



STURTEVANT

presented by Air de Paris

at Basel Social Club

**Sunday June 15th — Saturday June 21st, 2025
2 PM to midnight**

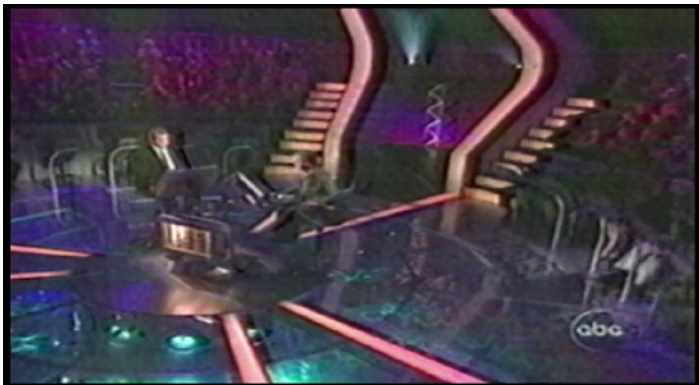
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**[...] Man is double.
Man is copy.
Man is clone.
Man is dispensable.
Man is disposable.
Double is original.
Image is origin.
So here we are at the far end of origins,
our radical thought of “being”
that is radical original. [...]**

Extract from Sturtevant on *Shifting Mental Structures*, Millionaire/Money. Originally published in the *Original Echt/Fasch* exhibition catalogue at Neus Museum Weserburg, Bremen, 1999

***excess
limitation
transgression
exhaustion**

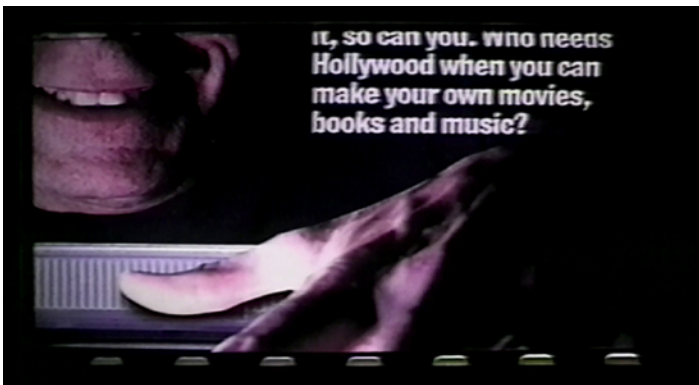
From Sturtevant's personal notes on Greening of America. Date Unknown



Sturtevant
Shifting Mental Structures Millionaire / Money, 2000
One camera video, original 4:3 displayed on TV monitor, sound
4 minutes 02 seconds, looped
#2 from an edition of 5+ 2Aps
Production ça va aller
© Sturtevant Estate, courtesy Air de Paris

Preview: <https://vimeo.com/232644492/fac11d9389>

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Sturtevant
Shifting Mental Structures 3 Music, 2002
One camera video, original 4:3 displayed on TV monitor, sound
3 minutes, looped
#5 from an edition of 5 + 2Aps
Production ça va aller
© Sturtevant Estate, courtesy Air de Paris

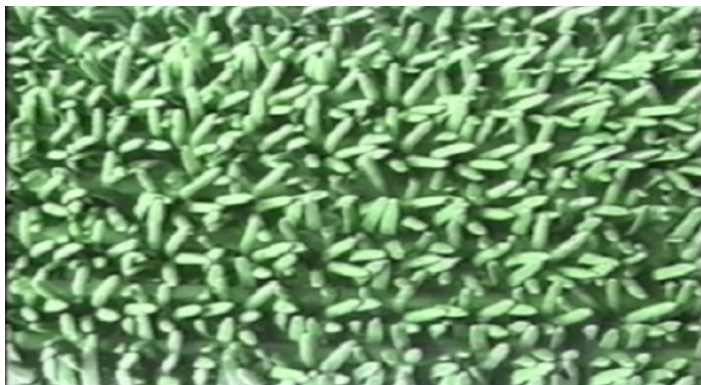
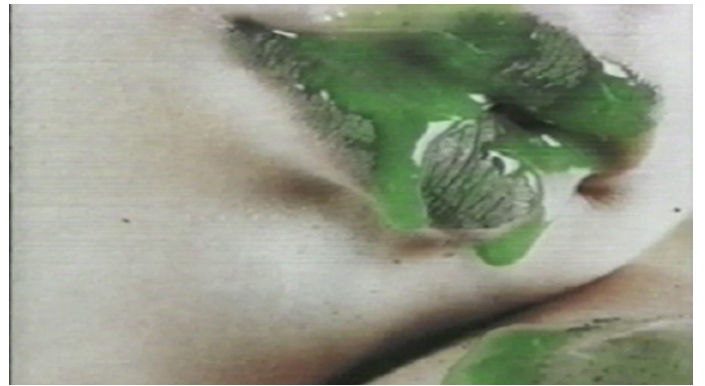
Preview: <https://vimeo.com/1053740590/b5534986ae>

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Sturtevant
The Greening Of America, 2000
One camera video, original 4:3 displayed on TV monitor, no sound
2 minutes 04 seconds, looped
#3 from an edition of 5+ 2Aps
Production ça va aller
© Sturtevant Estate, courtesy Air de Paris

Preview: <https://vimeo.com/371925116/2990ba38e1>



Sturtevant
The Greening Of America, 2001
One camera video, original 4:3 displayed on TV monitor, no sound
3 minutes 12 seconds, looped
#5 from an edition of 5+ 2Aps
Production ça va aller
© Sturtevant Estate, courtesy Air de Paris

Preview: <https://vimeo.com/232631245/c37881c715>

A resolute force from the moment she first appeared on the scene, Sturtevant was always stirring things up. If her repetitions of works by artist peers conceptually strike viewers like a brick thrown against the head, the recent videos are no less trouble. **In these videos, short scenes of extreme examples from the realms of consumer and entertainment cultures, such as beauty, food, porn, and sports, are collaged and montaged to produce a noisy, restless state of agitation, confusion, and movement back and forth, without it ever being clear what started off this big brouhaha in the first place.**

Ranging from **footage taped from television game shows and commercials** in early examples, such as *The Final Articulation of Origins* (1999), *The Greening of America* (2000), and *Shifting Mental Structures (Millionaire/Money)* (2000), to filmed material like the variously animated plush toys in *I Love Arlette* (2002), *Cut and Run Porn Productions* (2006), and *Cut and Run Porn Productions (Chick Things)* (2006), **all videos are fastidiously compiled, edited, and trimmed. Quick alternations between repetition and reversal, similarity and difference, real and fake, beginning and ending create a dizzying sequence of images that's impossible to get one's head around,** not entirely unlike the unsettling experience of a Warhol signed "STURTEVANT".

Counting more than thirty items, the videos constitute a significant body of work, which debuted at Air de Paris in 1998 with an exhibition entitled "Ça va aller" that also lent its name to Sturtevant and collaborator L. Muzzey's production company. While entailing a shift in form and medium that allowed time and movement, as well as sound and light, to enter into the work, by Sturtevant's own account, **the videos still dealt with similar concerns that preoccupied her in making the repetitions, but that became ever more urgent under conditions of cybernetics and the digital, namely "to push out the fault lines and the falsity of current thought structures, to display the impediments and brutality inherent in our obsessive desire for appearance and immediacy"** (2004).

Incoherent cuts and abrupt shifts within individual videos and across different ones when installed in the same space produce a perceptual play that, rather than reveal anything as to what lies behind the immediately available surfaces, raises more fundamental questions about the relation between appearance and reality. In the age of fake news and digital manipulation, works like *The Greening of America* and *I Love Arlette* could not be timelier, even with their conspicuously low-tech qualities of grainy images and puppet theatre. But what is darkly serious matter, rather than presented as stern warning or dry theory, in Sturtevant's work still makes for excitingly good fun – what with the oinking, tail-swishing electronic toy piglet tumbling off a table-top in *Cut and Run Porn Productions*. With its life-affirming energy and humour, her work offers viewers a kind of solace even as it has them stare straight into the contemporary abyss.

— Elisa Schaar

[...] A Sturtevant exhibition is always an event. An event that renegotiates the issue of representation, and sets it in motion. It opens up a double-bottomed space: inside there's the double of language, the artwork and its replica.

But what interests her more in this digital age is the way values, and the hierarchies of reality and its representations, have been turned upside down. **«My pieces,» says Sturtevant «reflect our cyberworld of excess, of fetters, transgression and dissipation. In the past the higher power was that of knowledge, intelligence, and truth. Nowadays the higher power is hatred and killing, while the mask of truth covers the dangerous power of lies.»**

Sturtevant's late work takes a frontal look at this all-embracing violence, and the fascination exerted by these shimmering realities. She foreshadowed this turn in art, its transformation into a segment of culture, swept up in its entirety by the mindless, dazzling ambience of simulacra: no longer a locus of creation, but a mere tape recording, an encoding and decoding, a tape magnetised by signs. She anticipated the advent of Warhol's reproductive machine, the giddy intoxication with these serial signs, beyond falsification and sublimation, immanent in their own repetition: the cool world of the digital, which absorbs the real but cannot repress it. »

— Stéphanie Moisdon

STURTEVANT

Born in 1924 in Lakewood, Ohio, USA

Died in 2014 in Paris, France



Turning the logic of Pop Art on its head, Sturtevant became involved in the writing of art history by tracking down the works of artists before they achieved international recognition, thus demonstrating an astonishing intuition. Preceding the appropriationist movement of the 1980s by fifteen years, her repetitions are not mere mimetic exercises or proto-appropriation, but the reinterpretation of a score played by men. Her works investigate the field of art through the study of their manufacture, reception, circulation and canonization.

She has been the subject of several individual exhibitions at major international institutions including Musée d'Art Moderne de la Ville de Paris (2015); Nationalgalerie im Hamburger Bahnhof, Berlin (2015); MOCA, Los Angeles (2015); Museum für Moderne Kunst, Frankfurt (2014); Museum of Modern Art, New York (2014); Biennale di Venezia (2011); Le Consortium, Dijon (2008); MAMCO, Genève (1999). She has also participated in numerous group exhibitions at Centre Pompidou-Metz (2023); Palais de Tokyo (2021); WIELS Contemporary Art Center (2020); National Museum of Norway, Oslo (2018); The Institute of Contemporary Art, Miami (2017); Walker Art Center, Minneapolis (2016); Neue Nationalgalerie, Berlin (2013); Whitney Museum of American Art (2012); National Portrait Gallery, Washington DC (2009).

SELECTED PUBLIC COLLECTIONS

CNAP, Paris, France
FRAC Bretagne, Rennes, France
MAMCO, Geneva, Switzerland
MMK, Museum Fur Moderna Kunst, Frankfurt, Germany
MOCA, Los Angeles, USA
Musée d'Art Moderne de la ville de Paris, France
Pinault Collection, Paris, France
Secession, Vienna, Austria
Sintra Museum of Modern Art, Sintra, Portugal
Stedelijk Museum, Amsterdam, The Netherlands
Walker Art Center, Minneapolis
Weimar Neues Museum, Weimar, Germany
Whitney Museum of American Art, New York City, USA
ZKM, Karlsruhe, Germany

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