

JKG

*artgenève 2022*  
March 3 - 6

Booth A2  
*artgenève/photography*  
curated by Chiara Agradi

Fair preview

Jean-Kenta Gauthier

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With a selection of works by

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## Daniel Blaufuks

“Between 2009 and 2016, I photographed a table and a window in my kitchen in Lisbon. I was first attracted by its silence, later by how the objects received the light, and, finally, by their geometrical composition”, writes Daniel Blaufuks about his ongoing project **Attempting Exhaustion (2009 -)**.

Through these works made since 2009 at an almost daily pace and in the intimacy of this private space, Daniel Blaufuks quotes the text *An Attempt at Exhausting a Place in Paris* (1974) by French writer Georges Perec. The artist affirms his existence and punctuates his photographs of handwritten comments on the events in the outside world, the passage of time and the vagaries of his daily practice.

**After the Storm (2021)** is a rare example of photographs from the series made with a large format view camera, allowing mural enlargements. The three small size works were exhibited in *Aujourd’hui* [Today]. *Daniel Blaufuks, Eugène Delacroix, On Kawara* presented in 2018 at The Musée national Eugène-Delacroix in Paris. Taking place in the intimacy of Delacroix’s last workshop and apartment, the exhibition brought together the diaristic works of Daniel Blaufuks, including **Polaroid compositions** from his series *Attempting Exhaustion*, works by Eugène Delacroix (1798-1863) including paintings, drawings, prints and manuscripts, and a work by On Kawara (1933-2014) from his series entitled *Today*.

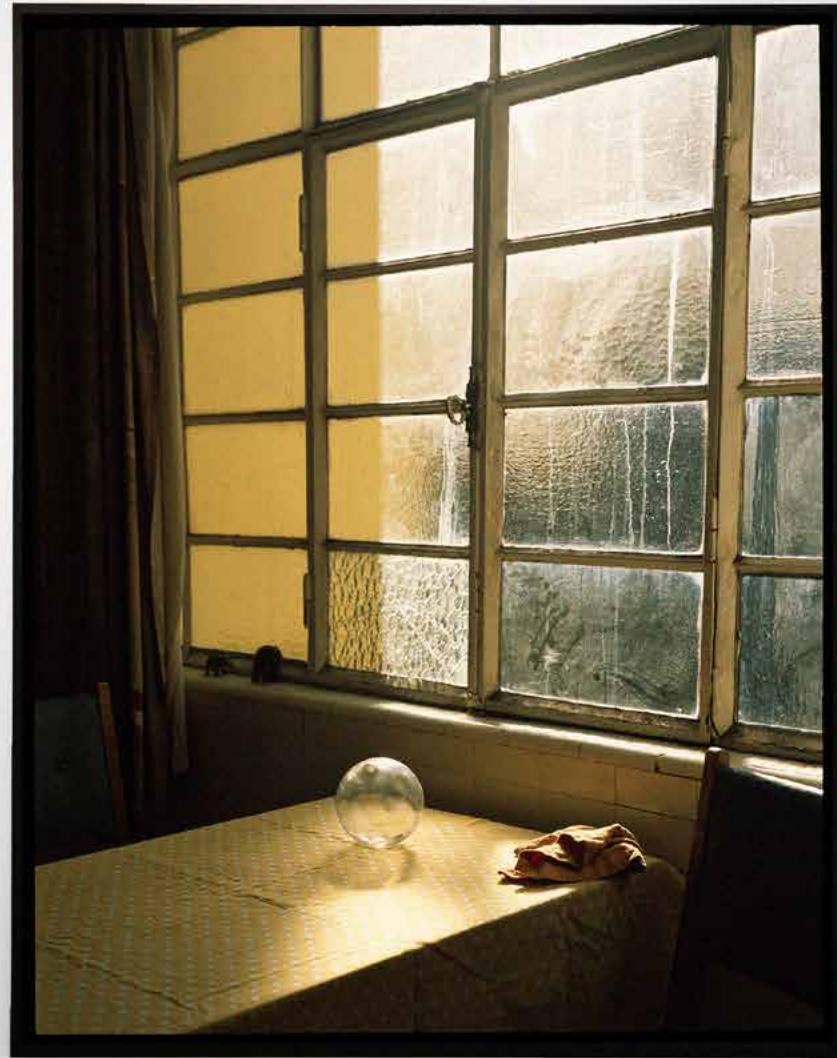
*Aujourd’hui. Daniel Blaufuks, Eugène Delacroix, On Kawara* questioned the intimate links between the artist’s existence and the murmurs of the world, the challenges of diaristic practices and the relationship between the text and the photographic or painted image.

Questioning the links between photography and literature, **Daniel Blaufuks** has a predilection for issues such as the connections between space and time, and the intersection of private and public memory.

Born in 1963 in Portugal, where he now resides after having travelled extensively and lived in Germany, Great Britain and the United States, he employs photography, video and text for the most part and presents his work in the form of books, installations and films.

Blaufuks holds a PhD in literature and teaches at the Faculty of Fine Arts in Lisbon. He is the author of numerous critically acclaimed books and his work has been the subject of monographic exhibitions in 2011 at the Museu de Arte Moderna in Rio de Janeiro (Brazil), in 2014 at the Museu Nacional de Arte Contemporânea do Chiado in Lisbon (Portugal) and in 2019 at the Pavilhão Branco, Galeria Municipal, Lisbon (Portugal) curated by Sérgio Mah.

Daniel Blaufuks  
*After the Storm* (2021)  
from the series *Attempting Exhaustion* (2009 - )



Archival pigment print, mounted and framed  
190 x 150 cm (paper) / 192.5 x 152.5 cm (framed)  
Edition 1 of 3 + 2 artist's proofs

Daniel Blaufuks  
*Summer in the City* (2018)  
from the series *Attempting Exhaustion* (2009 - )

*Exhibited in Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara  
at Musée national Eugène-Delacroix in Paris, 2018.*



Instant film mounted on paper, graphite  
21 x 29.7 cm (paper) / 21.8 x 30.5 cm (framed)  
Unique



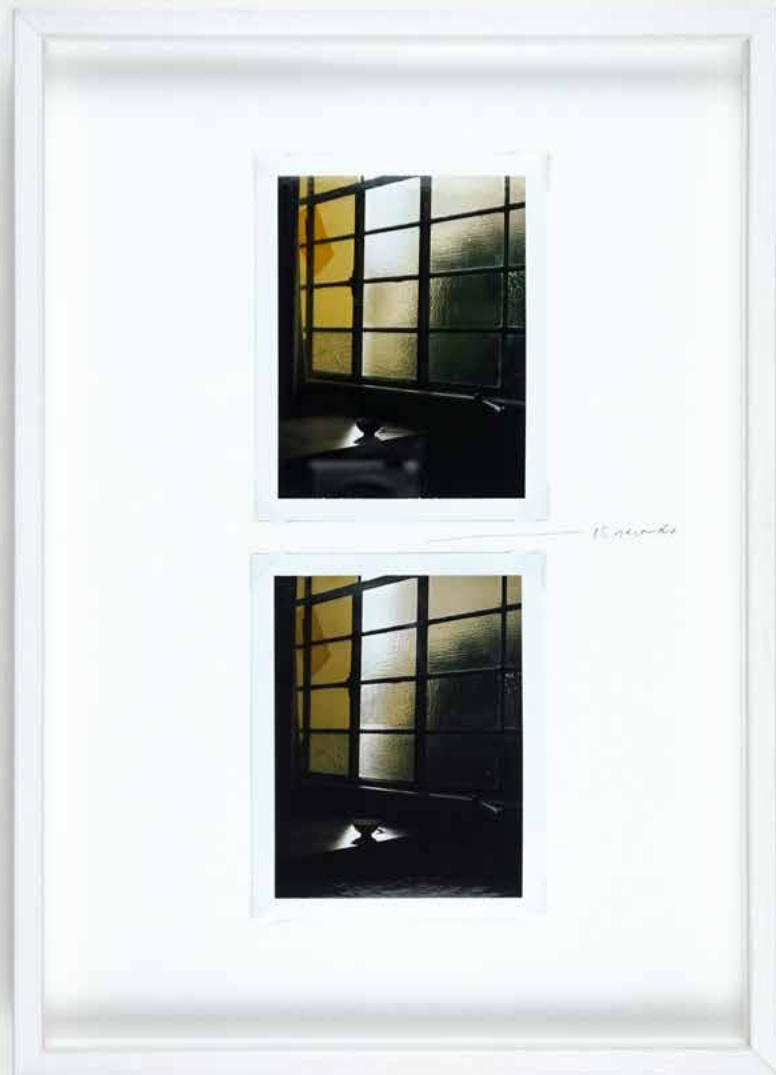
**EUGÈNE DELACROIX**  
1798-1863  
Lionel J. Kelly et al. / The Art Institute of Chicago  
1997  
Musée national Eugène-Delacroix, Paris, 2018

« Le lion est un animal qui a une grande importance dans l'histoire de l'humanité. Il est souvent représenté dans l'art, en particulier dans l'art religieux. Le lion est un symbole de la royauté, de la force et de la courage. Dans ce tableau, Delacroix a représenté un lion dans un paysage, ce qui est une manière de le rendre plus accessible et plus humain. Le lion est un animal qui a une grande importance dans l'histoire de l'humanité. Il est souvent représenté dans l'art, en particulier dans l'art religieux. Le lion est un symbole de la royauté, de la force et de la courage. Dans ce tableau, Delacroix a représenté un lion dans un paysage, ce qui est une manière de le rendre plus accessible et plus humain. »

**MARGUERITE DELACROIX**  
1798-1863  
Portrait of Marguerite Delacroix  
Musée national Eugène-Delacroix, Paris, 2018

« Marguerite Delacroix est une femme de lettres et de peintre. Elle est représentée dans ce portrait, ce qui est une manière de la rendre plus accessible et plus humaine. Marguerite Delacroix est une femme de lettres et de peintre. Elle est représentée dans ce portrait, ce qui est une manière de la rendre plus accessible et plus humaine. »

Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara  
Musée national Eugène-Delacroix, Paris, 2018  
Installation view (detail)



Daniel Blaufuks

*15 Seconds* (2018)

from the series *Attempting Exhaustion* (2009 - )

Instant film mounted on paper, graphite

29.7 x 21 cm (paper) / 30.5 x 21.8 cm (framed)

Unique

*Exhibited in Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara at Musée national Eugène-Delacroix in Paris, 2018.*



*Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara*  
Musée national Eugène-Delacroix, Paris, 2018  
Installation view (detail)



Daniel Blaufuks  
*Nothing Will Change* (2018)  
from the series *Attempting Exhaustion* (2009 - )



Instant films mounted on paper, graphite  
21 x 29.7 cm (paper) / 21.8 x 30.5 cm (framed)  
Unique



Daniel Blaufuks  
*Perpetual Calendar* (2021)

3 archival pigment prints, mounted and framed  
30 x 45 cm (paper) / 31.2 x 46.2 cm (framed), each  
Edition of 3 + 2 artist's proofs

*Perpetual Calendar* (2021) is the English version of photographs published with Portuguese words (*Ontem, Hoje, Amanhã*) in *This Business of Living* (2015), Daniel Blaufuks' book inspired by Italian writer Cesare Pavese's (1908-1950) diary. The order and placement of the three elements is free. A work on which Blaufuks wrote:

*"Living as a kind of job, as something that needs its own rules, as if it were a task in some office and the need, at times mechanic and bureaucratic, of organizing time: to wake up, to eat, to think, to work, to sleep, to live.*

*Yesterday, today, tomorrow."*



Daniel Blaufuks  
*Fifteen Minutes* (2010-2021)

2 archival pigment prints, mounted and framed  
30 x 45 cm (paper) / 31.2 x 46.2 cm (framed), each  
Edition of 3 + 2 artist's proofs

Daniel Blaufuks  
*Perpetual Camera* (2020)



Frosted text on mirror  
Diameter 100 cm, thickness 6 mm  
Edition 3 of 5 + 2 artist's proofs

# Raphaël Dallaporta

Through various techniques and protocols, Raphaël Dallaporta (b. 1980, lives and works in France) questions the links between progress and our evolution, the movements of the world and the place we occupy in it.

The works in the series **Astrarium (2020)** are a metaphor for the non-linear nature of progress. Each photograph is the result of setting in motion a dial of the Astrarium, the oldest clock known in history, made in the Middle Ages by Giovanni Dondi and which disappeared during the Renaissance. This instrument achieved the feat of calculating the positions at any time of the year of the seven major stars and planets known to science at that time by materialising the geocentric system. In the mid-1980s, the Musée International d'Horlogerie (MIH, La Chaux-de-Fonds, Switzerland) succeeded in reproducing the clock thanks to Dondi's original manuscript preserved for six centuries in Padua. By creating moving images of this clock, which was considered a wonder of the world at the time, Raphaël Dallaporta has created a new representation.

Collaborating with Masaki Kanazawa, conservator at the MIH, the artist photographed the movement of each of the Astrarium's dials using a light source and long exposure times. The light thus forms loops that return to their course while unfolding; the planets seem to move backwards in order to move forwards, a phenomenon known as retrogradation which, for the artist, constitutes a metaphor for the non-linear course of progress, following the example of what the philosopher and historian Ernest Renan wrote in *L'Avenir de la science* [The Future of Science] (1890): *"True progress sometimes seems to be a retreat and then a return. The retrogrades of humanity are like those of the planets. Seen from the earth, they are retrogrades; but absolutely they are not. The retrogradation occurs only to the eyes that see only a limited portion of the curve."*

The works from the series *Astrarium* (2020) presented at artgenève 2022 were included in the exhibition *Raphaël Dallaporta, Movements of The World* held in 2020 at the Musée du Temps in Besançon, as part of *Transmissions. Picturing the Intangible*, in partnership with the Musée International d'Horlogerie in La Chaux-de-Fonds, Switzerland.

Raphaël Dallaporta  
*The Sun, Astrarium* (2020)

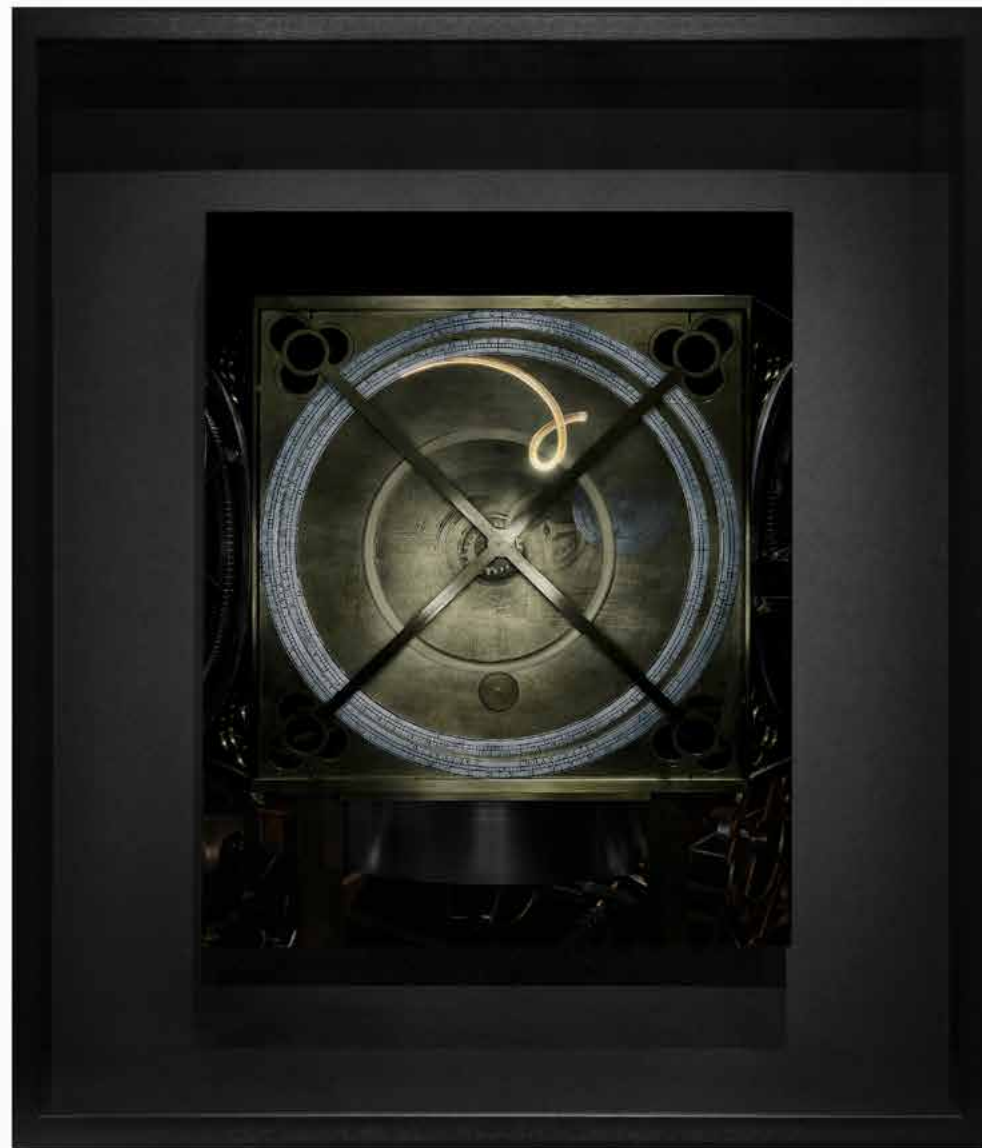
Musée International d'horlogerie (MIH),  
La Chaud-de-Fonds, Switzerland



Sublimation print, mounted and framed  
83 x 73 cm  
Edition 1 of 4 + 1 artist's proof

Raphaël Dallaporta  
*Mercury, Astrarium* (2020)

Musée International d'horlogerie (MIH),  
La Chaud-de-Fonds, Switzerland



Sublimation print, mounted and framed  
83 x 73 cm  
Edition 1 of 4 + 1 artist's proof

Raphaël Dallaporta  
*Mars, Astrarium* (2020)

Musée International d'horlogerie (MIH),  
La Chaud-de-Fonds, Switzerland

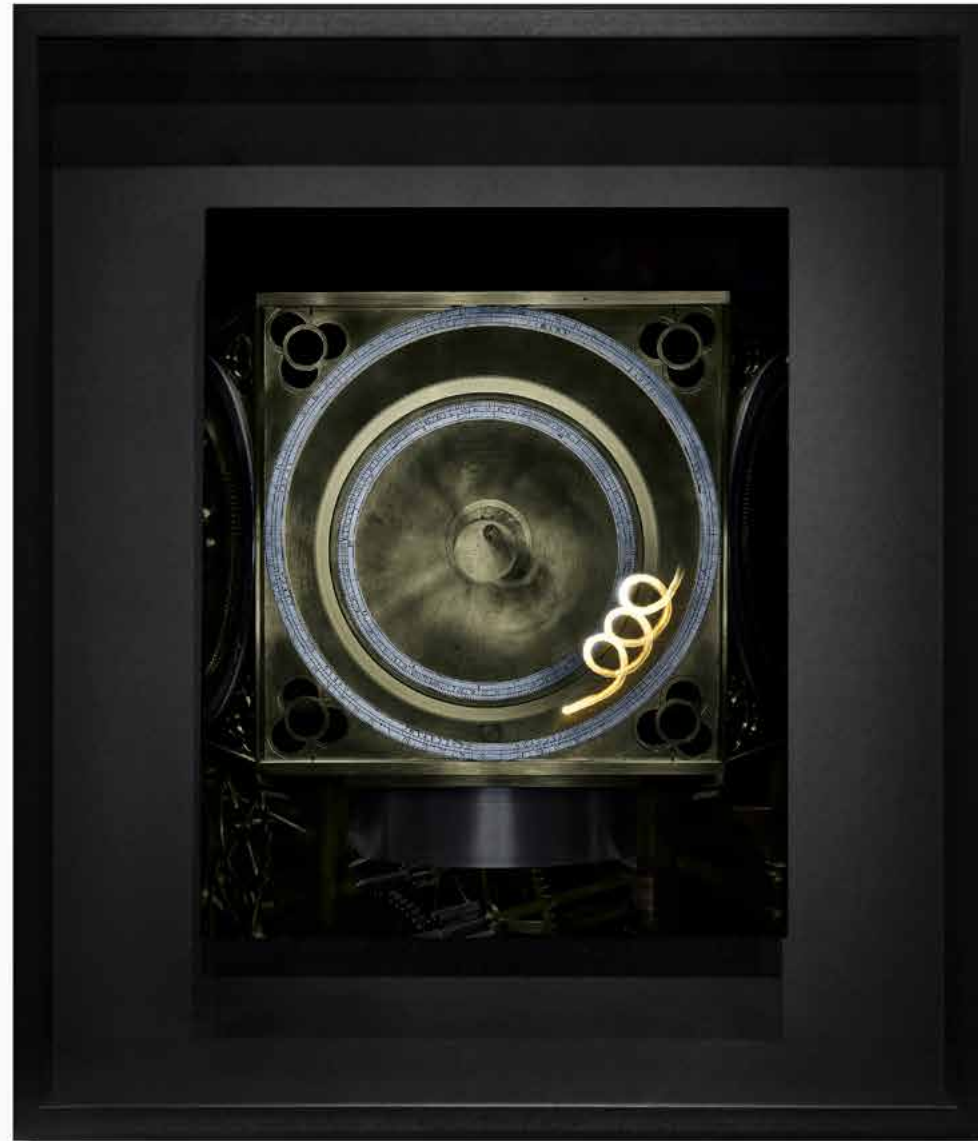


Sublimation print, mounted and framed  
83 x 73 cm  
Edition 1 of 4 + 1 artist's proof



Raphaël Dallaporta  
*Saturn, Astrarium* (2020)

Musée International d'horlogerie (MIH),  
La Chaud-de-Fonds, Switzerland



Sublimation print, mounted and framed  
83 x 73 cm  
Edition 1 of 4 + 1 artist's proof



Raphaël Dallaporta, *Movements of The World*  
Musée du Temps, Besançon, France, 2020  
in partnership with the Musée International d'Horlogerie in La Chaux-de-Fonds, Switzerland  
Installation view (detail)



Raphaël Dallaporta, *Paraboles*  
Jean-Kenta Gauthier / Vaugirard, Paris, 2022  
Installation view (detail)



Raphaël Dallaporta, *Paraboles*  
Jean-Kenta Gauthier / Vaugirard, Paris, 2022  
Installation view (detail)

## Alfredo Jaar

In October 2021, following the first re-creation of *The Power of Words* installation since October 1984 at Jean-Kenta Gauthier / Odéon gallery, Jaar created the lightbox presented at artgenève 2022 to freeze the only absent yet powerful image from his original work: the image of the muted typewriter leaving an empty space in lieu of the projected press images, as a summary to his historical project.

A work of youth - Alfredo Jaar was 28 years old in 1984 - *The Power of Words* was one of the very first projects presented by the artist following his arrival in New York in 1982 after leaving his native Chile, where he had already produced a series of large-scale projects under the military dictatorship of Augusto Pinochet. The installation consisted in the reproduction of a photograph of a typewriter, the upper part of which should hold a sheet of paper, the support for a typed text, but which had been cut out to make way for a projected sequence of sixteen press photographs showing women, men and children in painful situations. This series of images suggested the author's indignation in the face of various crises, even though he provided no textual information on the context of each image; as if the typewriter's capacities had been exceeded, or conversely, dangerous. Behind the photograph of the typewriter was a neon light whose red glow invaded the projected images and illuminated the space.

**Alfredo Jaar** is an artist, architect, and filmmaker who lives and works in New York. He was born in 1956 in Santiago, Chile. His work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007, 2009, 2013), Sao Paulo (1987, 1989, 2010, 2020) as well as Documenta in Kassel (1987, 2002).

Important individual exhibitions include The New Museum of Contemporary Art, New York (1992); Whitechapel, London (1992); Moderna Museet, Stockholm (1994); The Museum of Contemporary Art, Chicago (1995) and The Museum of Contemporary Art, Rome (2005). Major recent surveys of his work have taken place at Musée des Beaux Arts, Lausanne (2007); Hangar Bicocca, Milan (2008); Alte Nationalgalerie, Berlinische Galerie and Neue Gesellschaft für bildende Kunst e.V., Berlin (2012); Rencontres d'Arles (2013); KIASMA, Helsinki (2014) and Yorkshire Sculpture Park, UK (2017).

The artist has realized more than seventy public interventions around the world. Over sixty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. He received the Hiroshima Art Prize in 2018 and the Hasselblad Award in 2020.

His work can be found in the collections of The Museum of Modern Art and Guggenheim Museum, New York; Art Institute of Chicago and Museum of Contemporary Art, Chicago; MOCA and LACMA, Los Angeles; MASP, Museu de Arte de São Paulo; TATE, London; Centre Georges Pompidou, Paris; Nationalgalerie, Berlin; Stedelijk Museum, Amsterdam; Centro Reina Sofia, Madrid; Moderna Museet, Stockholm; MAXXI and MACRO, Rome; Louisiana Museum of Modern Art, Humlaebeck; Hiroshima City Museum of Contemporary Art and Tokushima Modern Art Museum, Japan; M+, Hong Kong; and dozens of institutions and private collections worldwide.

Alfredo Jaar  
*The Power of Words* (1984-2021)

LED lightbox with color transparent  
57 x 43 x 7 cm  
Edition 2 of 6 + 3 artist's proofs





(detail)



Alfredo Jaar, *The Power of Words*  
Jean-Kenta Gauthier / Odéon, Paris, 2021  
Installation view (detail)





Alfredo Jaar, *The Power of Words*  
Jean-Kenta Gauthier / Odéon, Paris, 2021  
Installation view (detail)



Alfredo Jaar, *The Power of Words*  
Jean-Kenta Gauthier / Odéon, Paris, 2021  
Installation view (detail)



Alfredo Jaar, *The Power of Words*  
Binghamton University, New York, 1984  
Installation view (detail)

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Jean-Kenta Gauthier