maryland
Centre Georges Pompidou, Paris, France
Essl Museum of Contemporary Art, Vienna, Austria
Guggenheim Museum, Bilbao, Spain
The Contemporary Austin, Austin, Texas
Leeum, Samsung Museum of Art, Korea
Le Fonds National d'Art Contemporain (FNAC), France
Mamco, Musée d'Art Moderne et Contemporain, Switzerland
Moderna Museet, Stockholm, Sweden
Museum der Angewandten Kunst (MAK), Vienna, Austria
Museum Sztuki, Lodz, Poland
Tate Modern, London, UK
The Hirshhorn Museum and Sculpture Garden, Washington D.C., USA
The Museum of Contemporary Art, Chicago, USA
The Museum of Modern Art, New York, USA
The Solomon R. Guggenheim Museum, New York, USA

AIR DE PARIS

RONALD JONES

Né en 1952

Mort en 2019

L'artiste et critique américain Ronald Jones a acquis une notoriété à New York au milieu des années 1980 en utilisant des langages formels et minimaux disparates pour explorer l'histoire en tant que médium. Par des juxtapositions d'événements historiques, d'innovations, de découvertes, de violence et de peur, il explore l'interrelation complexe des événements qui définissent notre perception de nous-mêmes et du monde, souvent en reliant des événements apparemment sans rapport. La relation entre le code moderniste et les codes du pouvoir est le thème récurrent de son travail.

« C'était peut-être l'une de ses philosophies fondamentales : l'art, la technologie, la culture et la politique sont des sphères dans lesquelles les choses les plus ordinaires doivent être observées et discutées comme s'il s'agissait de découvertes radicalement étrangères venues de l'espace extérieur- non pas pour nier leur caractère ordinaire et leur effet sur la vie réelle, mais au contraire pour saisir pleinement cet effet. Les œuvres d'art conceptuel de Ron illustrent cette approche qui consiste à dévoiler l'histoire inédite et insolite qui se cache derrière l'objet (d'art) apparemment conventionnel ». - Jörg Heiser

Les critiques de Jones ont été publiées dans Frieze, Artforum, Art in America et de nombreuses autres publications, et il a rédigé les catalogues d'exposition d'artistes tels que David Salle, Laurie Simmons, Elizabeth Peyton et Carroll Dunham. Il a donné plus de 200 conférences dans des universités, des musées et des écoles d'art et de design.

COLLECTIONS PUBLIQUES (SÉLECTION)

MoMA, New York, USA

Whitney Museum of American Art, New York, USA

Guggenheim Museum, New York, USA

The Metropolitan Museum of Art, New York USA

Museum of Contemporary Art, Los Angeles, USA

Moderna Museet, Stockholm, Suède

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California Scheming: Noah Barker at Löwengasse





By [Francesco Tenaglia](#) October 18, 2021 4:13pm

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View of "Dream State," 2021, at Löwengasse.
Photo Paul Levack

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« La puissante superposition de recherches et de références de Barker (trop dense pour être pleinement expliquée dans une critique) distingue son travail de celui des jeunes artistes post-conceptuels de la dernière décennie. Barker s'intéresse à la chimie et à la transformation plutôt qu'à une réponse manifeste à des événements actuels ou à des faits historiques. Il semble vouloir analyser l'idéal de l'homme solitaire et robuste, fondement de la mythologie et de la politique occidentales, qui se prolonge aujourd'hui dans l'image de l'entrepreneur prospère ».

Article (anglais) : <https://www.artnews.com/art-in-america/aia-reviews/noah-barker-lowengasse-1234607417/>

032c

Making Money From Hiding the Truth with Liam Gillick

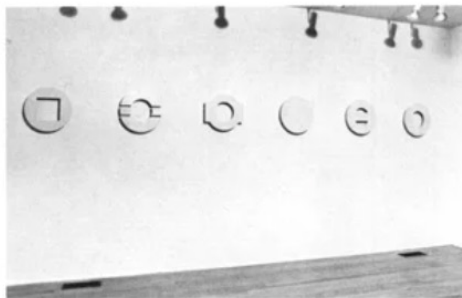
APRIL 4, 2024 | CLAIRE KORON ELAT

The truly fundamental issue of our time is that everyone is asking the wrong question.



« Le travail de Gillick traite de différentes représentations de la production - des formes alternatives et fluctuantes de fabrication, de construction et de communication à une époque où la plupart des choses semblent incertaines. Il aborde l'écart problématique entre ce qui est désiré, ce qui est produit et la façon dont cela est décrit, ainsi que la façon dont il peut y avoir des symboles pour représenter ces divergences et ces complexités. Lors d'une conversation avec Claire Koron Elat, Gillick explique que nous sommes loin de l'ère post-industrielle, qu'il aimerait travailler avec une marque sur une stratégie globale de logistique et que l'art est l'endroit le plus fétichiste où l'on puisse se trouver.»

Article (anglais) : <https://032c.com/magazine/there-is-money-to-be-made-from-hiding-the-truth>



Ronald Jones, *Untitled (Peace Conference Table Designs by the United States and South Vietnam, 1969)*, 1968, birch, each 2 1/4 x 16" diameter. Installation view.



Mary Warner, *Faye/Fox, 1985-86*, oil pastel on paper, 30 1/4 x 42 1/4"

ist systems, neo-Expressionist anxiety, and the politics of art, its funding and its designated audience.

His two concurrent shows (bracketed under the title "A Tribute to the Future") this past summer were based for the most part on an iconography Jones has taken from the International Maritime Code. The symbols are squares and crosses with a clean look and with conventional meanings: "You are in grave danger," "I am trying to communicate with you," etc. Jones assembled his selection of four signs into four discrete pairs, each with one symbol placed above the other, ordered in a sequence that was consistent throughout the two shows. At the satellite High Museum of Art, he painted the squares and crosses in commercial pastel colors directly onto one wall of a small barrel-vaulted gallery that was otherwise empty. The cool, even bland tone of the work was undercut by a "distress" narrative revealed by a sequence of texts accompanying the pairs of signs. The anxiety of the narrative was in turn undercut by the catalogue, which reveals that the messages derive from a fixed code, collapsing ostensible meanings into a Baudrillardian social critique.

The effect of the installation was a parody of both systemic Minimalism and the notion of meaning or reference in art. Jones added a political dimension and a conceptualist irony by hanging a large blue-and-white geometric banner over the building's main entrance—a banner derived from the "Emblem for Cultural Property" under the 1954 Hague Convention, which was intended to protect sites design-

nated as "cultural" (presumably by bureaucrats) during wartime. Jones also managed to catch the whole cultural-commercial network in his ironic web. The museum show was an installment of the exhibition series "Southern Expressions," sponsored by the investment banking firm Kidder, Peabody & Company, Inc., and the new museum facility itself is hidden in the bowels of a corporate giant. In this context, the affably decorative style of Jones' murals was immediately accepted as that of corporate-headquarters art, an impersonation that the cute colors and ironic code held in suspension without quite contradicting it. The result was that the art failed to stay firmly in its place: it both affirmed and refused to support the assumptions of the sponsoring corporation and the museum's public.

At the Heath Gallery some of the risks inherent in Jones' reliance on irony became more apparent. Unlike the media appropriations in his earlier work, the required translation of his newly appropriated codes can flatten his intended transgressions into cleverness. In this smaller show, the maritime code was presented in its original, deeper colors in small Cibachrome prints, and in small stainless-steel reliefs. The prints look like studies for the murals in the museum facility and have little impact on their own, and the reliefs carry the burden of Jones' parody less well than the larger works. Jones also exhibited a series of small round reliefs with rectangular elements that are based on the proposed designs for the table used at the US-Vietnam

peace talks in Paris. These white, thinly painted pieces have as their reference point a political reality that is now historical enough to also require translation. But they are at least grounded in a shared social experience, and they show that Jones is working on a way out of his effective, but hermetic, reliance on irony.

—GLENN HARPER

Dallas

Mary Warner
DW Gallery

Living in the Southwest, even in urban centers, you occasionally come across longhorn cattle. In my limited experience, they have always seemed to be nonthreatening animals; they are quiet, not particularly active, and have very mournful faces. Looking one in the eye these days can be rather depressing. The cattle drives are long past—even those animals left out on the range are not likely to face much excitement in their lives—and only the folklore lives on.

Mary Warner, a New York painter whose roots lie in Oklahoma, Chicago, Montana, and California, has been making some startling pictures of these most Western of cattle. Her paintings bear witness to memories of Frederic Remington and of Charles Marion Russell, but they forego the nostalgia in favor of a more allegorical portraiture. Looking at Warner's pictures I gave little thought to cattle per se; their edgy, confrontational demeanor immediately transcends their subjects. In four of the works here (a combination of canvases and works on paper), the ani-

mals stand right up at the edge of the foreground; there's no escaping their looks, which seem alternately angry, sad, or inquisitive. Caught in a moment of stillness yet hardly passive, the beasts give back to you all the attention that you give to the pictures. After a while, I found myself wincing and looking away. Two other cattle paintings show herds of animals. One, called *Rush*, 1986, shows four glaring cows, with heads down, ready to charge. Another large painting, called *Run*, 1986, shows a herd rushing across a field during a storm. This is the only picture in which the animals seem concerned with something other than their audience. Evidently it takes a cataclysmic storm to distract Warner's crew from their audience.

In this context, to see Warner's portraits of members of her family made all the images seem even more emotionally charged. Her renderings are almost hyperreal; her technique has that kind of careful and beautiful precision that makes the brushwork disappear. As a result, you really focus on the subjects and analyze Warner's attitudes toward them. What is most striking is the fact that in direct contrast to the cattle, all of the humans' eyes are averted; either they stare off into the distance, or else you can't see their faces at all. In two very odd, oversized paintings of a sleeping baby, the child seems distorted and disproportioned, the meaning of which remains indecipherable. Human and animal figures are paired in the two diptychs. The most effective is *Faye/Fox*, 1985-86, which contrasts a red-headed girl and a fox. I found myself

« Le nouveau travail de Ronald Jones concilie une imitation parfaite de l'abstraction formaliste et un programme strict de signes codés. Le résultat est un art oscillant et multivocal qui fait référence aux systèmes minimalistes, à l'anxiété néo-expressionniste et à la politique de l'art, à son financement et à son public désigné ».

Article (anglais) : <https://www.artforum.com/events/ronald-jones-5-223077/>

ÉVÉNEMENTS

Lancement de la nouvelle monographie de Bruno Pélassy par Mousse Publishing

PROGRAM/ME | 6 bis rue des Récollets 75010 Paris

Vendredi 8 novembre

19 h

Club Dorothy | Une célébration de Dorothy Iannone

Lancement de la nouvelle monographie de Dorothy Iannone, « Love is Forever Isn't It »

Samedi 16 novembre

15 — 18 h

Kermesse des Amis de Guy de Cointet

Dimanche 8 novembre