

galerie laurent godin

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Claude Closky

ZONA MACO Art Fair solo presentation
Mexico City, Mexico.

Zsona MACO, SUR Section - booth n°MS3
Galerie Laurent Godin, Paris

Claude Closky (B.1963 Paris) studied at École Nationale Supérieure des Arts décoratifs in Paris. He starts the artist group “Les Frères Ripoulin” with other artists of his generation, including Pierre Huygue and Nina Childress. In 1988, he leaves the group to make his own projects. Pioneer in new technology and cutting edge technics he creates one of the first computer based artwork this very year. His scepticism regarding object production and spectacular effects leads him to be also a pathfinder in internet produced artworks. His work has often been described as a critique of the media landscape. The media is not limited to printed newspapers and magazines, but largely overflows in the partially immaterial world shaped by information technology. It was thus logical that Claude Closky would gradually annex the medium that is the Internet. Since 1997, date of his first internet based project (a commission for the website of the DIA art Foundation in Beacon, NY (<http://bit.ly/2myVav1>) he has developed nearly a hundred websites, all listed on the same URL: sittes.net

«The lightness of Closky's art belies the depth of its absurdist heredity. Its DNA carries sequences from OULIPO, the Situationists, Fluxus, Beckett, Buren, and Warhol.

It's funny, smart, gently radical, and maddeningly ambiguous.»

Dike Blair

Since 2005, Claude Closky has been teaching at Ecole Nationale des Beaux Arts de Paris.

CLAUDE CLOSKY

PREMIER PLAN, 2015

Video projection, stéréo sound, Raspberry PI computer executable Processing Linux video file.

Edition 2/3 (Edition 1/3 Centre Pompidou Collection, Paris)
20 000 EUR

Intermittent video projection. "Premier Plan" consists of a superposition of found images arranged in real time based on a constantly changing order.

This free composition draws on a database of several thousands of digital images: photographic fragments of sometimes recognizable objects, words, abstract prints, textures and synthetic materials combine and tangle before disappearing. Digital existence knows no interruption: object and space are one. In their compact instability, the images relate through their floating condition as well as an attractive yet bodiless hypervisibility.

This piece by Claude Closky prolongs a subtle reflection started in previous works around the perceptive fictions of the contemporary visual culture, in which the mechanisms of communication and consumption come together in an indistinct efficiency. The artist critical use of the combinatory and arbitrary is organized around a rigorous and fertile formal quest, investigating with humor the areas of perceptive and cognitive destabilization to which the medium can lead.

Marcella Lista. (New Media curator at Centre Pompidou, Paris)

Link to the video presentation : <https://www.youtube.com/watch?v=4i-F80jCB4Q>

Exhibition

'Vampires et fantômes' Galerie Laurent Godin, Paris. 28 May - 23 July 2016. Curated by Laurent Godin.

Bibliography

Beatrice Chassepot, "'Vampires and Ghosts" by Claude Closky,' Los Angeles: be-Art Magazine, June 2016.

Laurent Boudier, 'Claude Closky - Vampires et fantômes,' Paris: Télérama, 1 June - 7 June 2016.



CLAUDE CLOSKY TOWN & COUNTRY

Collage, Ballpen on Paper, 30 x 21 cm.

Unique

2 000 EUR each

Each of the photographs that have been cut out of magazines comprise at least one human figure and are accompanied by the artist's hand-written commentary in the style of a title. He makes them talk outside their commercial and reassuring discourse. The written text brilliantly ignores the "message" instilled in the easily decodable "visuals" and introduces an element of uncertainty into their reading. All the texts in Town and Country speak about death as if it were a series "about" death. However, it is not that simple. Closky focuses his work on those modalities of representation, which give reality its form. The verb "to die" introduces a framework for each collage. Closky writes "To die barefoot", or "To die in the kitchen" as if wearing shoes or cooking could kill. Nothing can prevent us from losing our lives on the road, or lying on the grass, or barefoot, or on horseback. But these circumstances are not enough to die from. They are indifferent to the event, unique and unrepresentable, of dying. The characters in the photos promote the image of eternal youth, a form of immortality. Closky does not denounce the repressed in fashion and advertising. This is an old story that would put him on the side of the message. If we look back to the subject of the series, we'd better focus on the deficiencies and incongruities they produce.

The most striking distortion comes from the fact that these figures, which are supposed to embody eternity and a better future, have suddenly come to embody final disappearance, an experience that is both anti-commercial and impossible "to be lived".

Marie Muracciole in Intense Proximité : Une anthologie du proche et du lointain Broché – 4 mai 2012, La Triennale curated by Okwui Enwezor.

Expositions:

'Town and Country', Mitterrand+Sanz, Zürich. 6 June - 25 July 2009.

'Speech Objects', Musée de l'objet, Blois. 28 May - 13 November 2011. Curated by A constructed World, Etienne Bernard.

'Intense Proximity', Palais de Tokyo, Paris. 19 April - 26 August 2012. Curated by Okwui Enwezor, Mélanie Bouteloup, Abdellah Karroum, Emilie Renard, Claire Staebler.

'Coming Out, une collection privée dévoilée,' Le Kioske, Mayenne. 27 January - 26 March 2017. Curated by Nicolas Libert, Emmanuel Renoird.

Bibliography :

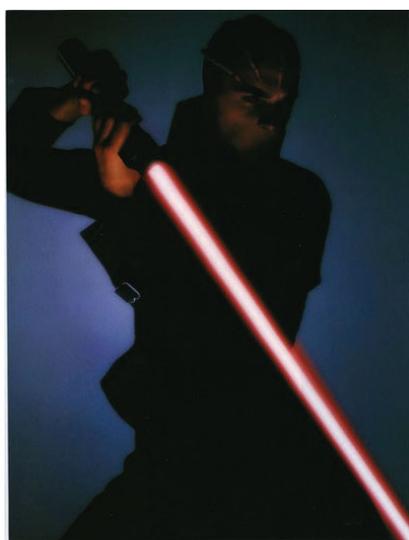
'Force de l'Art,' Paris: Vogue, October 2010.

Emmanuelle Lequeux, 'Bienvenue dans le carré magique,' Paris: Beaux Arts magazine n° 317, November 2010, p. 72.

Esther Henwood, photo Jérôme Galland, 'Collection personnelle', Paris: AD n°107, April 2012, p. 146.

Okwui Enwezor, Mélanie Bouteloup, Abdellah Karroum, Emilie Renard, Claire Staebler, 'Intense Proximité', Paris: Palais de Tokyo, 2012, pp. 53, 444 (54).

Sihab Baik, 'Blackwall,' Paris: Rose edition, 2015, digital print, 200 pages, 23 x 14,5 cm, duplex laser print.



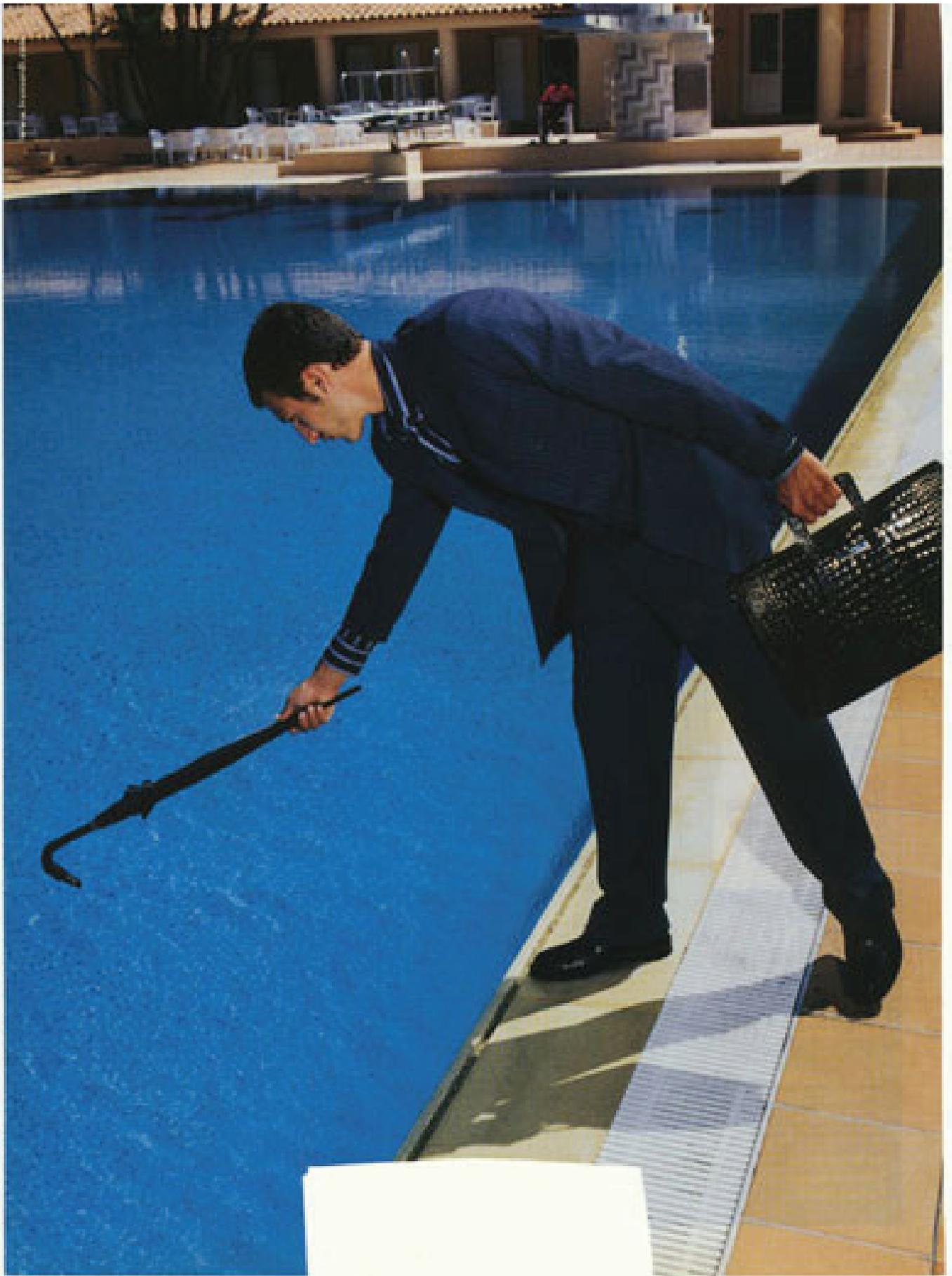
To die on the Death Star



To die on a boat



To die in music



To die in a swimming pool

CLAUDE CLOSKY

+1, 2016

Permanent pen on clock, 31 Ø

Unique

4 500 EUR

Through his videos, drawings, photographs and publications, Claude Closky unmask the mechanisms at the origin of Western society stereotyped conceptions. He reflects on art production, its traditions, its provocations and its distribution and display systems.

“+1” starts from a daily use object: a mechanic clock. The artist draws on both the immediateness and familiarity of the object. The transformation of a usual object reduced to its most basic utility: adding up numbers. One second, one hour, or here, just a unit that everybody can appropriate. Claude Closky thus experiments with the possibility of transforming an action loaded with social connotations into a work that opens up to an alternative vision.

Exhibition

« Double - Trouble » ICI.GALLERY November 25th – January 20th 2017. Curated by Claude Lévêque.



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