

MOUSSE

Context and Blackmail: MARIE ANGELETTI

BY
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Rocking Chair (tella), 2018. © Marie Angeletti. Courtesy: the artist; Carlos Ishikawa, London; Edouard Montaut, Paris; Commercial Street, Provincetown



1961 N NORMANDE in installation view at 1961 N Normandie, Los Angeles, 2017. © Marie Angeletti. Courtesy: the artist; Carlos Ishikawa, London; Edouard Montaut, Paris; Commercial Street, Provincetown. Photo: Marie Angeletti

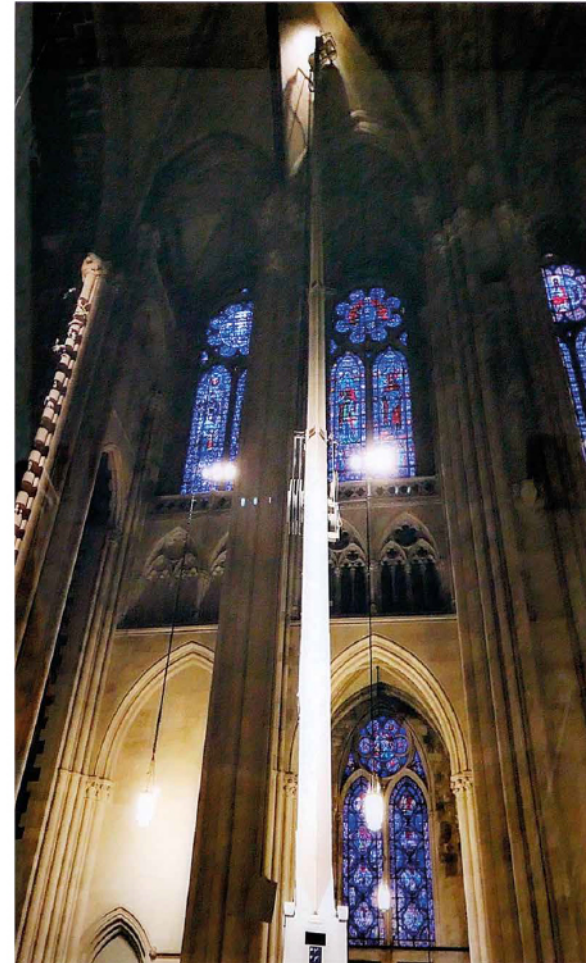
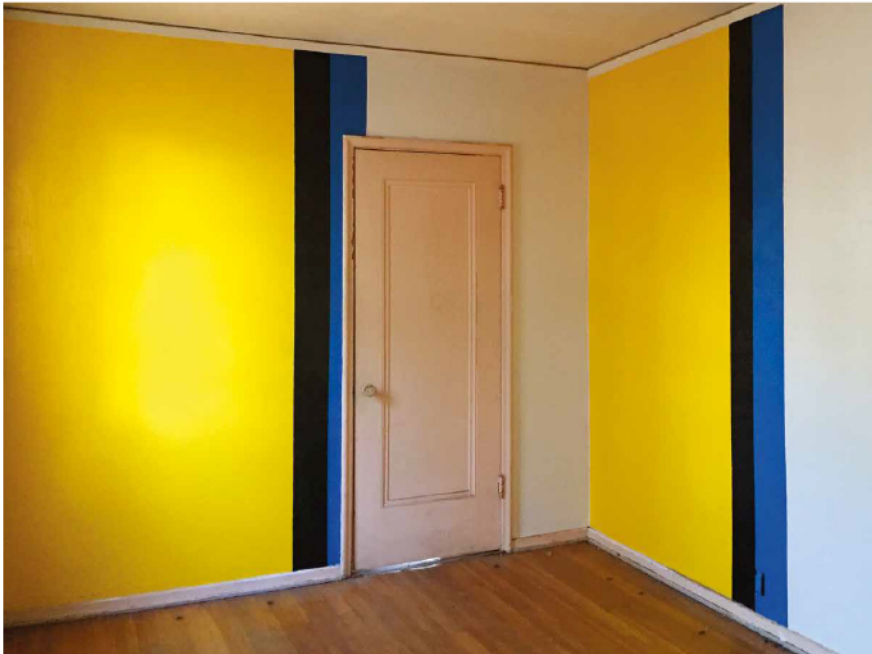


Les veaux, les agneaux installation view at Beach Office, Berlin, 2017-2018.
© Marie Angeletti. Courtesy: the artist; Carlos/Ishikawa, London; Edouard Mottassut, Paris; Beach Office, Berlin. Photo: Marie Angeletti



Pour qui tu chantes? installation view at Atlantis, Marseille, 2018. © Marie Angeletti.
Courtesy: the artist; Carlos/Ishikawa, London; Edouard Mottassut, Paris; Atlantis, Marseille. Photo: Marie Angeletti

1961 N'NORMANDE installation view at 1961N Normandie, Los Angeles, 2017. © Marie Angeletti. Courtesy: the artist; Carlos/Ishikawa, London; Edouard Mottassut, Paris; Commercial Street, Provincetown. Photo: Marie Angeletti



Maintenant, 2018. © Marie Angeletti 2019. Courtesy: the artist and Carlos/Ishikawa, London

Geographically distant as artist and gallerist were during the making of *Rocking Chair*, Angeletti achieved a fleeting, arguably perverse, intersubjectivity through the blurring of their professional roles. Consonant with one of the Western's driving themes—the frontier—Angeletti's aim was to push the boundaries of the work far beyond meditation on institutional conditions or the initial situation of being "given a show." Instead, she pushed this familiar art-world relationship into unforeseen territory by assigning Murphy not only her tasks as maker, but also the very experiential research that she normally performs prior to a show. She again collaborated that fall in a group show at Greene Naftali, New York, this time with art historian Robert Snowden. They installed works in public and private locations within the gallery, and in the windows placed analog slides with photographs taken elsewhere in New York, producing a centrifugal flow of attention away from the exhibition site and toward its conditioning contexts. These included shots of a American Museum of Natural History diorama of the Lenape meeting Dutch settlers on Manna-hata / New Amsterdam; the representation of a harmonious past through which the speculative fantasies of High Line-era Chelsea were visible.

For the third, untitled phase of *Pour qui tu chantes?*, Angeletti added seven additional photographs to the Atlantis exhibition, breaking the terms of her pre-sale contract with the LUMIÈRE collectors. "I did so," writes Angeletti, "to ensure that I remained indeterminate. Normally, one expects from the hero that he accept or refuse what he is asked to do, but not that he change his mind."⁷ These images came directly from the artist's recent meanderings and research: a Simone Forti performance; an action in which she invited a select audience to a cathedral; and two photographs related to Marseille's Corsican mafia. One was a historical photograph with a gangster that the local audience would have recognized, the other a contemporary black-and-white image of Mazargues square, a banal-looking location on the way to Baumettes prison. A mafia representative had advised the artist to go there to take a photograph.⁸ In lieu of a press release was a folder with numerous other photographs and local newspaper articles detailing the current situation in Marseille regarding corruption and crime. From the mythic days of the "French connection," the older Corsican mafia is now reported to be working closely with a younger, North African generation based in the *banlieues*, or poor suburbs of the city, in an era of neo-banditry for narcotraffickers and developers alike.

"For whom do you sing?" Lest the query seem antagonistic, it is clear that Angeletti is also asking herself this question, with each successive experiment. At Atlantis her ultimate act was blackmail, using the power of the artwork to override her own legal arrangement and force the collectors to play along. In her recent work she has treated normally trivial interactions—the location of a venue; a pre-sale contract; the commissioning of work at a geographical remove; an unexpected, last-minute change that could start a dispute between artist and curator—as part of the context, and thus as material to be incorporated and manipulated. Angeletti's contention that *Longevity-Permanence* "frames" the site extends the latter's status as a field of action, extending to decision making in

addition to the finalized exhibition seen by the public. Understood as such, the artist is right to treat herself as a protagonist, with a significant component of her work a sort of professional autobiography. That the autobiographical lurks does not mean that what we see can be called self-portraiture, however—certainly not in the traditional, figurative sense. The contemporary artist here cavorts and flits, almost invisible, in the interstices of her works and preparatory labor. The image we receive is more like a map of topological contortions over time.

- 1 "Chevalier Roze: un nouveau pôle d'art contemporain au cœur de Marseille," *Go Met*, July 27, 2017, <https://www.go-met.com/chevalier-roze-nouveau-pole-dart-contemporain-au-coeur-marseille-2/>.
- 2 As Angeletti notes in the press release, the idea that the Reich Ministry commissioned the murals is supported by the presence of Busch drawings in shelters all over Germany. In the historical archives at Bundesarchiv Berlin, however, there is no information that confirms this.
- 3 Ellen Rothenberg's *SO 6346: indelible immigrant* (2018) examined the settlement's "Tempohomes." See Pinar Üner Yilmaz, "Ellen Rothenberg // Speitus Institute," *The Seen*, March 2, 2018, <http://the-seenjournal.org/art-seen-chicago/ellen-rothenberg/>.
- 4 Email conversation with the artist, May 5, 2019.
- 5 "John McLaughlin Paintings: Total Abstraction," LACMA online, 2016, <https://www.lacma.org/art/exhibition/john-mclaughlin-paintings-total-abstraction>.
- 6 Email conversation with the artist, May 5, 2019.
- 7 Marie Angeletti, "Pour qui tu chantes? Atlantis," unpublished text, 2019.
- 8 Email conversation with the artist, May 5, 2019.

MARIEANGELETTI (b. 1984) lives and works in Berlin. Her work has been exhibited at Le Consortium, Dijon; Kunstverein Cologne; Carlo/lohikawa, London; Kunstherrhaus Bremen; castillo/corrales, Paris; Kunsthalle Zurich; Edouard Montassut, Paris; and Kunsthalle Vienna, among others. She worked on large-scale commissions with *Les Nouveaux commanditaires*, Paris, and *Péko Factory*, China / Gethenos. She has been teaching at HEAD, Art School in Geneva, for the past three years, and regularly set up her own projects mainly in Marseille, the city she is from.

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