

The Artist is Present

Limited Edition Wallpaper
by Sirine Fattouh

280 Eur/ m2
Max 100m2

The Artist is Present is a limited edition wallpaper by Lebanese artist Sirine Fattouh composed of a pattern of 10 original drawings.

Sirine Fattouh revised the history of conceptual art from a feminist perspective. She drew herself in the same position than the famous performance artists, who are for some, her mentors such as Orlan and some others, artists she admires.

These drawings although naifs are several homages to artists who played a key role in contemporary art such as : Valie Export, Orlan, Klein, Duchamp, Oppenheim, Shadi Ghadirian, Chris Burden, Niki De Saint-Phalle and in other moments there are attacks as the one on Koons.

The reference to Orlan's performance, *Le Baiser de l'artiste*, which took place during one of the famous editions of the French art fair FIAC, particularly inspired Fattouh. Orlan would offer a kiss to any visitor giving her 5 franc and as a result of this radical gesture, Orlan lost her job as a teacher.

The title of this wallpaper work makes another reference to the famous performer Marina Abramovic and her performance at MoMa *The artist is present* .

Although looking at others, Fattouh chose to put herself in the center of this work, as a reflection on her roles as an artist, a feminist, an LGBTQT activist, a researcher since these roles evolve in the constantly shifting realities of the Middle East .

These editions of wallpapers are an act of « détournement » of a decorative object such as the wallpaper turning it into an artwork. The wallpaper acts as a storyteller, a space for experimental exploration and self-expression.

Sirine Fattouh Biography:

She is a visual artist and researcher born in 1980 and living between Paris and Beirut. Interested by histories from below, her work, as an artist and researcher consists of examining the consequences of violence and displacements on people's identities.

Fattouh holds a PhD in Visuals Arts and Aesthetics from the University Paris 1 Pantheon-Sorbonne and a Masters degree from the Ecole Nationale Supérieure d'Arts of Paris- Cergy Pontoise. She taught Visual Arts at the Sorbonne University and is affiliated with the Research Center in Visual Arts . In 2011, she was assistant curator for Middle Eastern Art at the Centre Pompidou in Paris.

She has exhibited her work in group shows and solo exhibitions such as Centre Pompidou (Metz, France), MAXXI Museum (Rome) and Fondation d'Entreprise Ricard (Paris) amongst other institutions. She is represented by Letitia Gallery in Beirut.

About Wallpapers by artists for STUDIOCUR/ART

Studiocur/art will commission three other renowned contemporary artists in 2020. The profits from the sales will be distributed to support artists and the non-profit platform. A certificate made by the artist will be delivered upon purchase. studiocurart.com

References:



Shadi Ghadirian (b. 1974) is a contemporary photographer living and working in Tehran. Through her work, she critically comments on the pushes and pulls between tradition and modernity for women living in Iran, as well as other contradictions that exist in everyday life.

Leap into the void, Yves Klein, 1960



As in his carefully choreographed paintings in which he used nude female models dipped in blue paint as paintbrushes, Klein's photomontage paradoxically creates the impression of freedom and abandon through a highly contrived process. In October 1960, Klein hired the photographers Harry Shunk and Jean Kender to make a series of pictures re-creating a jump from a second-floor window that the artist claimed to have executed earlier in the year. This second leap was made from a rooftop in the Paris suburb of Fontenay-aux-Roses. On the street below, a group of the artist's friends held a tarpaulin to catch him as he fell. Two negatives--one showing Klein leaping, the other the surrounding scene (without the tarp)--were then printed together to create a seamless "documentary" photograph. To complete the illusion that he was capable of flight, Klein distributed a fake broadsheet at Parisian newsstands commemorating the event. It was in this mass-produced form that the artist's seminal gesture was communicated to the public and also notably to the Vienna Actionists.



In 1977, the French artist known as **Orlan** staged a work that would come to define the essence of her creative practice. *Le Baiser de l' Artiste* – The Artist's Kiss – was performed in Paris during the *Foire Internationale d'Art Contemporain*. Dressed in a nude body suit, with a money slot positioned between her breasts and a repository set in her crotch, spectators were invited to pay 5 franc for a kiss. Her daring call to potential suitors was: “Come here, come on my pedestal, the pedestal of the myths – the mother, the whore, the artist.”

The after-effects of this work were significant both personally and professionally. Orlan lost her job teaching art, her loft, and many of the works that she stored there. She also shifted the core of her practice to be about use of her body, saying she wanted “to sculpt [her] own body to reinvent the self”.

Orlan was born Mireille Suzanne Francette Porte in Saint-Étienne. Her career has spanned more than 50 years, beginning with a 1964 photograph she took of herself giving birth to a life-size mannequin and evolving to nine surgery-performances she underwent between 1990 and 1995.

She may have lost her job for performing the artist's kiss, but it's the surgeries that have unsettled audiences most and led Orlan to be named one of the most confronting performance artists ever. Influenced by Duchamp, she sees her art as a process of self-transformation through plastic surgery, challenging standards of beauty and the body.



Performance artist **Chris Burden** has taken art, and his body, to the extreme. In the 1970s, Burden made a controversial series that focused on endangering himself with the help of everyday props. His weapons of choice? Guns, cars, fire and glass shards.

A Volkswagen Beetle: In a 1974 performance Burden literally transfigured himself to the rear bumper of a Volkswagen Bug with nails through the palms of his hands. Burden, in all his Christ-like glory, was rolled out of a garage and presented to a group of spectators in Venice, California. The engine revved at full throttle for two minutes, symbolizing the sound of screaming pain, and then Burden disappeared back into the garage like an apparition.



“In 1913,” recalled French artist **Marcel Duchamp**, “I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn.” The result, *Bicycle Wheel*, is the first of Duchamp's Readymades—objects (sometimes manufactured or mass-produced) selected by the artist and designated as art. Most of Duchamp's Readymades were individual objects that he repositioned or signed and called art, but *Bicycle Wheel* is what he called an “assisted Readymade,” made by combining more than one utilitarian item to form a work of art.



Artwork description & Analysis: Aktionhose: Genitalpanik is possibly **VALIE EXPORT**'s most notorious work. This silkscreened poster shows the artist sitting in her 1968 Aktionhose (Action pants) - a pair of Mustang jeans that had their crotch cut away so that the artist's genitals would be visible when wearing them - with legs open and hair messed up to frame her face, she holds a machine gun and stares out at the viewer. Stamped with the words VALIE EXPORT in what looks like an official endorsement of the image, the poster registers a distinctly female aggression that unashamedly pictures women's sexuality as part of a revolutionary posture. The image relates to two performances - Genitalpanik 1 and Genitalpanik 2 which took place on 22nd April 1969 in the Augusta Lichtspiele, an independent cinema in Munich. Wearing her Aktionhose, EXPORT walked through the rows of a movie theater turning to face those seated so that her exposed genitals

were at the viewer's eye level in order to create "indirect sexual contact with the audience". Demonstrating her continued and developing interest in the ways in which film invites voyeurism (also seen in Tapp und Tastkino), Genitalpanik 1 and 2 challenged the fear and repression of the female body through this combative gesture. Interrupting the voyeuristic pleasure of looking at the female body with its actual reality, EXPORT intervened into the depiction of passive sexualized women with an active and confrontational female body. This was in the service of reimagining sex in both representation and practice; EXPORT explains that "as long as the citizen remains satisfied with a reproduced copy of sexual freedom, the state will be spared a sexual revolution".



Niki de Saint Phalle

Hon – en katedral (in English: She – a Cathedral) is one of the monumental sculptures created by French-American artist Niki de Saint Phalle. It was a temporary indoor sculpture installation for the Moderna Museet of Stockholm created in collaboration with Jean Tinguely and Per Olof Ultvedt in 1966.

The structure was 25m (82feet) long and 9.1m (30 feet) wide, weighing around 6 tonnes. It was needed a team of eight people working during 40 days to build the sculpture-installation: building a frame with metal rebar, covering it with chicken wire, sheathing it with fabric attached with smelly

animal glue and painting it. The inside was painted in black and the outside was multicoloured. The sculpture has a form of a gigantic pregnant woman, laying on her back with knees raised and heels planted. The spectators could enter the figure through a door-sized vaginal opening between her legs. Once there, they found themselves in a warm, "dark" female body that functioned as an amusement park with a love-seat sofa, a planetarium, a gallery with "fake" artworks, a 12-seat cinema, an aquarium, a milk-bar inside a breast, a fish pond, a coin telephone, a sandwich vending machine, a brain with mechanical parts (by Jean Tinguely), an art installation by Ultvedt, a playground slide for the children and an early Greta Garbo film playing elsewhere.



Dennis Oppenheim "Reading Position for Second Degree Burn" (1970)

Oppenheim identify the artist's body as an agent, material, and place of art, reaching out to multiple spaces and times. In directing the viewer towards the body as the source and the subject of his works

Oppenheim went to a Long Island beach and exposed his body to the sun. He placed a large book entitled "Tactics" over his chest. In this work represented by two photos, one shot shows the artist lying on the beach before the sunburn and the other after without the book. An unburned rectangle occupies the place where the book was.