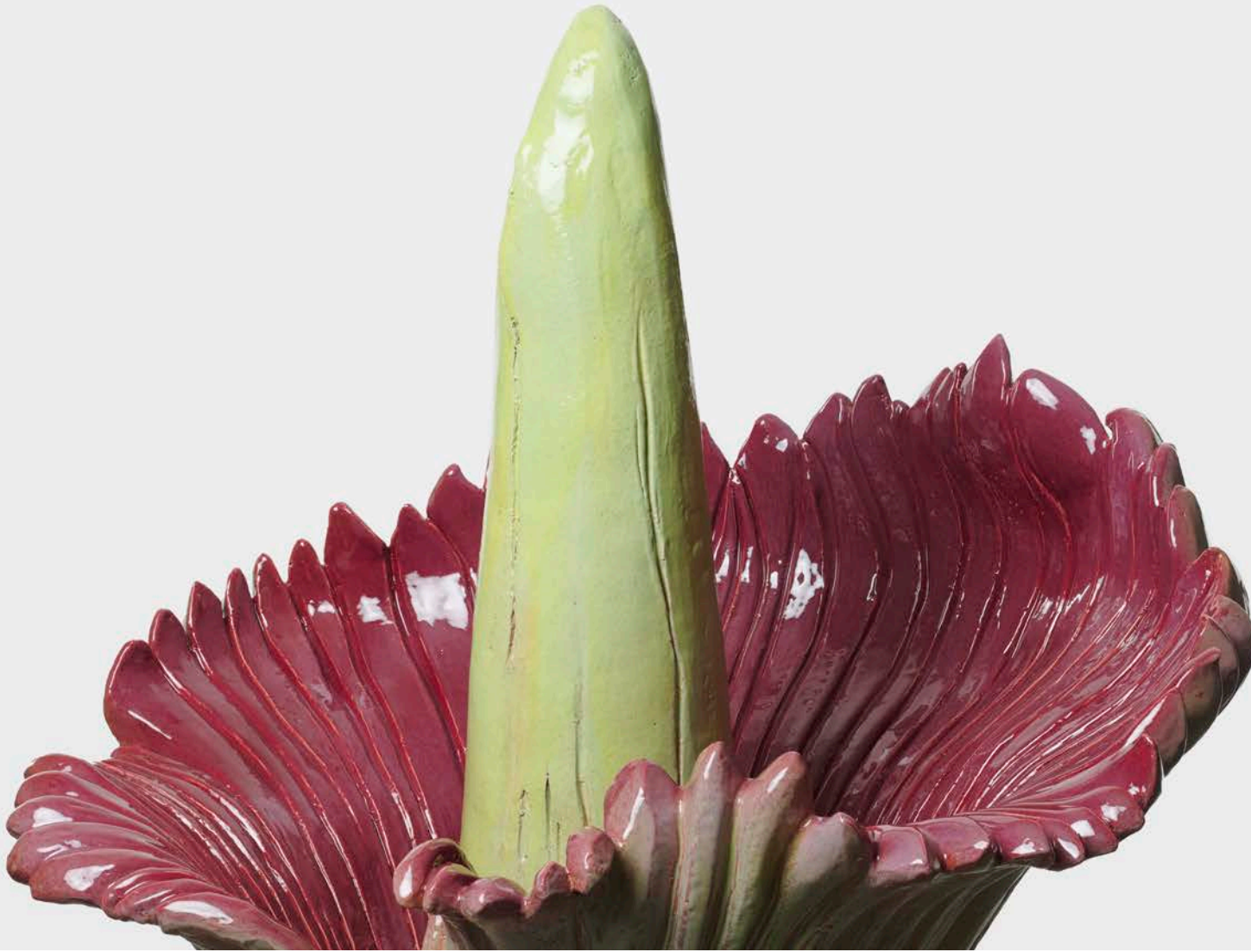


DAVID
KORDANSKY
GALLERY

MAI-THU PERRET FRIEZE NEW YORK



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T: 323.935.3030

MAY 18 – 22, 2022
BOOTH #B1

DAVID KORDANSKY GALLERY

David Kordansky Gallery is pleased to announce a solo presentation of new works by Mai-Thu Perret for Frieze New York. The fair will take place May 18 – 22, 2022, with previews on May 18 and 19. The sculptures and watercolors featured in this presentation are related to works in Perret’s solo exhibition Real Estate, on view at the Istituto Svizzero in Rome through June 26, 2022, which draw on her interest in the goddesses of Roman mythology and elaborate upon her ongoing explorations of feminist counter-narratives and mystical and utopian impulses.

Diana, one of Perret’s new large-scale sculptures, references Diana of Ephesus, a distinctive incarnation of the Roman goddess of the hunt who is depicted with rows of bulbous, breast-like lumps on her torso. In two of the most well-known depictions of Diana of Ephesus—dating from the first and second centuries A.D.—the goddess’s lower body also features panels from which sculptural representations of bulls, lions, and other creatures emerge. Perret has recreated the rows of strange, breast-like protrusions, but in her sculpture, the ancient figure has been refashioned as a contemporary young woman with cropped, close-cut hair, wearing sneakers and an open-back dress. The rectangular panels that grid this floor-length skirt, absent the assortment of animals that characterize its historical counterparts, suggest underlying order and mystical geometries. Such anachronistic dissonances, alongside the material counter-balance between the ceramic figure and her bronze hands, position Perret’s Diana within myth as well as science fiction, generating new stories for this ancient goddess. The sculpture also serves as a companion to another recent sculpture by the artist, on view at the Istituto Svizzero, that depicts the Roman goddess Minerva.

A second large-scale ceramic sculpture, The hundred flowers that come with the spring, for whom do they bloom ? I, renders the form of a corpse flower (*Amorphophallus titanum*), an immense plant native to Indonesia infamous for the potent, putrid smell (often compared to the stench of rotting flesh) released during its peak bloom in the night and early morning. Because it requires specific tropical conditions, this blooming cycle does not occur annually, and flowering can last from a few years to more than a decade. Perret’s sculptural version emphasizes the abstract formal qualities of its botanical structure: the visual poetry of the spadix and spathe, the phallic spike that emerges from the flower, and the leafy sheath that contains it.

A selection of recent watercolor paintings appears as meditative exercises, sharing Tantric painting’s use of planet-like shapes and geometric forms to facilitate heightened states of consciousness. Reflective of the spontaneous nature of their composition, the paintings’ layered chromatic stains and fields of saturation suggest unseen, perhaps metaphysical, depths that evade conscious awareness even as they color and shape it.

While conceptually reframing archetypal narratives and iconography throughout this presentation, Perret also has revisited themes and forms from her previous works, particularly ones related to the female figure, symbolic interpretation, and art historical critique. Through such acts of retelling, Perret indicates the recursive nature of all stories, histories, myths—repeated, revised, and reused indefinitely by individuals and communities across vast stretches of space and time.

DAVID KORDANSKY GALLERY

Mai-Thu Perret is currently the subject of the solo exhibition, Real Estate, at Istituto Svizzero, Rome, and was the subject of a 2019 survey exhibition at MAMCO Geneva (Musée d'art moderne et contemporain). She has also been the subject of solo exhibitions at Le Portique – centre régional d'art contemporain du Havre, France (2020); Badischer Kunstverein, Karlsruhe, Germany (2019); Spike Island, Bristol, England (2019); Nasher Sculpture Center, Dallas (2016); Le Magasin, Grenoble, France (2012); Haus Konstruktiv, Zurich (2011); University of Michigan Museum of Art, Ann Arbor (2010); San Francisco Museum of Modern Art (2008); and Renaissance Society at the University of Chicago (2006). Recent group exhibitions include New Time: Art and Feminisms in the 21st Century, Berkeley Art Museum and Pacific Film Archive, California (2021); The Musical Brain, High Line, New York (2021); New Age, New Age: Strategies for Survival, DePaul Art Museum, Chicago (2019); and Like Life: Sculpture, Color, and the Body (1300–Now); Met Breuer, New York (2018). Her work is in the permanent collections of institutions including the Centre National des Arts Plastiques, Paris; Collection Aargauer Kunsthau, Aarau, Switzerland; Fonds National d'Art Contemporain, Paris; Migros Museum of Contemporary Art, Zurich; San Francisco Museum of Modern Art; and Walker Art Center, Minneapolis. Perret lives and works in Geneva.

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Mai-Thu Perret

Untitled, 2022

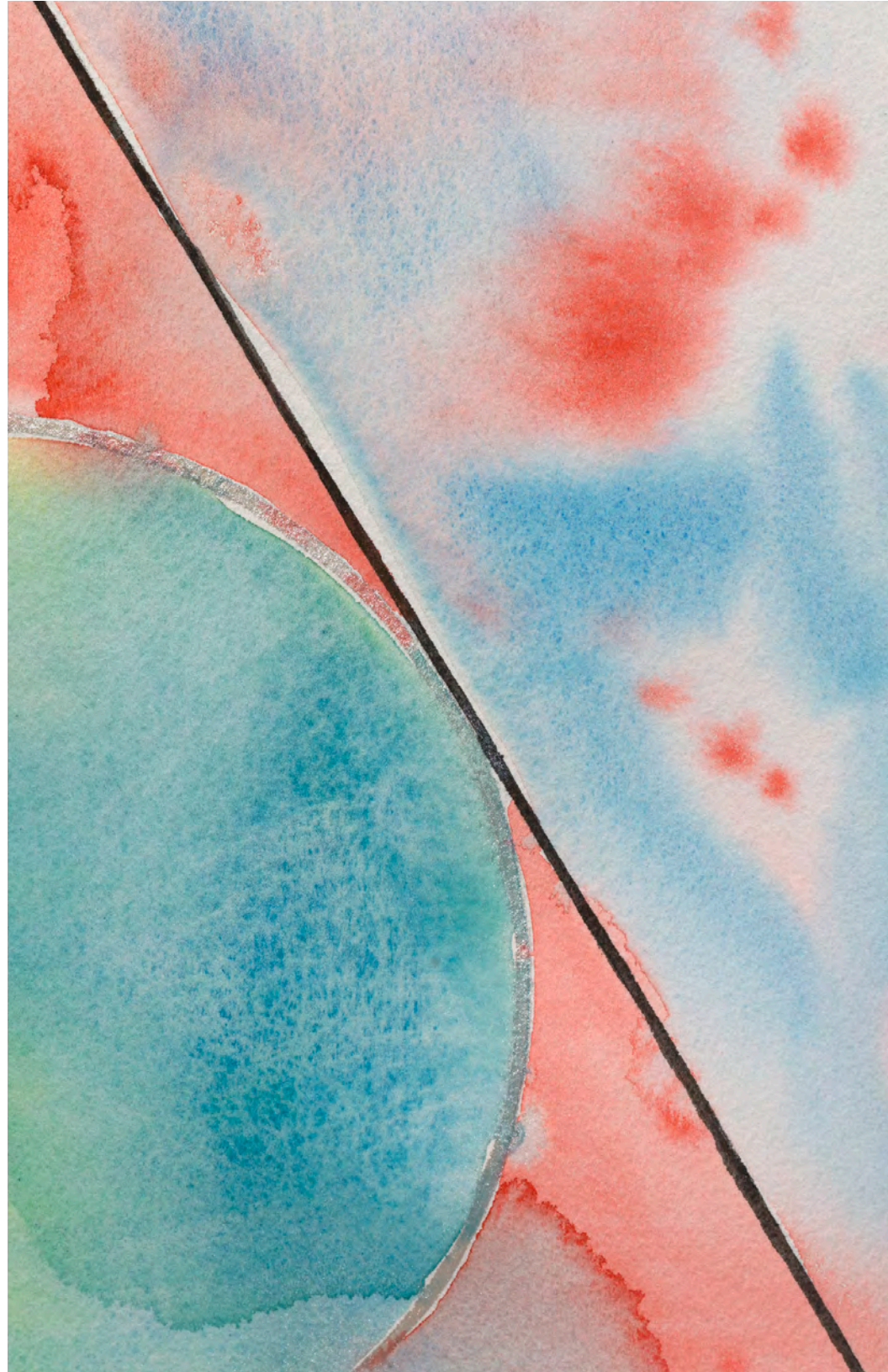
watercolor on paper
19 7/8 x 14 1/8 inches
(50.6 x 35.7 cm)

framed:

25 3/4 x 20 x 1 1/2 inches
(65.4 x 50.8 x 3.8 cm)

(Inv# MP 22.034)

\$11,000



**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

14 3/8 x 11 inches

(36.7 x 28 cm)

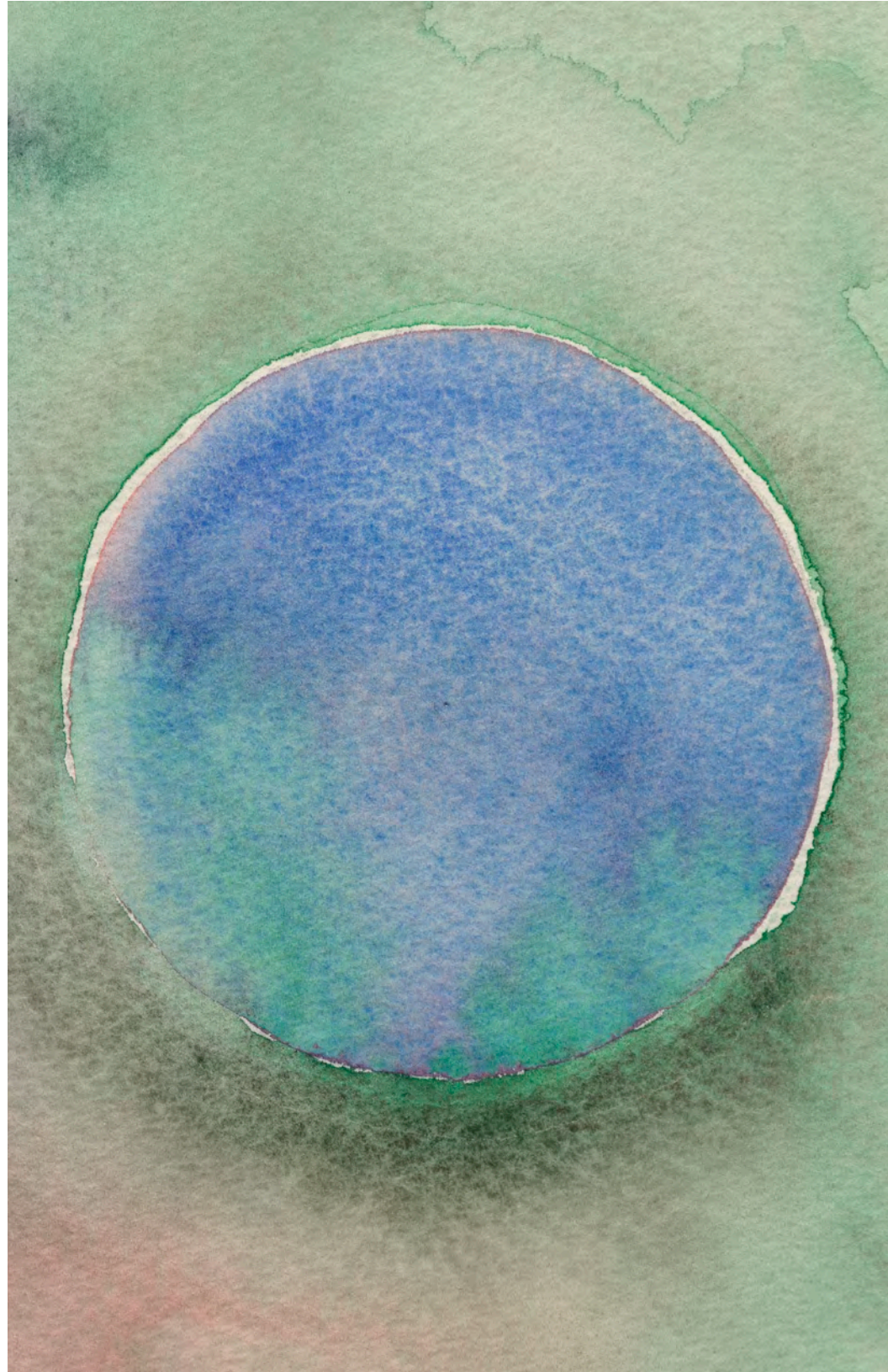
framed:

20 1/4 x 16 7/8 x 1 1/2 inches

(51.4 x 42.9 x 3.8 cm)

(Inv# MP 22.029)

\$9,000



**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

14 3/8 x 11 inches

(36.7 x 28 cm)

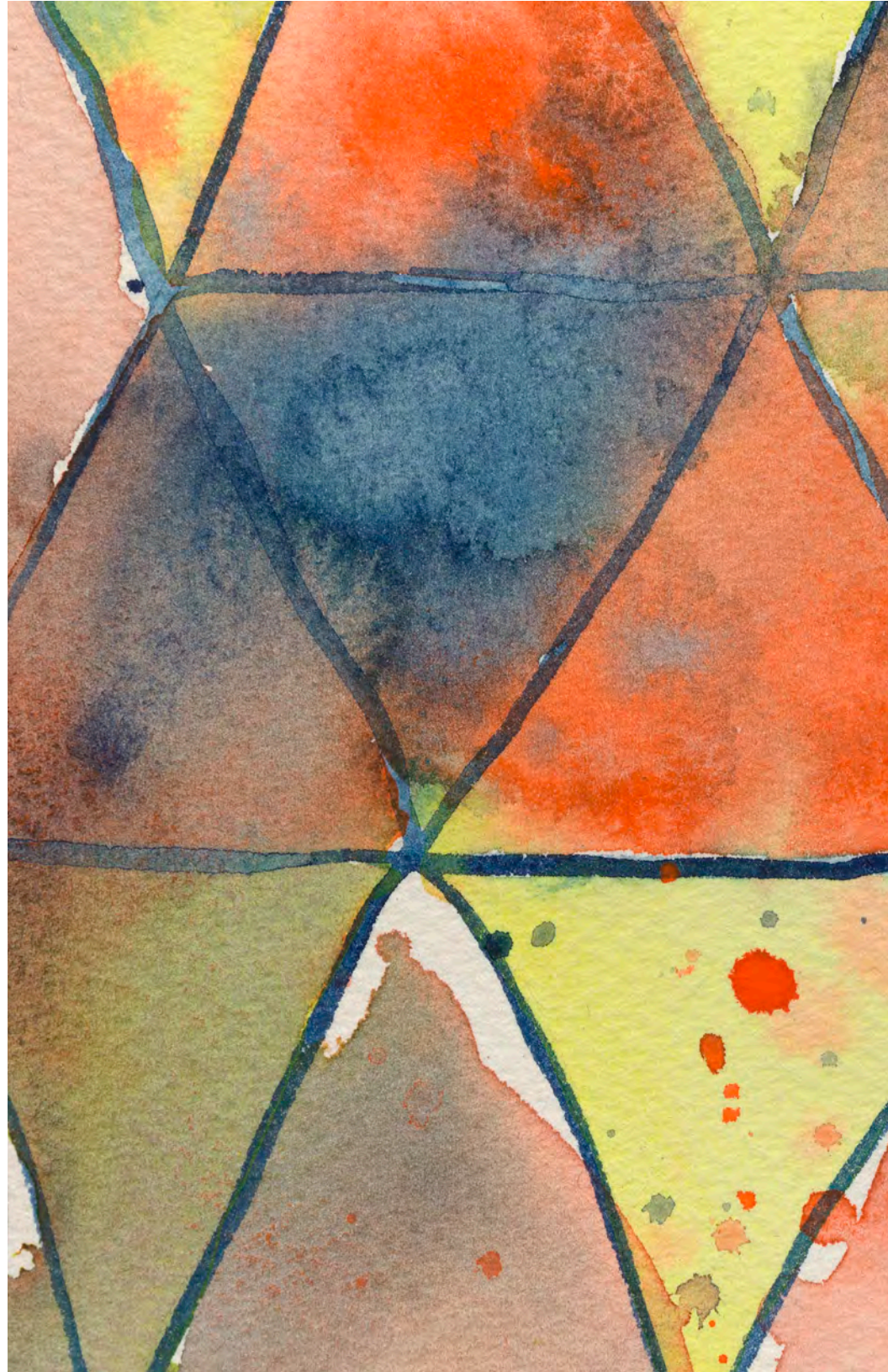
framed:

20 1/4 x 16 7/8 x 1 1/2 inches

(51.4 x 42.9 x 3.8 cm)

(Inv# MP 22.023)

\$9,000



DAVID
KORDANSKY
GALLERY

Mai-Thu Perret

*The hundred flowers that come
with the spring, for whom do
they bloom ? I, 2022*

ceramic
55 x 40 1/2 x 35 1/2 inches
(140 x 103 x 90 cm)
(Inv# MP 22.015)
\$70,000









**DAVID
KORDANSKY
GALLERY**

Mai-Thu Perret

Untitled, 2022

watercolor on paper

14 3/8 x 11 inches

(36.6 x 28 cm)

framed:

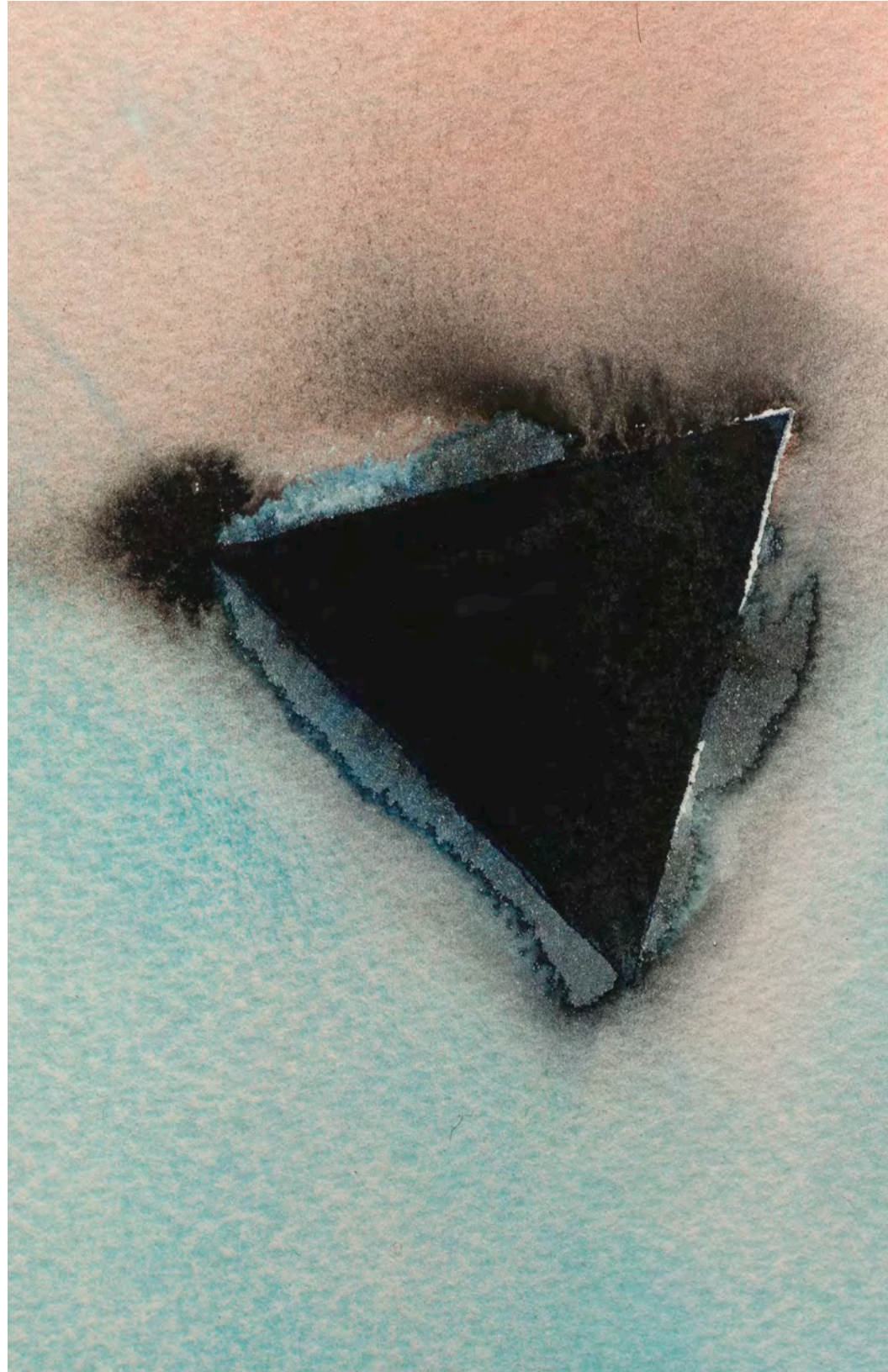
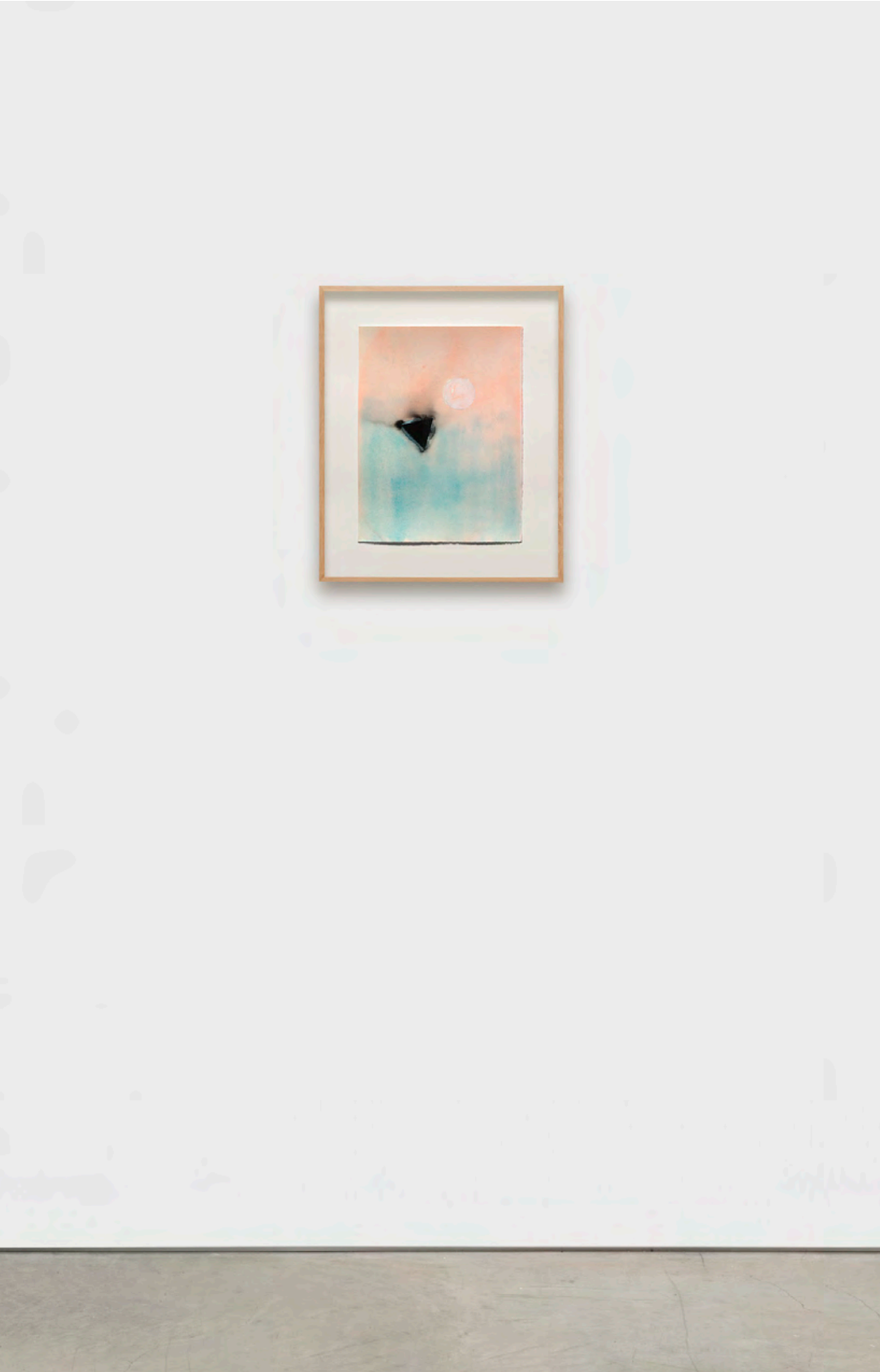
20 1/4 x 16 7/8 x 1 1/2 inches

(51.4 x 42.9 x 3.8 cm)

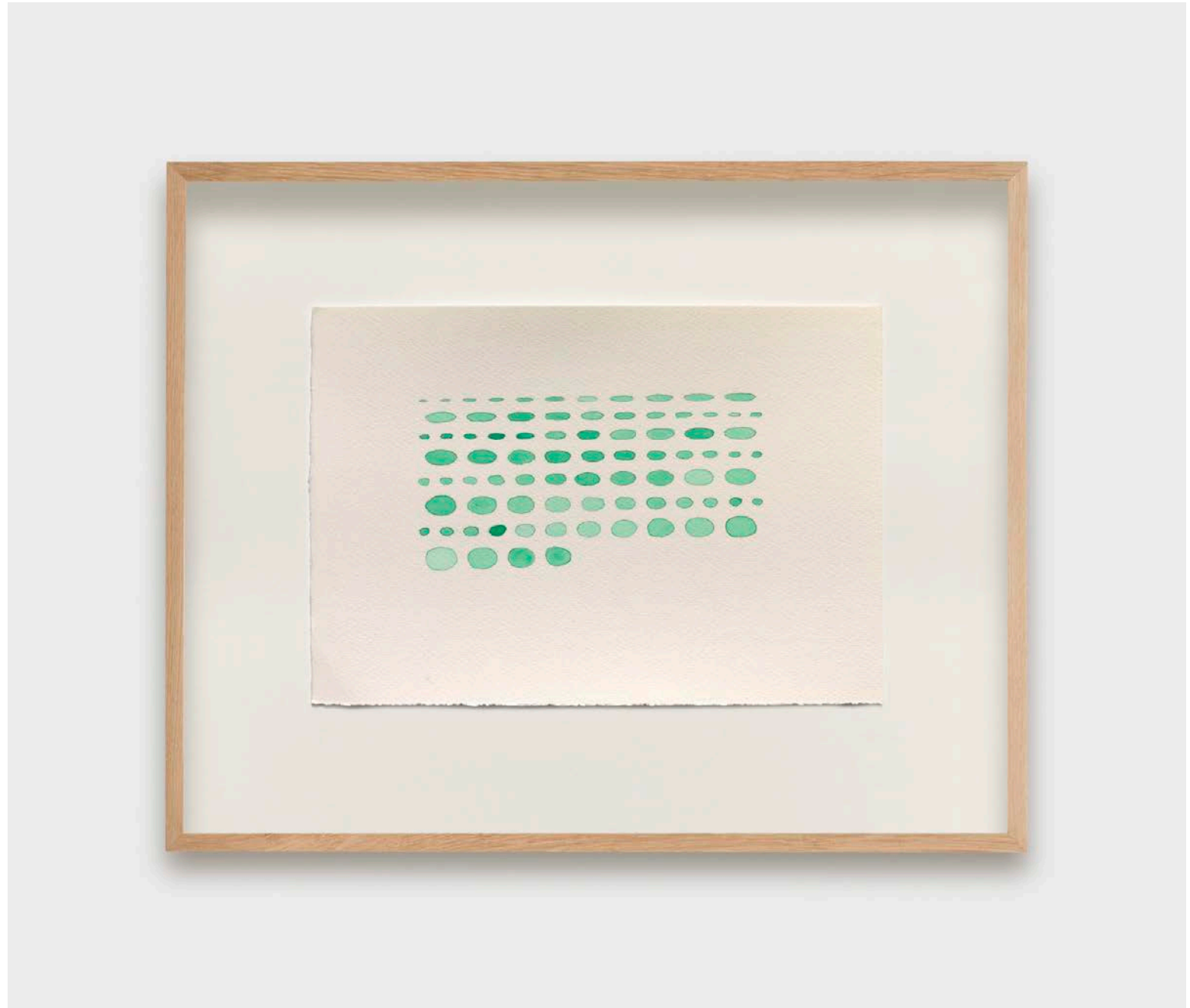
(Inv# MP 22.028)

\$9,000





**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

7 1/2 x 10 5/8 inches

(19 x 27 cm)

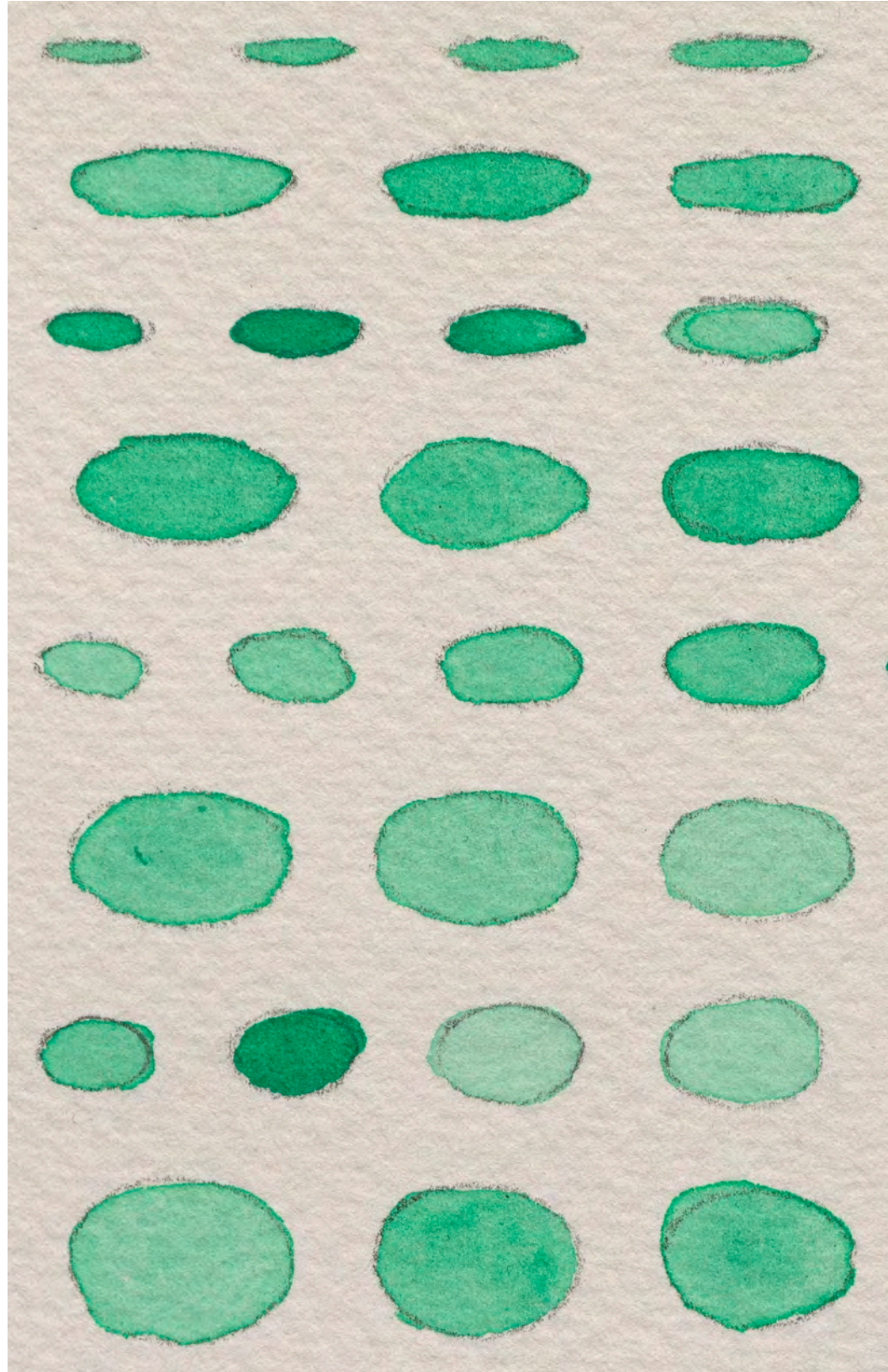
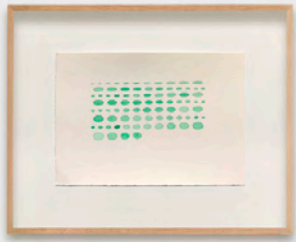
framed:

13 3/8 x 16 1/2 x 1 1/2 inches

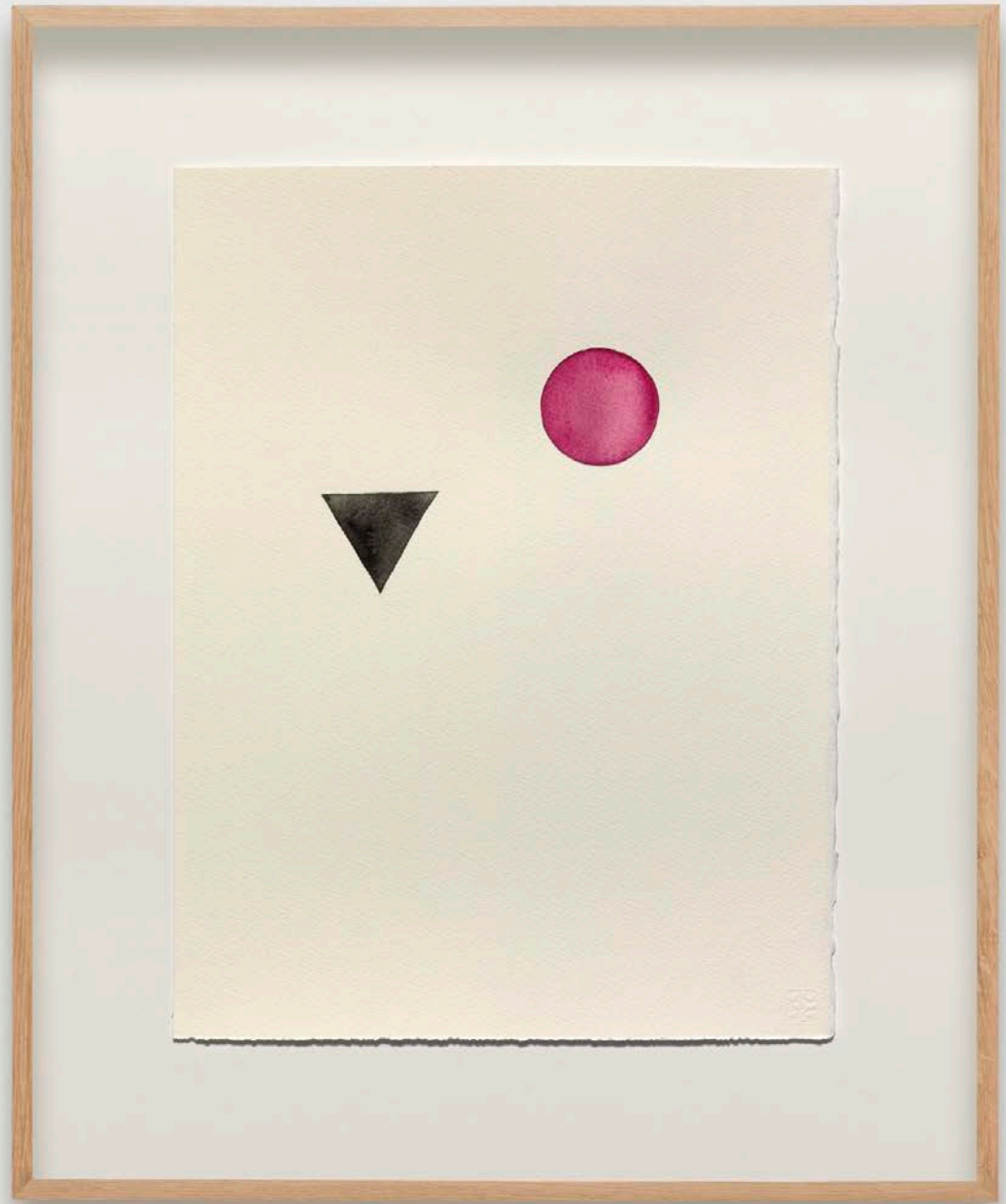
(34 x 41.9 x 3.8 cm)

(Inv# MP 22.020)

\$6,000



**DAVID
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GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

14 1/2 x 11 inches

(36.8 x 28 cm)

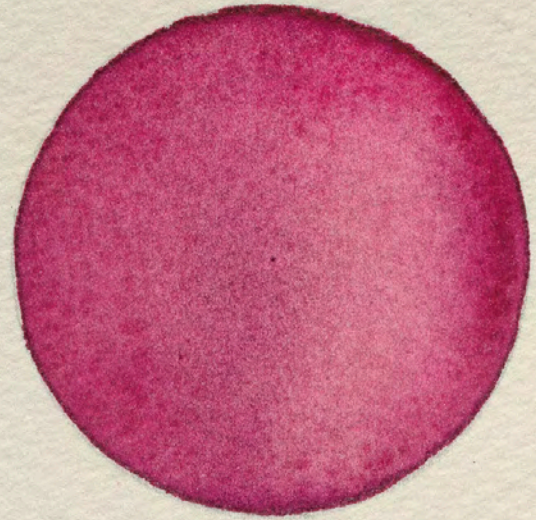
framed:

20 1/4 x 16 7/8 x 1 1/2 inches

(51.4 x 42.9 x 3.8 cm)

(Inv# MP 22.027)

\$9,000





Mai-Thu Perret

*In the hearth of whose house does
smoke not come from fire?*, 2020

glazed ceramic

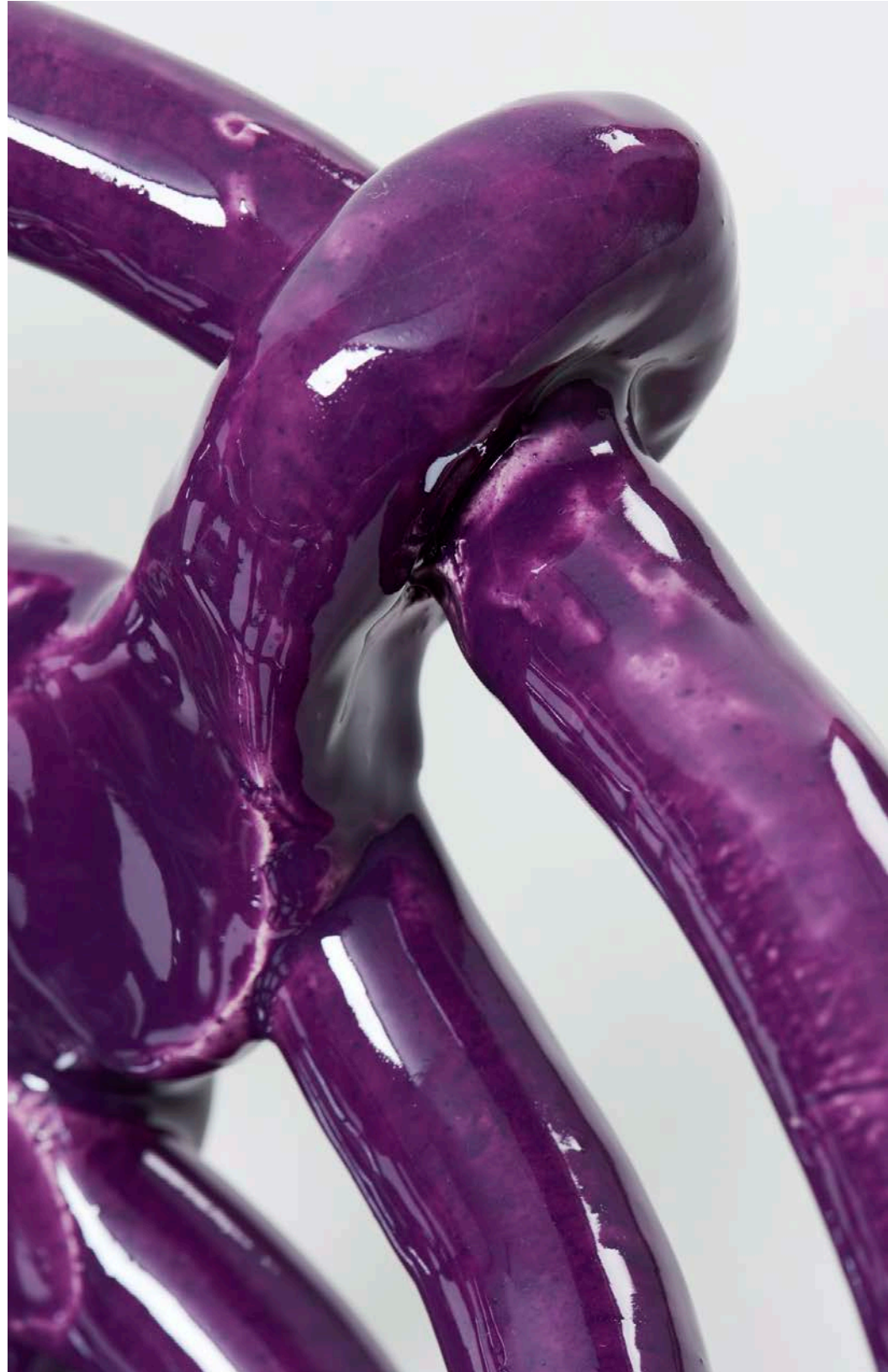
9 3/8 x 17 x 17 inches

(24 x 43 x 43 cm)

(Inv# MP 20.006)

\$32,000

ON HOLD





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Mai-Thu Perret

Untitled, 2022

watercolor on paper
19 7/8 x 14 1/8 inches
(50.5 x 35.7 cm)

framed:

25 3/4 x 20 x 1 1/2 inches
(65.4 x 50.8 x 3.8 cm)

(Inv# MP 22.032)

\$11,000





**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

15 x 19 5/8 inches

(38 x 50 cm)

framed:

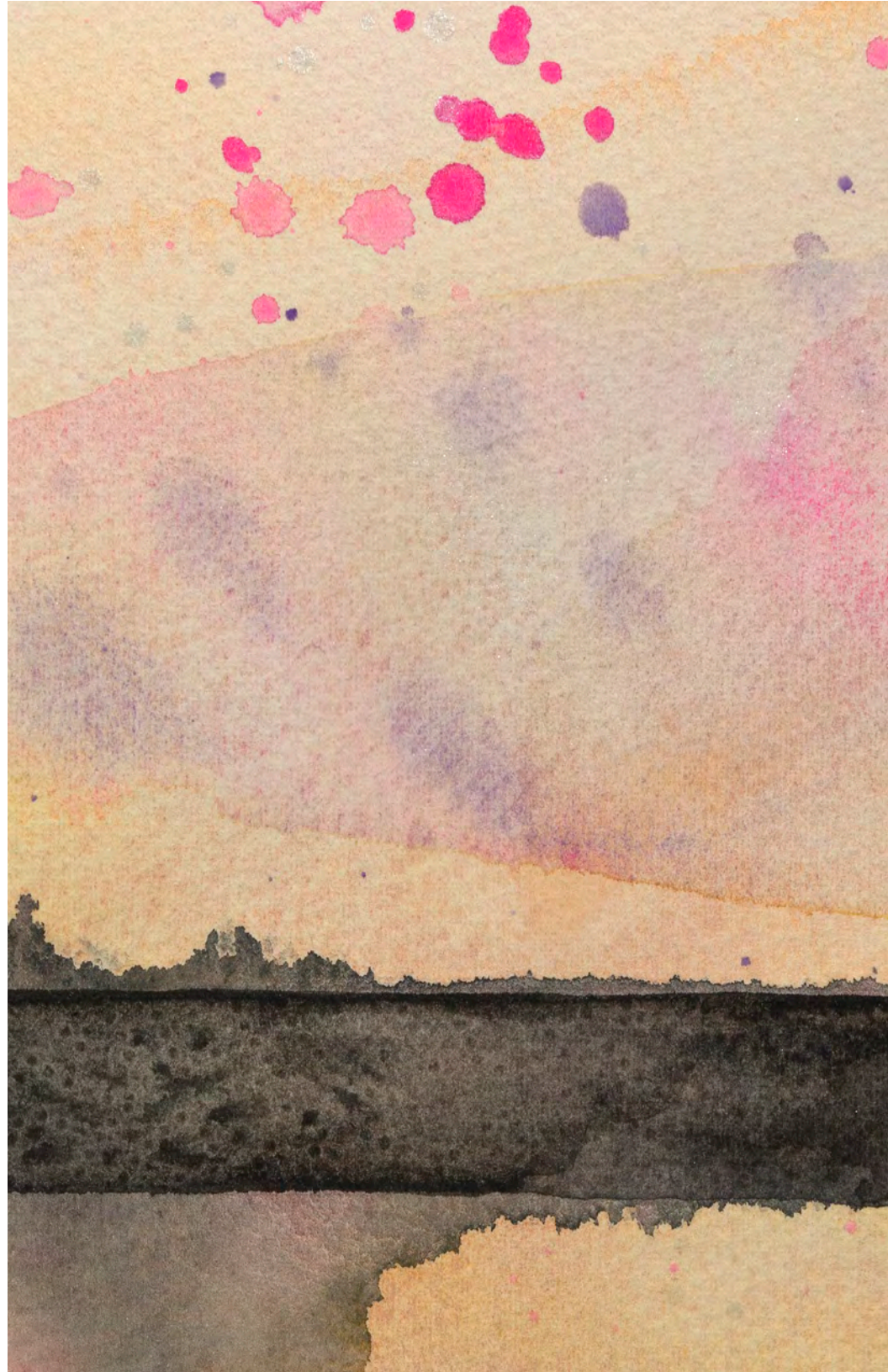
20 7/8 x 25 1/2 x 1 1/2 inches

(53 x 64.8 x 3.8 cm)

(Inv# MP 22.031)

\$10,000

ON HOLD



**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

14 3/8 x 11 inches

(36.6 x 28 cm)

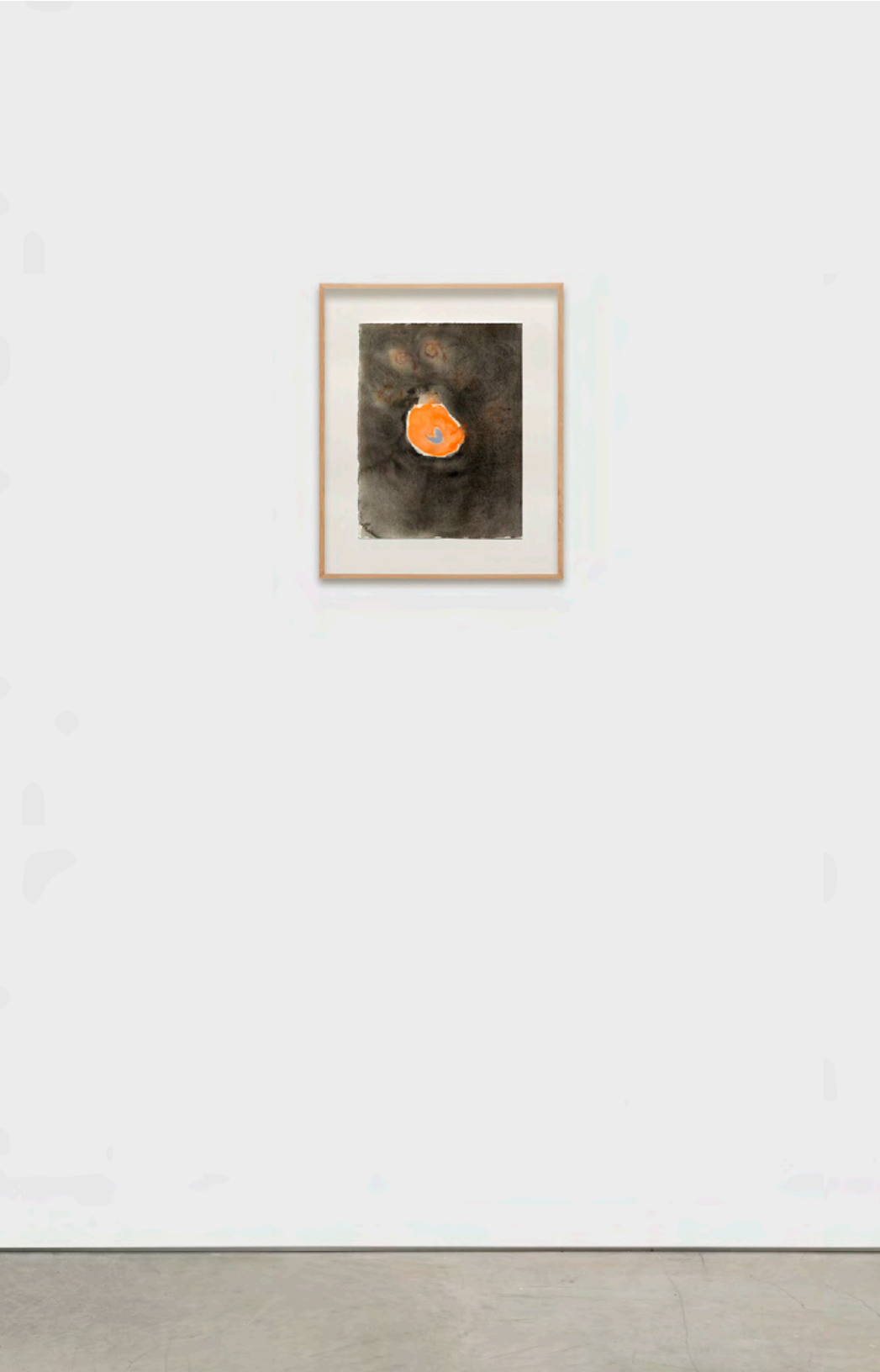
framed:

20 1/4 x 16 7/8 x 1 1/2 inches

(51.4 x 42.9 x 3.8 cm)

(Inv# MP 22.024)

\$9,000



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Mai-Thu Perret

Diana, 2022

ceramic and bronze

62 1/4 x 17 1/4 x 17 1/4 inches

(158 x 44 x 44 cm)

(Inv# MP 22.016)

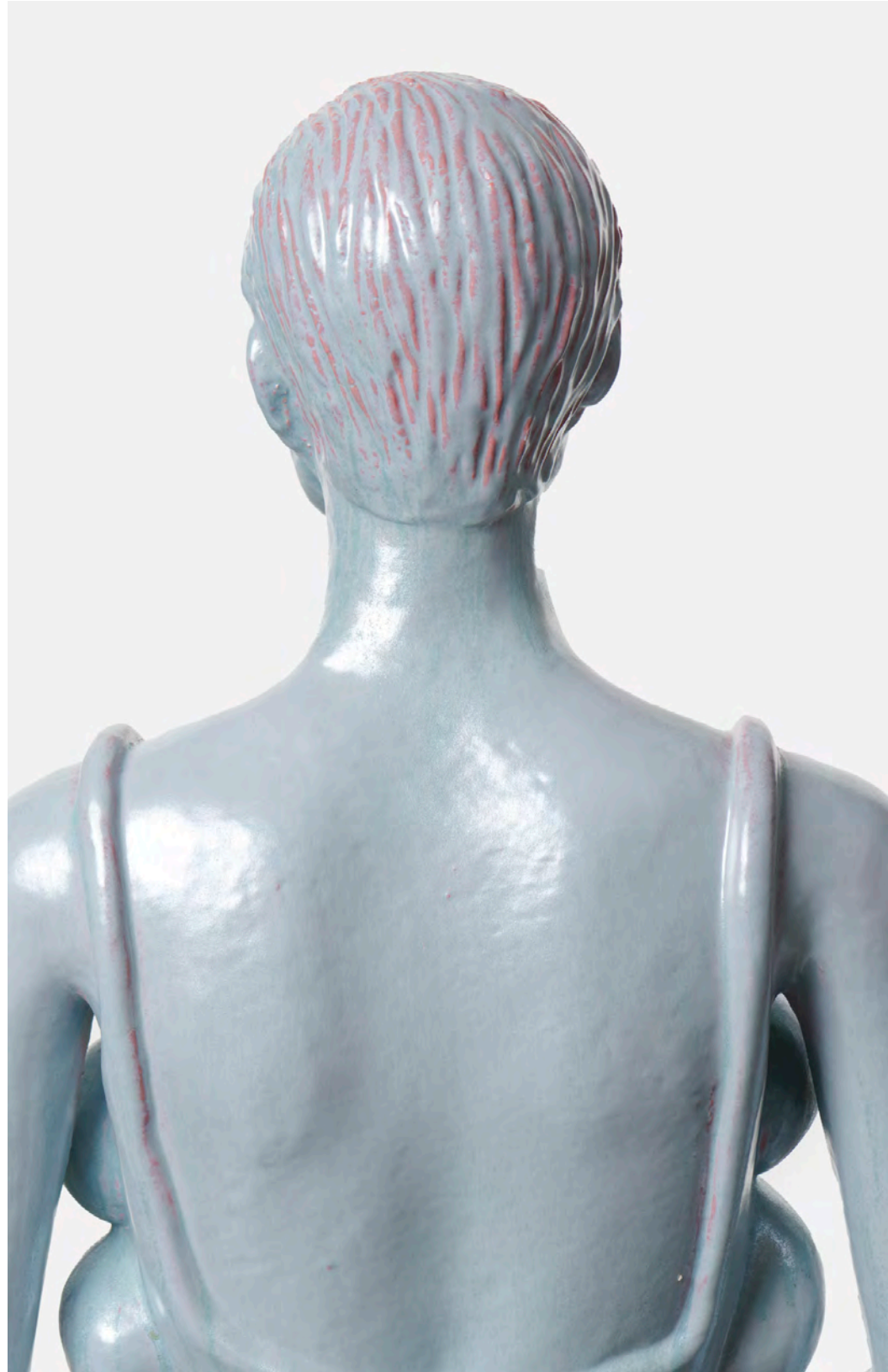
\$80,000











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Mai-Thu Perret

Untitled, 2022

watercolor on paper

14 3/8 x 11 inches

(36.6 x 28 cm)

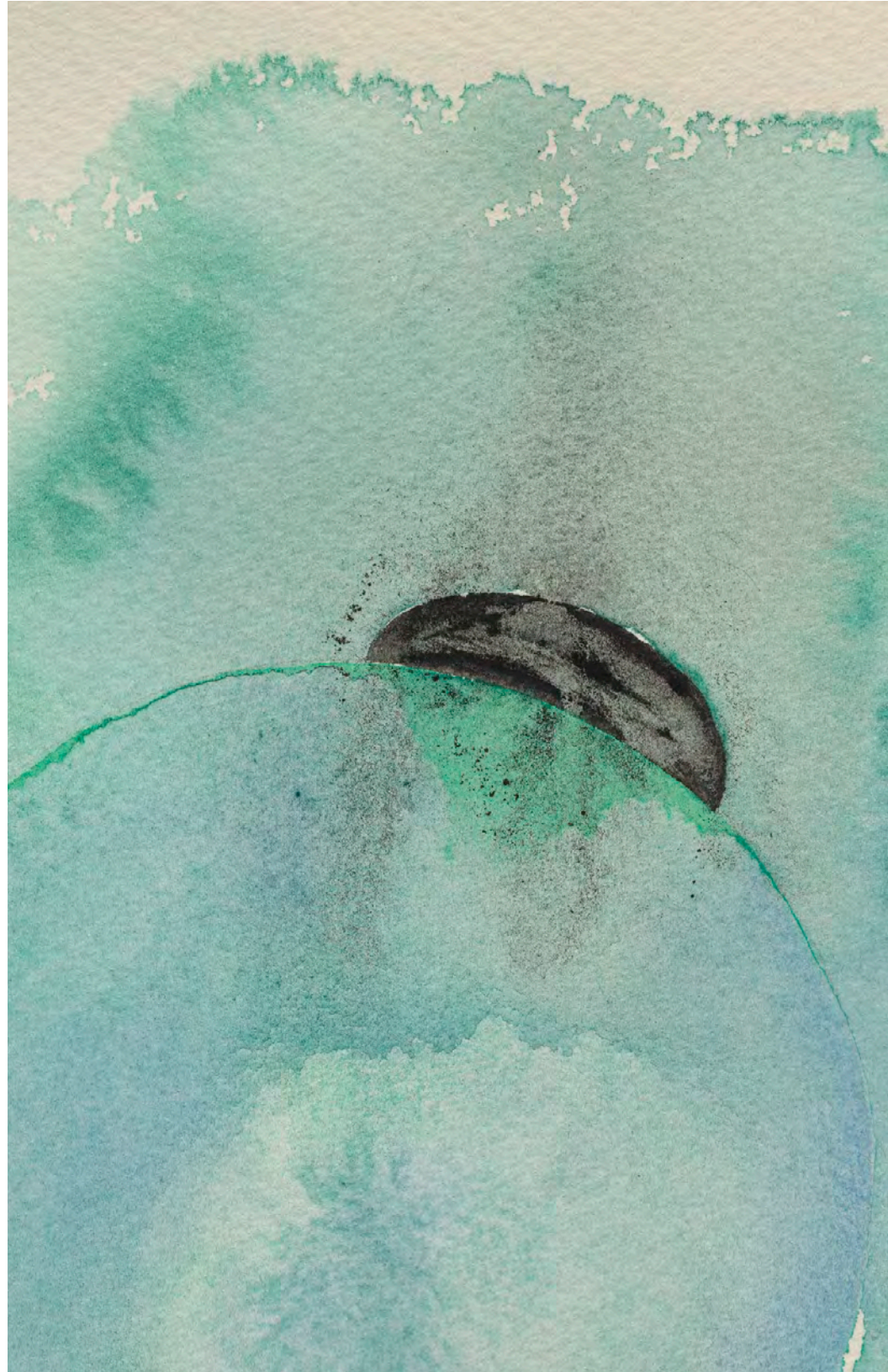
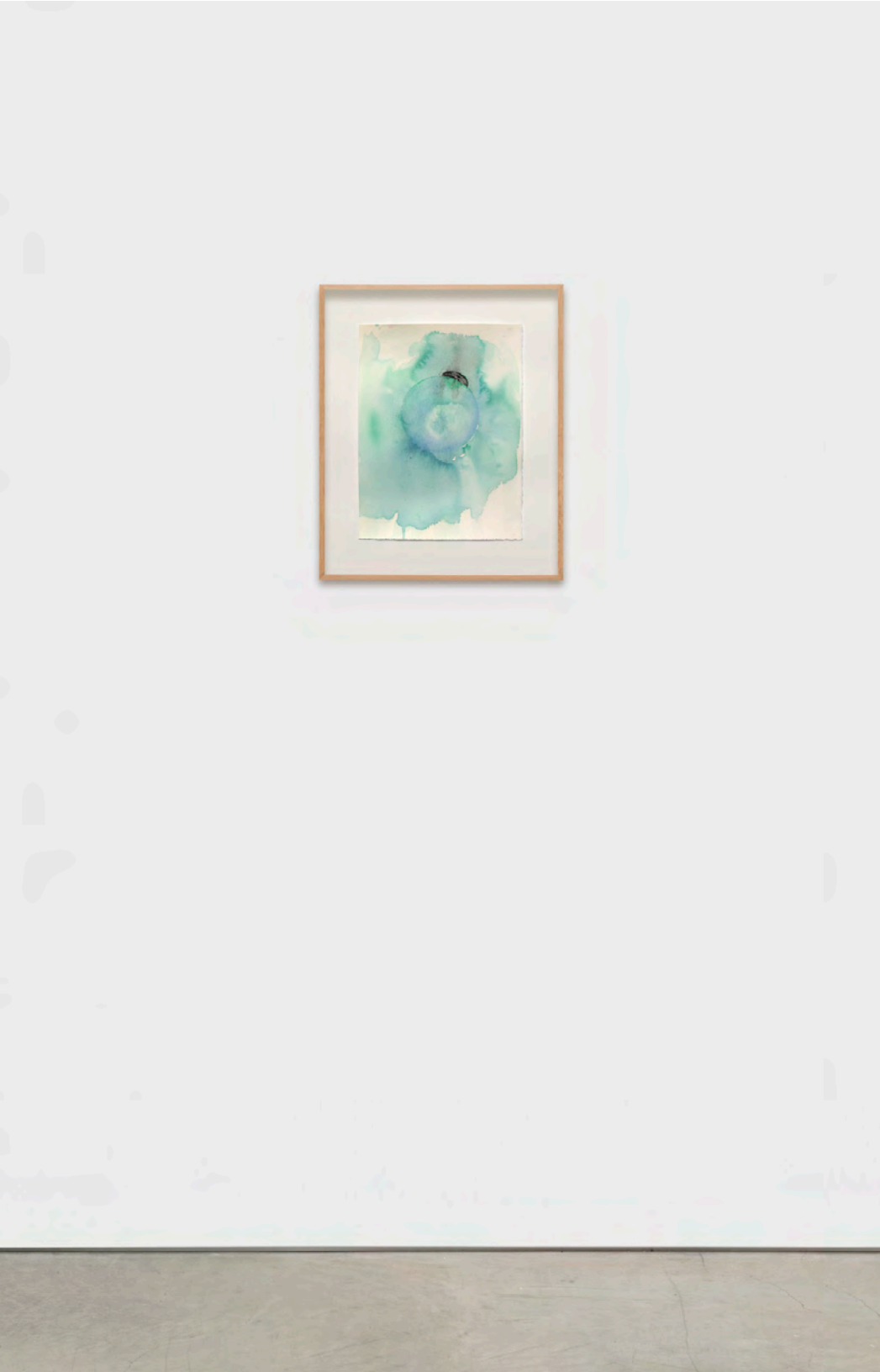
framed:

20 1/4 x 16 7/8 x 1 1/2 inches

(51.4 x 42.9 x 3.8 cm)

(Inv# MP 22.030)

\$9,000



**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

Untitled, 2022

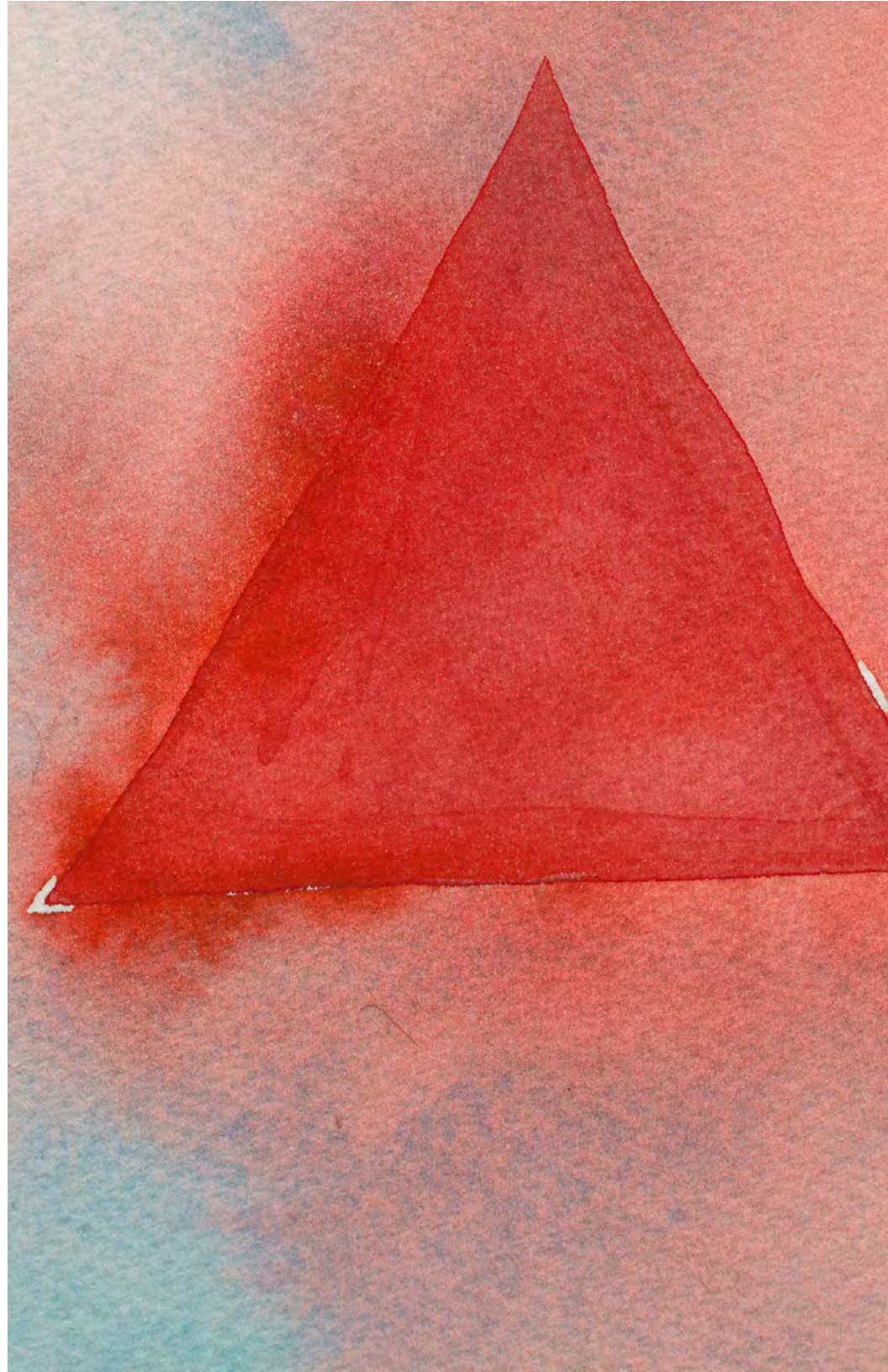
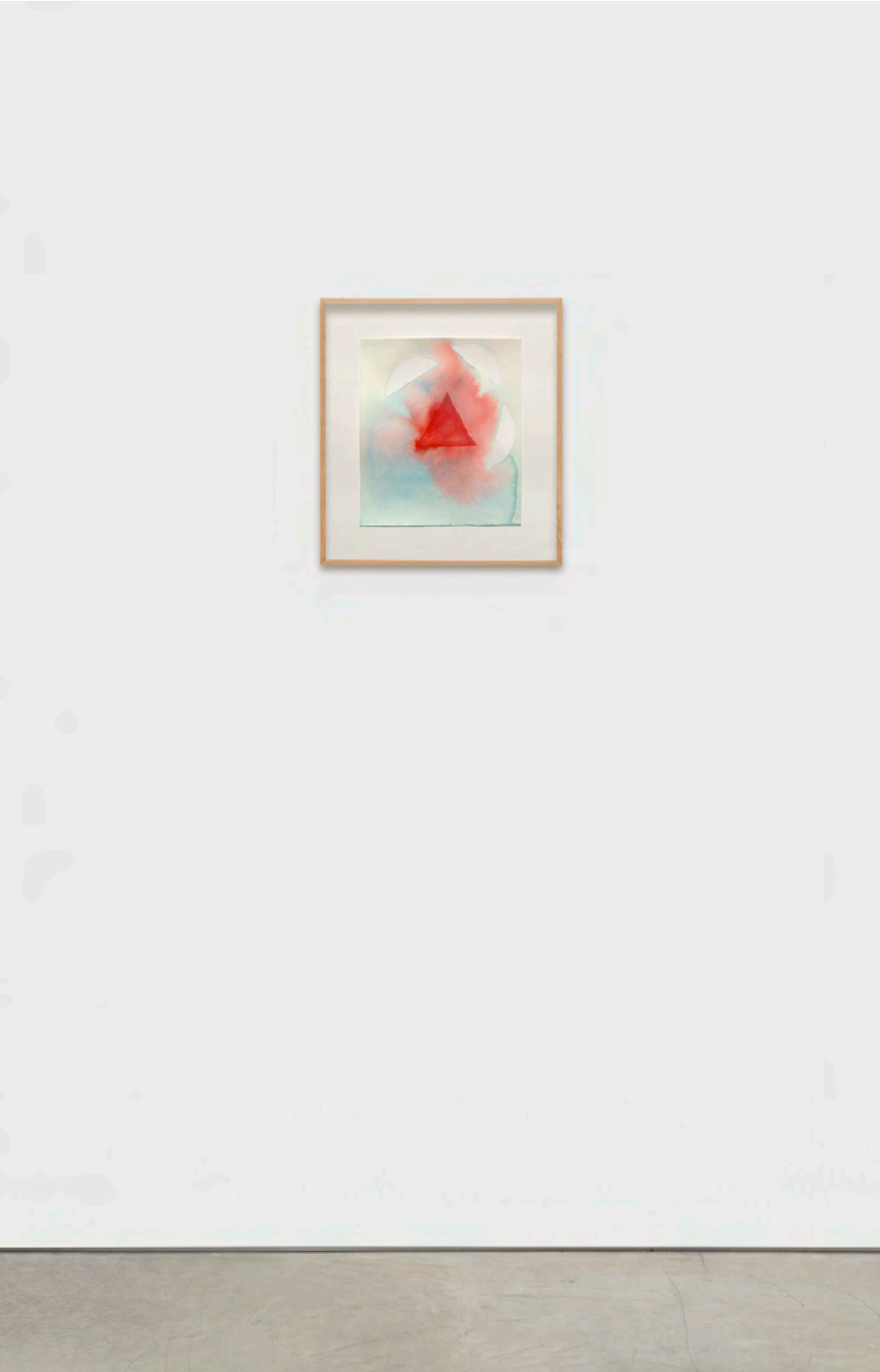
watercolor on paper
12 1/2 x 10 3/4 inches
(31.8 x 27.4 cm)

framed:

18 3/8 x 16 5/8 x 1 1/2 inches
(46.7 x 42.2 x 3.8 cm)

(Inv# MP 22.025)

\$9,000



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Mai-Thu Perret

*Detestable, to dream with
the eyes open, 2020*

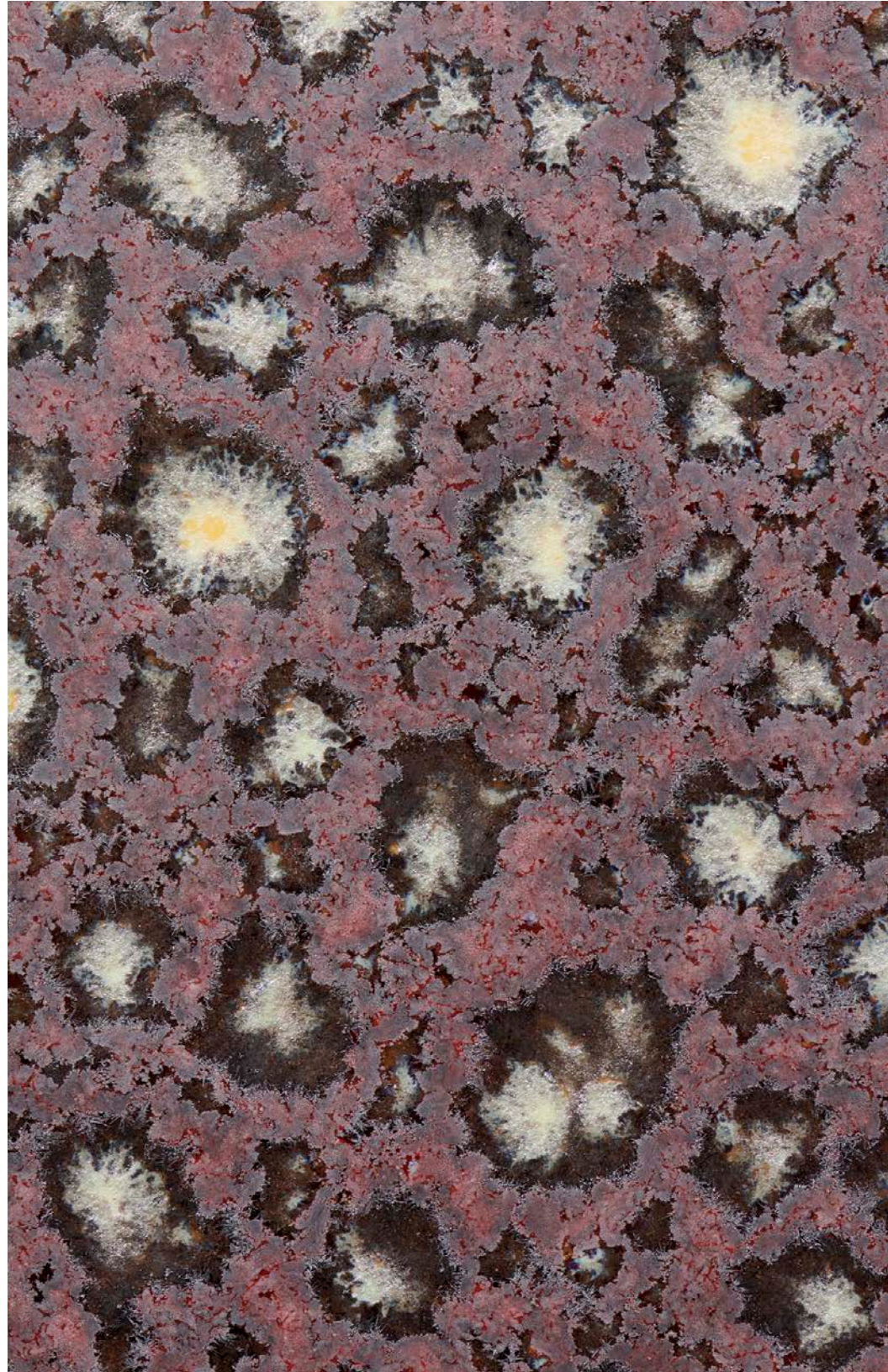
glazed ceramic

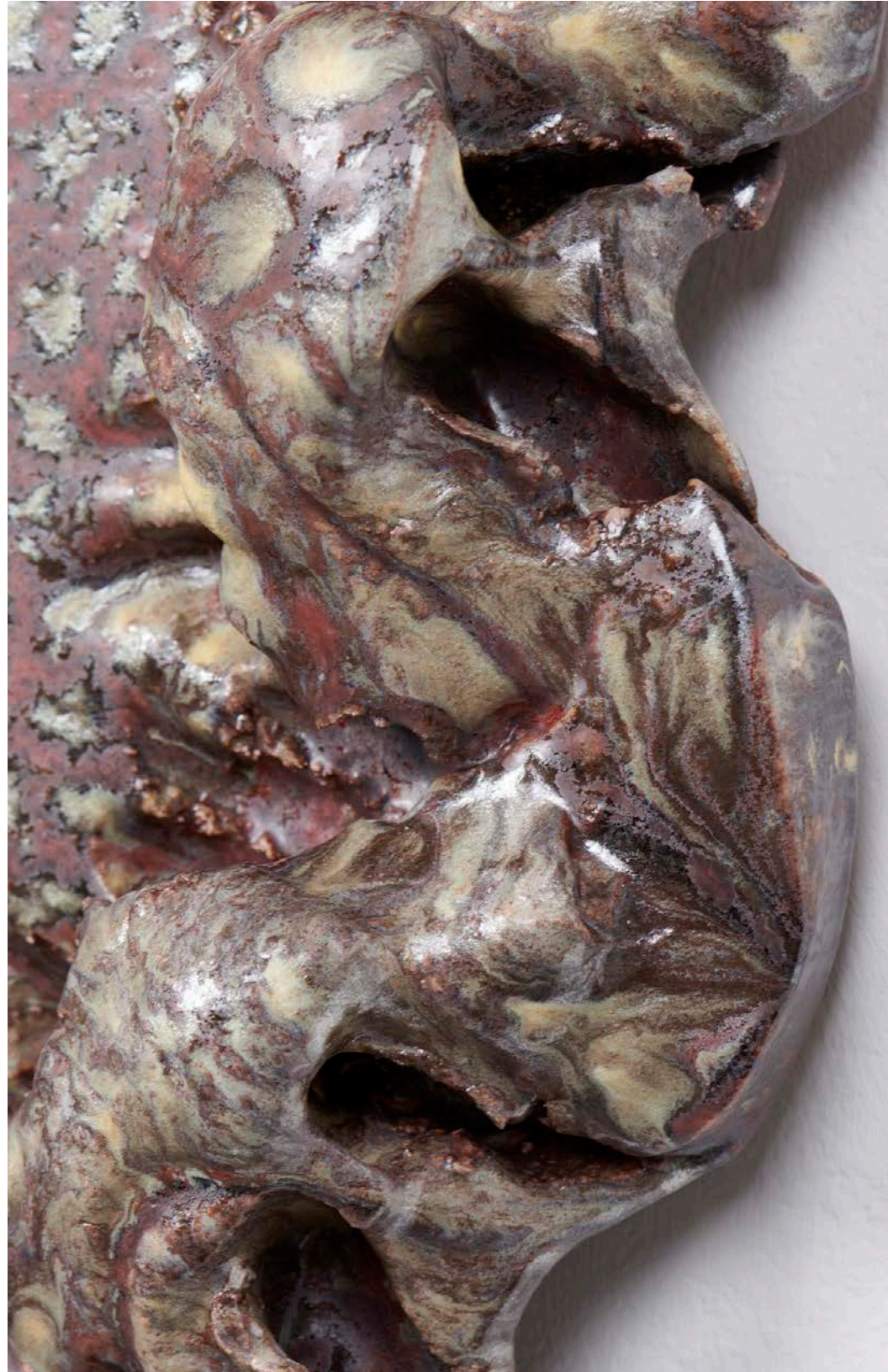
29 1/2 x 29 1/2 x 4 inches

(74.9 x 74.9 x 10.2 cm)

(Inv# MP 20.007)

\$45,000





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Mai-Thu Perret

Untitled, 2022

watercolor on paper
19 3/4 x 14 7/8 inches
(50.2 x 38 cm)

framed:

25 5/8 x 20 3/4 x 1 1/2 inches
(65.1 x 52.7 x 3.8 cm)

(Inv# MP 22.033)

\$11,000



**DAVID
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GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

14 3/8 x 11 inches

(36.7 x 28 cm)

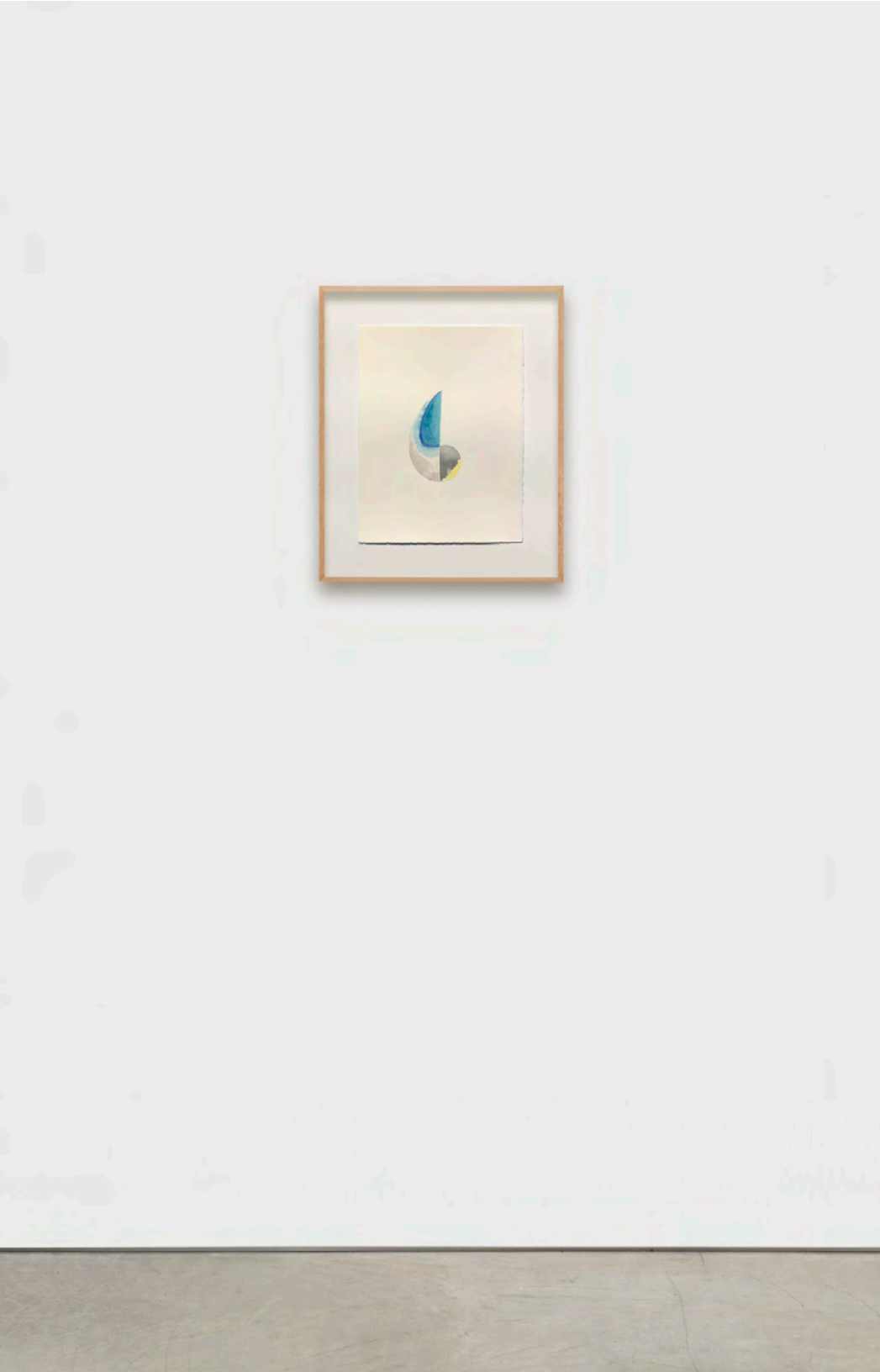
framed:

20 1/4 x 16 7/8 x 1 1/2 inches

(51.4 x 42.9 x 3.8 cm)

(Inv# MP 22.026)

\$9,000



**DAVID
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GALLERY**



Mai-Thu Perret

Untitled, 2022

watercolor on paper

10 5/8 x 7 1/2 inches

(27 x 19 cm)

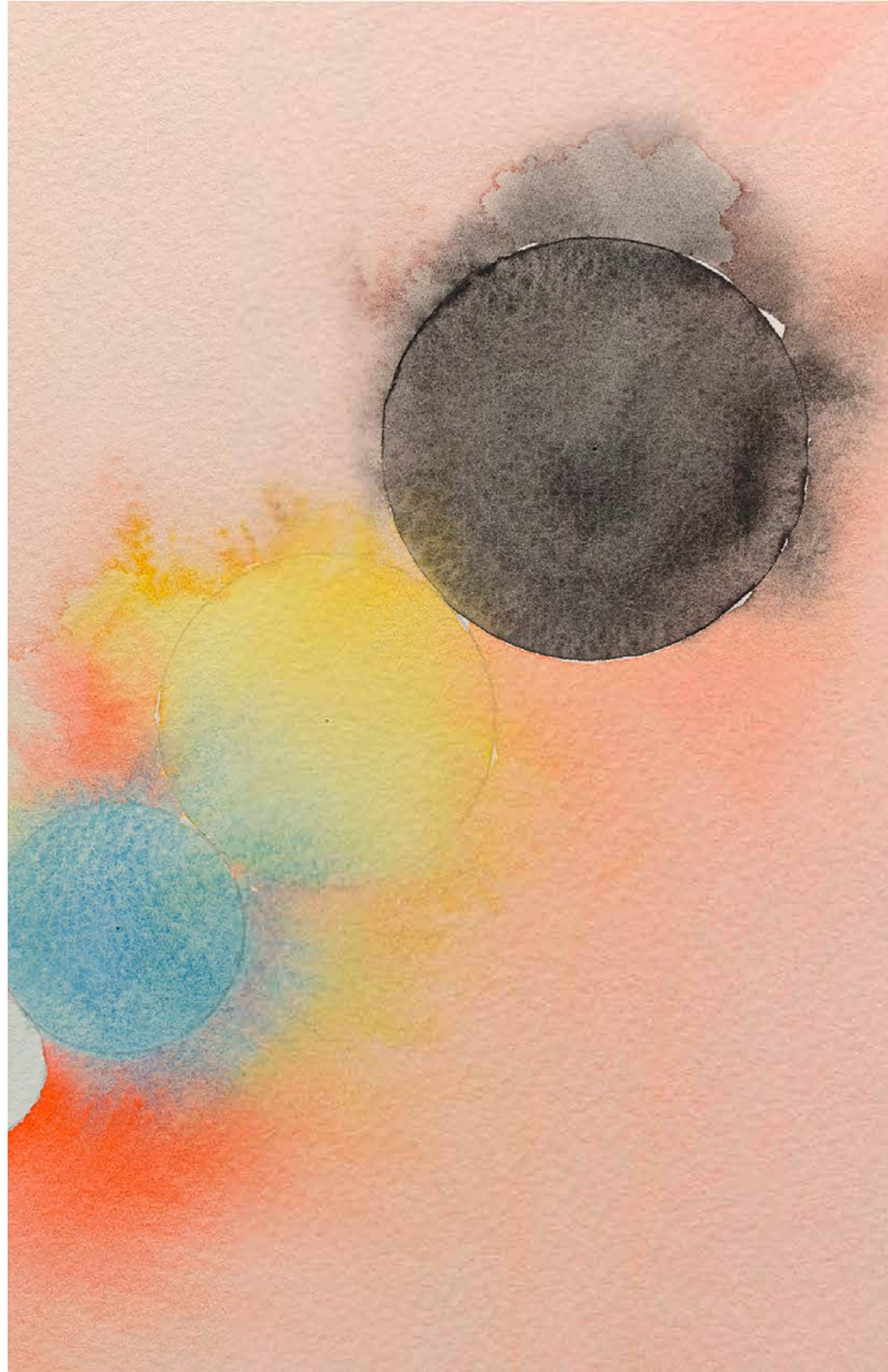
framed:

16 1/2 x 13 3/8 x 1 1/2 inches

(41.9 x 34 x 3.8 cm)

(Inv# MP 22.036)

\$6,000

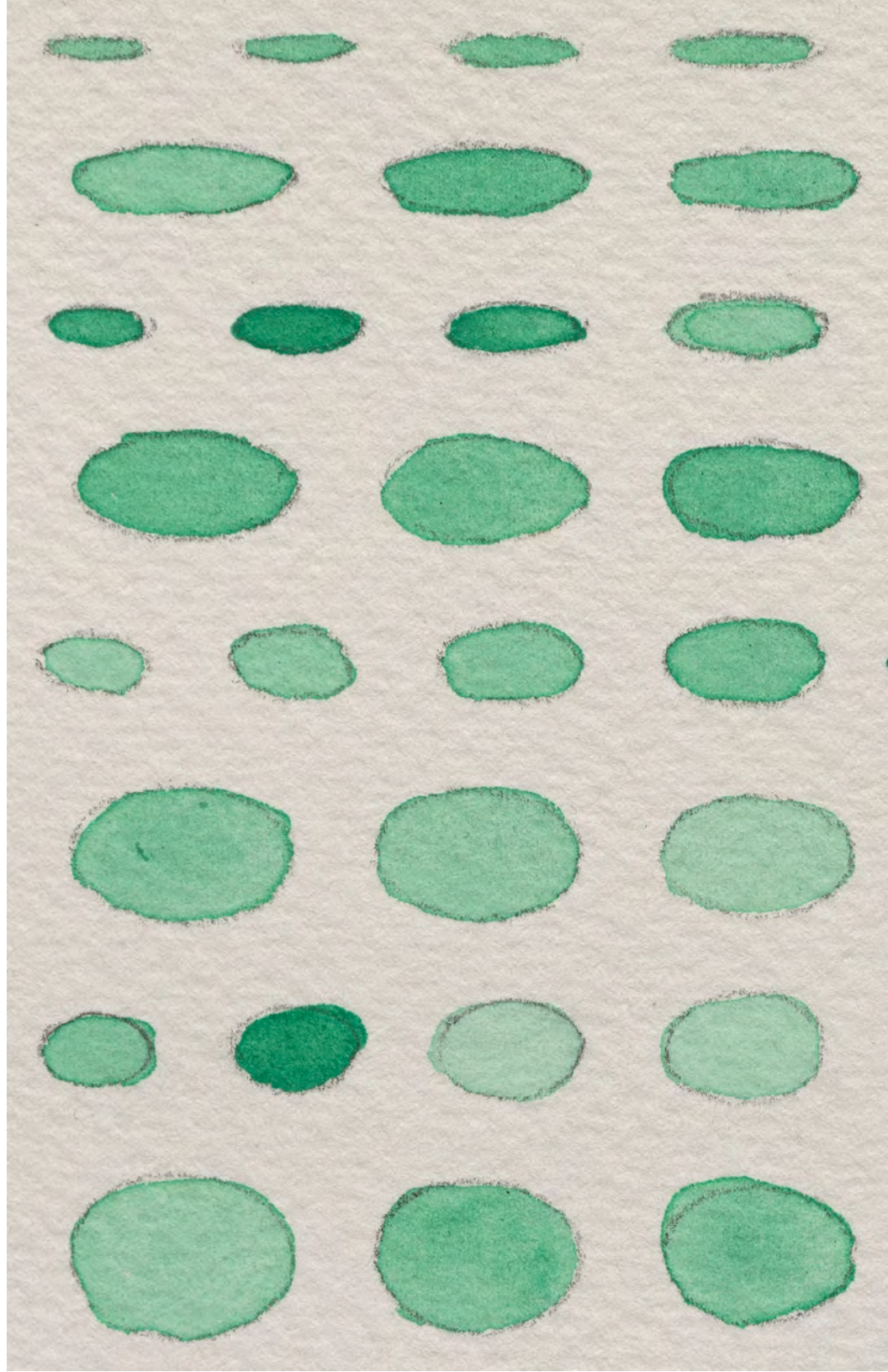


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Collection Aargauer Kunsthaus, Aarau, Switzerland
Collection of the Swiss Confederation, Federal Office for Culture, Bern, Switzerland
Fond Cantonal d'Art Contemporain, Geneva, Switzerland
Fond Municipal d'Art Contemporain, Geneva, Switzerland
Fond National d'Art Contemporain (FNAC), Paris, France
Fondation Louis Vuitton, Paris, France
Kunsthaus Zürich, Zurich, Switzerland
Migros Museum für Gegenwartskunst, Zurich, Switzerland
Rubell Family Collection, Miami, FL
San Francisco Museum of Modern Art, San Francisco, CA
UBS Art Collection, Zurich, Switzerland
University of St. Gallen Art Collection, St. Gallen, Switzerland
Walker Art Center, Minneapolis, MN

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EXHIBITION IMAGES



Mai-Thu Perret, Real Estate, Istituto Svizzero, Rome, Italy, March 25 – June 26, 2022



Mai-Thu Perret, Real Estate, Istituto Svizzero, Rome, Italy, March 25 – June 26, 2022



Mai-Thu Perret, Real Estate, Istituto Svizzero, Rome, Italy, March 25 – June 26, 2022



Mai-Thu Perret, Real Estate, Istituto Svizzero, Rome, Italy, March 25 – June 26, 2022





Mai-Thu Perret, The Blazing World, Spike Island, Bristol, England, January 19 – March 24, 2019



Mai-Thu Perret, The Blazing World, Spike Island, Bristol, England, January 19 – March 24, 2019



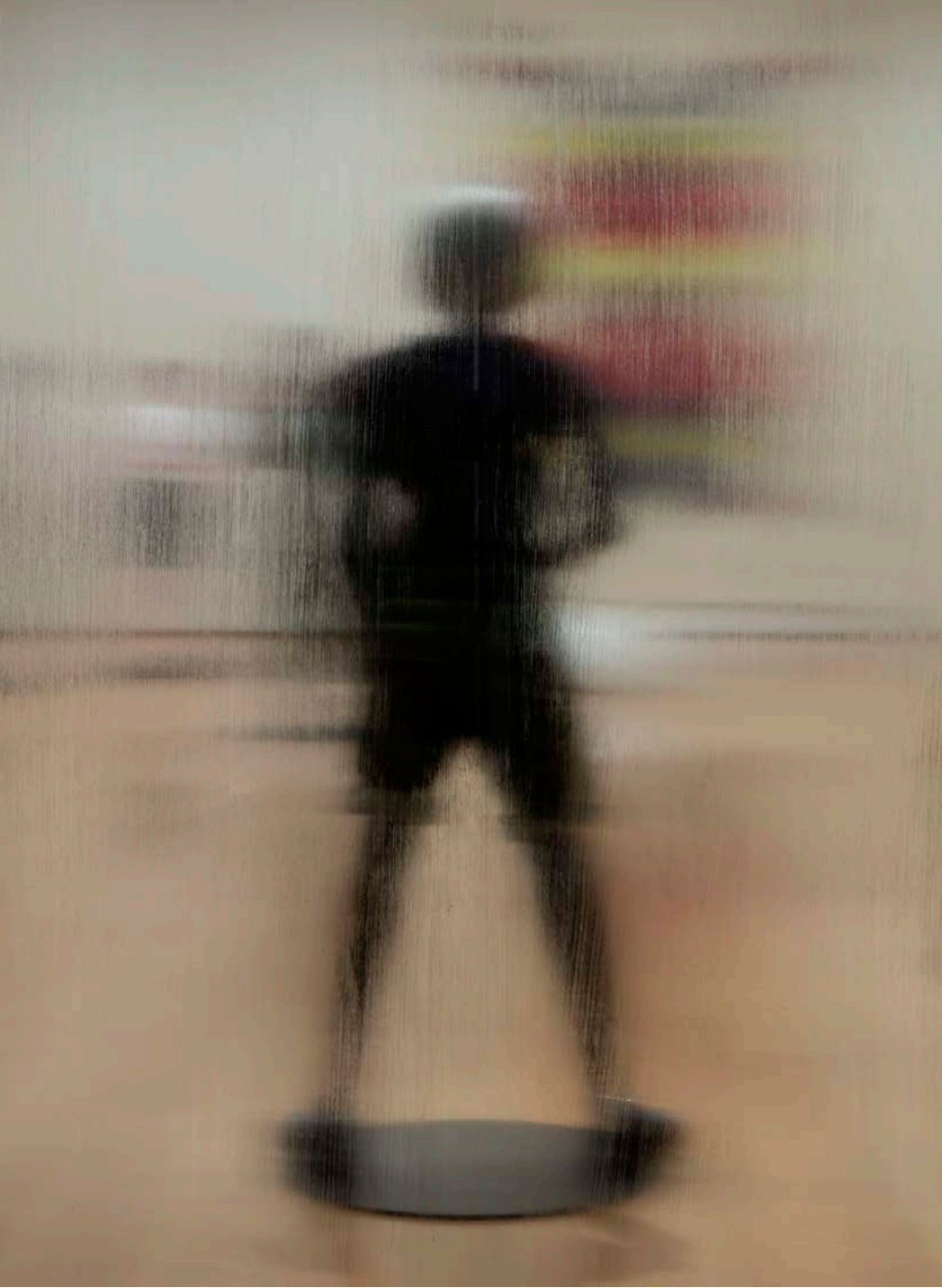
Mai-Thu Perret, The Blazing World, Spike Island, Bristol, England, January 19 – March 24, 2019



Mai-Thu Perret, Sightings, Nasher Sculpture Center, Dallas, Texas, March 12 – July 17, 2016



Mai-Thu Perret, Sightings, Nasher Sculpture Center, Dallas, Texas, March 12 – July 17, 2016



Mai-Thu Perret, Sightings, Nasher Sculpture Center, Dallas, Texas, March 12 – July 17, 2016



Mai-Thu Perret, Sightings, Nasher Sculpture Center, Dallas, Texas, March 12 – July 17, 2016



Mai-Thu Perret, The Adding Machine, Le Magasin, Grenoble, France, October 9, 2011 – January 8, 2012



Mai-Thu Perret, The Adding Machine, Le Magasin, Grenoble, France, October 9, 2011 – January 8, 2012



Mai-Thu Perret, The Adding Machine, Le Magasin, Grenoble, France, October 9, 2011 – January 8, 2012



Mai-Thu Perret, [The Adding Machine](#), Le Magasin, Grenoble, France, October 9, 2011 – January 8, 2012



Mai-Thu Perret, The Adding Machine, Le Magasin, Grenoble, France, October 9, 2011 – January 8, 2012



Mai-Thu Perret, Land of Crystal, Kunst Halle Sankt Gallen, St. Gallen, Switzerland, January 26 – March 16, 2008



Mai-Thu Perret, Land of Crystal, Kunst Halle Sankt Gallen, St. Gallen, Switzerland, January 26 – March 16, 2008



Mai-Thu Perret, Land of Crystal, Kunst Halle Sankt Gallen, St. Gallen, Switzerland, January 26 – March 16, 2008



Mai-Thu Perret, *And Every Woman Will Be A Walking Synthesis Of The Universe*, The Renaissance Society, University of Chicago, April 30 – June 11, 2006



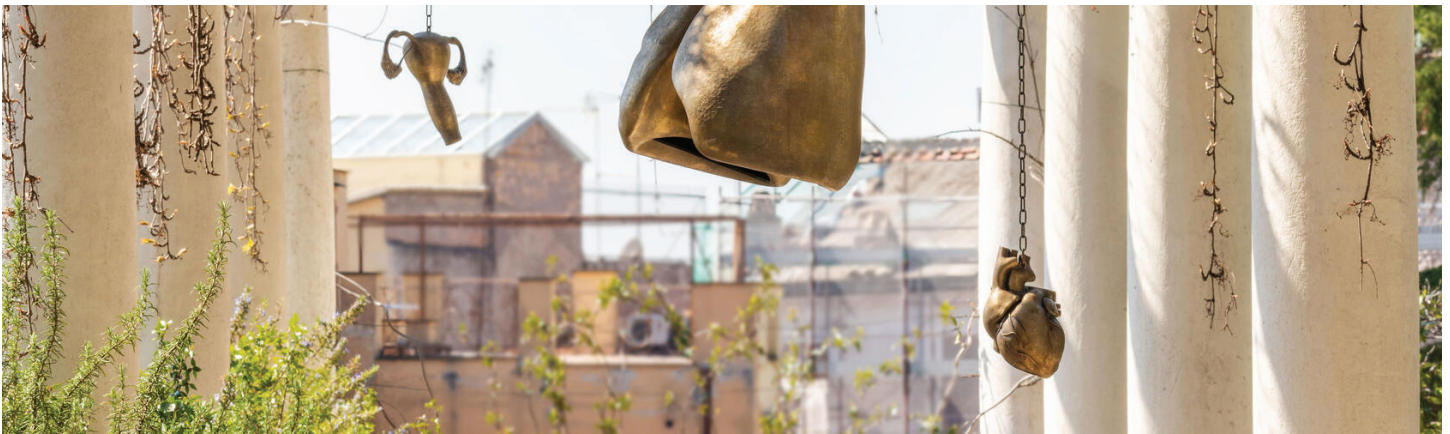
Mai-Thu Perret, *And Every Woman Will Be A Walking Synthesis Of The Universe*, The Renaissance Society, University of Chicago, April 30 – June 11, 2006

SELECTED PRESS

FRIEZE

Mai-Thu Perret's Original Sin

Building on the feminist themes of Deborah Levy's 'Real Estate', the artist's solo exhibition at Istituto Svizzero celebrates women relegated to the side-lines of history



In the third volume of her autobiography, *Real Estate* (2021), writer Deborah Levy reflects on the literary treatment of female characters who 'acted on their desires' but were then 'cut down [...] their existence retold to dilute their power and undermine their authority'. Like Levy, Mai-Thu Perret is concerned with the stories of women relegated to the side-lines of history. In her current solo exhibition at Istituto Svizzero – titled 'Real Estate' in a nod to the American author and the Italian word for summer (*estate*) – Perret animates the eclectic, early 20th century Villa Maraini with the voices of similarly 'cut down' women, weaving a fluid feminist tale threaded through with elements of Eastern mysticism.



Mai-Thu Perret, *Eventail des caresses (Coeur)*, 2018, bronze, 20 × 17 × 24 cm. Courtesy: the artist, Simon Lee Gallery, London, and Galerie Barbara Weiss, Berlin. Photo: Ela Bialkowsk

The exhibition begins in the lush grounds of the villa. *Eventail des caresses* (Fans of Tenderness, 2018) is a trio of exquisite bronze sculptures – subtitled *Utérus* (Uterus), *Poumons* (Lungs) and *Coeur* (Heart) – hanging from the pergola beams. Hollowed out with pendulums inside, they chime when the wind blows, much like Buddhist hanging bells. Together, these vital organs comprise the female body – elevated here to a mystical level – thereby setting the tone for the rest of the woman-focused show.



Mai-Thu Perret, 'Real Estate', 2022, exhibition view, Istituto Svizzero, Rome. Courtesy: the artist, Simon Lee Gallery, London, and Galerie Barbara Weiss, Berlin. Photo: Ela Bialkowsk

The first gallery space presents a series of eight black ceramic animal masks, *With an Unbounded Force (Black)* (2019), which look down at us with menacing or defiant stares. The work forms part of Perret's research into the treatment of women through the lens of witchcraft. According to folklore, witches would turn into animals on the sabbath. The masks represent this transformation as well as the dehumanization these women faced during the witch hunts. The witch as a fairy-tale bogeywoman reclaimed as a feminist icon is picked up again in *Abnormally Avid III* (2019), a glazed ceramic work on the floor of the villa's former dining room: glossy green-red apples lie scattered from a white wicker basket, some of them bitten. Alluding to women's traditional role as gatherers (never hunters), they are also an obvious reference to the poisonous apple from the Brothers Grimm's *Snow White* (1812), as well as to the forbidden fruit Eve ate in the biblical Garden of Eden.



Mai-Thu Perret, *Abnormally avid III*, 2019, glazed ceramics and steel, 35 x 48 x 36 cm. Courtesy: the artist, Simon Lee Gallery, London, and Galerie Barbara Weiss, Berlin. Photo: Ela Bialkowsk

In the winter garden, the soft melodies of poet and singer-songwriter Tamara Barnett-Herrin's sound installation *THE SUBJECTIVE FACTOR* (2022) play on a loop. In this collaborative piece, lullabies alternate with spoken word poetry probing themes of motherhood, domesticity and the trope of 'disobedient' women. The room is empty except for a glass barn owl with a penetrating stare perched on the window ledge (*Louise*, 2022). This acts as prelude to one of the most impressive works in the show, *Minerve* (2022): a 150 cm glazed ceramic statue of the Roman goddess of wisdom, war, justice and art, whose companion was an owl.

Located in the ladies' parlour, this contemporary take on Minerva is directly based on a monumental statue (c. late first century BCE), housed in Palazzo Massimo. Here, the deep magenta statue bathes the room in a red glow, while its serene facial features are those of a young woman of Euro and Afro decent, based on the artist's sister-in-law. She is surrounded by group of small, blown-glass birds – a nod both to the superbly preserved Villa Livia frescos (c.30–20 BCE), which depict a lush garden inhabited by a variety of birds, as well as the 'cut-down goddesses' Levy sees in the form of older women who feed birds in cities across the globe. By making her goddess an everywoman, complete with long acrylic nails (*Claws*, 2022) displayed in the parlour's cabinet, Perret both demystifies the goddess trope while elevating and reclaiming the role of ordinary women.



Mai-Thu Perret, 'Real Estate', 2022, exhibition view, Istituto Svizzero, Rome. Courtesy: the artist, Simon Lee Gallery, London, and Galerie Barbara Weiss, Berlin. Photo: Ela Bialkowsk

Mai-Thu Perret's 'Real Estate' is on view at Istituto Svizzero, Rome, until 26 June 2022.

artasiapacific |

MAI-THU PERRET · ZARINA HASHMI · ZHENG BO
ANGELA TIATIA · LO LAI LAI NATALIE

ISSUE 119 JUL/AUG 2020





Mai-Thu Perret:

I Know the Meaning of Revolution

BY CHLOE CHU

AT THE EDGE

A blazing asteroid hurtles across the sky, alarming three dinosaurs who stand immobile as devastation looms on their horizon. The tyrannosaurus, mouth agape, exclaims, "Oh shit! The economy!!" A Covid-19-era internet gem, this meme's witticism strikes home as the pandemic's death toll rises daily while world leaders wring their hands about shrinking GDPs. Clearly, our priorities are all wrong. If we were to cast our myopia in a more generous light, however, it might look like our fault is that we are hopeful creatures. We believe we will survive. The optimistic among us view existential crises as opportunities to not only right our wrongs but to improve our lives. I, for one, have found myself asking the question: how can we rebuild societies so that they are better than before? Are we at the crossroads between utopia and dystopia?



Society is a Hole, 2009, screenprint on paper, 83.8×59.4cm.
Courtesy David Kordansky Gallery, Los Angeles.

My questions about what "utopia" might mean today led me to the practice of Mai-Thu Perret. For over two decades, Perret has created artworks that parallel her continually morphing fictional text *The Crystal Frontier* (1999-). The story is set in the desert of southwestern New Mexico, and revolves around a commune of women who are seeking ways of living that are beyond the alienated capitalist and patriarchal modes of Western neoliberal society, with the eventual view of admitting males into their eden. The disgruntled proclamation of the silkscreen print *Society is a Hole* (2009), emblazoned in a blocky, fuchsia font, reveals the impetus behind the commune's formation: "Why did I leave? / Why did I come here? / Let me tell you a story / I left because I was tired of people like you / I think / Society is a hole / It makes me lie to my friends / Aren't you so fucking tired of waiting? / I understand the word secession / I know the meaning of revolution / I was tired of being alone."

A self-professed bookworm and literature graduate, Perret cites as inspirations for *The Crystal Frontier* the works of numerous writers, chief among them the novel *Herland* (1915) by Charlotte Perkins Gilman, in which a group of men discover and assimilate into an all-female realm where there is no violence or social discrimination. The artist's fictive premise was equally shaped by English duchess Margaret Cavendish's *The Blazing World* (1666), a piece of proto-science fiction about a young woman whose monarchical rule over a universe populated by talking animals is aimed at creating harmony and egalitarianism.

That the women of Perret's narrative retreat into a remote, seemingly barren corner of the globe is also no accident. By basing their revolutionary activities in the desert, Perret places them within an age-old utopian tradition. Speaking to curators Paula van den Bosch and Giovanni Carmine in an interview published in her 2008 book *The Land of Crystal*, Perret observed: "The American West has always been a refuge for misfits and idealists, an endless number of people went there to 'start again'—from real organized communities like Llano del Rio, founded by a communist candidate to the United States presidency in the Mojave Desert in 1917, to originals and artists like Agnes Martin who lived and painted in the solitude of the New Mexico desert."

The name of the town that *The Crystal Frontier* women establish, New Ponderosa, is a play on Ponderosa, the all-male ranch in the western television series *Bonanza* (1959–73). The figurative sculptures that Perret has produced as part of the project represent the commune's members, while she imagines her paintings, tapestries, textiles, ceramics, drawings, and texts as the women's creative outputs. Together, these pieces illustrate life in New Ponderosa.

REFLECTIONS OF STIFLED FUTURES

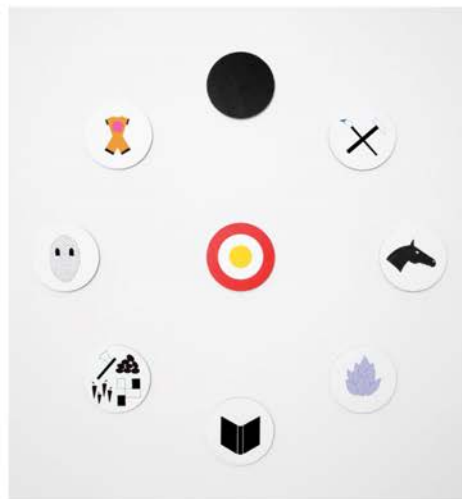
Early in Perret's development of the series, the women's quest for non-capitalist and non-patriarchal lifestyles leads them to the history of Soviet Constructivism. Their research is reflected in the installation *Perpetual Time Clock* (2004), a device that guides the community's days, while abolishing "the mechanical breakdown of time by the watch," as Perret writes in *The Land of Crystal*. Comprising a ring of eight discs arranged around a central circle, each painted with a graphic symbol, the clock denotes "essential activities" such as "sleeping, making art, riding and caring for horses, meditation and yoga practice, reading and study, all the different types of agricultural work, the exploration of the unconscious, and various sports." The icon depicting a paintbrush crossed over a hammer most clearly evokes the Constructivist's vision "to make workers into artists who actively create their product, to turn the mechanistically working human, the working force, into creative workers," as painter Vladimir Khrakovsky explained in a 1921 lecture.

Yet, Soviet Constructivism as a real-world revolutionary agenda was dead in the water by the late 1920s. The final blow came from the proponents of Socialist Realism, ushered in as the official art by Joseph Stalin's regime in 1934. Addressing this, Perret told Bosch and Carmine: "The radicalism of the 1920s fascinates me because it is a liminal moment, a road not taken. When you look at Constructivism you have the embryo of a kind of revolutionary art [that] doesn't go much further because the revolution turns back on itself and becomes totalitarian."

The failure of past utopian figments to propel and sustain collective revolutions, then, is the foundation of *The Crystal Frontier*. It is precisely this characteristic that gives Perret's exploration its edge. In her dialogue with Bosch and Carmine, the artist quotes a line that Karl Marx wrote to Friedrich Engels late in his life: "We are the enemies of utopia for the sake of its realization." Over half a century later, philosopher Theodor Adorno repeats Marx's seemingly paradoxical note in his book *Negative Dialectics* (1966). Adorno argues that although the two authors of *The Communist Manifesto* (1848) believed in the possibility of a more ideal society, utopia was not in their rhetorical arsenal because the notion is a potentially dangerous distraction, discontinuous



Photo of the performance *Figures*, 2014, at Biennale de l'Image en Mouvement, Centre d'Art Contemporain, Geneva, 2014. Photo by Annik Welter. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.



Perpetual Time Clock, 2004, acrylic paint on wood, 240 × 240 cm. Photo by Annik Welter. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.

from real-world conditions. Adorno later concurred with Marxist philosopher Ernst Bloch's suggestion that "the essential function of utopia is a critique of what is present," and maintained that the value of utopia is located in its abstract nature, which negates whatever exists in reality.

Perret appears to agree as much. She demystifies the utopian experience in the diaries of *The Crystal Frontier* members, who record mundane details on "cow shit and farming troubles." The narrative eschews idealization. In a timetable of activities from *The Land of Crystal*, one psychonaut tripping on magic mushrooms logs at 5:15 pm: "Anxiety, I suddenly think about my mother." Though she renders scenes of New Ponderosa in her artworks, Perret makes no attempt to hide that these installations merely form a simulacrum of a utopia. "In actuality there is very little that is practical about my work," she reflects, "it is quite far from activist art experiences that show how one can build houses from recycled materials, or that kind of 'real world' problematic. The work is very clearly situated within the realm of art, of the symbolic. In this sense it is quite naively preoccupied with the need for a better world, if only as an inarticulate yearning for something different."

The acknowledgement that her works are unable to truly give form to utopia is embedded in the projects themselves, most prominently in the performance *Figures* (2014). The 20-minute production is based on Japanese *bunraku* theater, where the performers are visible on stage alongside the life-size dolls that they wield, which contrasts with Western puppet shows that maintain the illusion that the puppets are real. One of the stars of Perret's show is a mannequin with a white, stuffed fabric body and silicone face attached to a wig. At the beginning of the event, a dancer mirrors the puppet's position on the floor before scooting behind it and slowly bending its arms into a series of different shapes. The puppeteer, here, could stand for Perret manipulating her characters. Moments of transition, such as when the dancer changes the prop's face and hair, unfold on stage. The most telling gesture comes from Perret herself, when she steps into the center of the performance area with a typewriter, and proceeds to tap away at the keys—a nod to *The Crystal Frontier's* origins.

WHAT THE NON-PLACE TELLS US ABOUT HERE AND NOW

Admittedly, at first, I felt rudely reminded by Perret's work that utopian ideals remain chained to the world of fiction. How then can a utopian imagination still be constructive? Perhaps a chimera such as *The Crystal Frontier* is valuable because it reveals the superficiality in how we picture utopia—and, if we follow Adorno's thinking, how far away we are from it.

This comes through in *Les Guérillères* (2016). Comprising a ceramic dog and mixed-media sculptures of women outfitted



Installation view of *Les Guérillères*, 2016, mixed-media sculptures, dimensions variable, at "Féminaire," David Kordansky Gallery, Los Angeles, 2017. Courtesy David Kordansky Gallery.

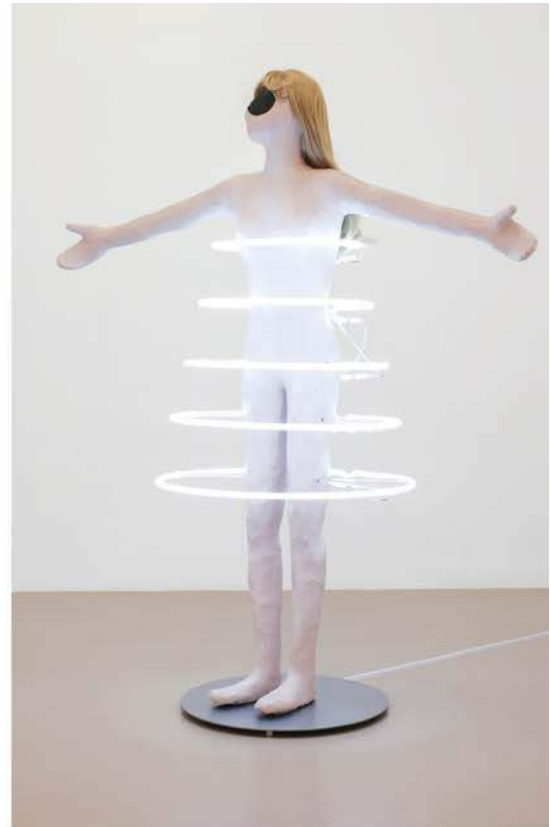
with camouflage gear and plastic guns, the series was inspired by the propaganda videos of the Kurdish Women's Protection Units (YPJ), part of the armed forces of the de facto autonomous region in northern Syria, Rojava, which promulgates gender parity in its military and government. Perret recalls coming across the YPJ just after the 2015 Paris terrorist attacks. "It was a very depressing, very dark time in Europe. I watched these videos and these women were so beautiful and so full of hope. I became obsessed with them and decided to make this work about them." The propaganda films show the women going about their daily chores as part of the brigades. Accordingly, in *Les Guérillères*, there is no fighting—the women are simply standing or sitting. The critique here has less to do with the movement itself and more to do with how these scenes are but fragments of the on-the-ground realities of the female troops, who have had to combat numerous enemies, including ISIS, since 2011, and whose freedoms have become ever-more precarious following the recent invasion of the Turkish armed forces.

Besides gesturing to the rose-tinted glasses that color our imaginations of alternative societal models, Perret pulls existing oppression squarely into view. One such issue that Perret tackles is the fragmentation of female subjectivities. The first puppet she made for *The Crystal Frontier* project, *La Fée Idéologie* (2004), is a crudely constructed papier-mâché marionette dressed in the artist's old charcoal-gray sweater and jeans. Laid flat on the floor, its limbs were connected by black wires to the ceiling. In a 2018 interview with artists Paulina Olowaska and Maya Chamaa, she explained: "The idea was that the puppet represented everything the women in the community had run away from or didn't want to be anymore—and actually what it was, was me . . . There is the natural urge to reclaim this alienated image of oneself because the doll is this passive woman that doesn't move, react, have will power, doesn't have an agenda and is manipulated by this god-like figure who is usually a puppeteer and normally expected to be a man."

Perret's critique of the conditions of women extends back throughout *The Crystal Frontier*. In the earlier *Apocalypse Ballet*

series (2006), for example, a quintet of papier-mâché figures, with painted pinkish skin and short bobs, put on a static recital. One of them holds a red neon hoop above her head, while the others toy with similar, illuminated circles, their poses based on the joy-filled images of the 20th-century, back-to-nature Lebensreform movement, Russian propaganda, and American musicals—hollow representations of freedom. At their debut, at Berlin's Galerie Barbara Weiss in 2006, the troupe was accompanied with the two-panel screen-print *Letter Home (After A.R.)* (2006), based on a 1924 letter that the founder of Russian Constructivism, Alexander Rodchenko, wrote to his wife, the artist Varvara Stepanova, after his first trip to Paris. "The woman as object fabricated by the capitalist West will be its downfall. Everything about them is fabricated: the hands, the postures, the bodies. There are dozens of theaters where naked women spend the entire night walking about the stage silently . . . They don't speak, they don't dance, they don't move. And even now I couldn't possibly tell whether it is exactly 'nothing,' or whether they are 'objects.'" In this context, the dancers of the *Apocalypse Ballet* can be understood as manifestations of the women Rodchenko encountered, stripped of any sense of agency and merely mirages of liberated subjects.

At its second rendition, hosted later in 2006 by The Renaissance Society at the University of Chicago, the *Apocalypse Ballet* was accompanied by a hut-size silver teapot. Visitors could step inside the enlarged vessel to view miniature abstract paintings inspired by Constructivism and tantric art—two disparate genres Perret brought together because of their uncanny formal resonances, demonstrating the type of art the women of New Ponderosa make. "One of the things that I like to do is to play with scale," Perret explained during our conversation. This applies to the scale of body parts, as with the bosu-ball-like eyes placed on the ground at her 2016 solo show, "Sightings," at the Nasher Sculpture Center in Dallas, or the scale of objects like the giant teapot, and the supersized tulip lamps—odes to designer Isamu Noguchi's playscapes and the schemes of Metabolist architects—at her 2020 solo exhibition "News from Nowhere" at Simon Lee Gallery in Hong Kong. Perret explained that such manipulations of scale create surreal effects. When I pressed her about the importance of this quality in her work, she furthered: "I think the most interesting thing about surrealism is that it speaks the truth about our relationship to our bodies and our surroundings. It has to do with dreams and nightmares and the unconscious—how our minds determine how we relate to ourselves, our bodies and the bodies of other people." By inviting audiences into a dreamlike scenario, Perret foregrounds the alienated, irrational aspects of our being, thus prompting us to confront what we have banished from the conscious plane of our minds.



Apocalypse Ballet (Neon Dress), 2006, figure in steel, wire, papier-mâché, acrylic, gouache, wig, five white neon rings, steel base, 175 × 160 × 160 cm. Photo by Jens Ziehe. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.



Installation view of *The lantern's gone out! The lantern's gone out!*, 2019, glazed ceramic, 72 × 48 cm, at "News from Nowhere," Simon Lee Gallery, Hong Kong, 2020. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.



Installation view of *La Fée Idéologie*, 2004, mixed-media sculpture, dimensions variable, at "Yvonne Rainer Project," Centre d'art contemporain de La Ferme du buisson, Marne-la-Vallée, 2014. Photo by Aurelien Mole. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.

ME, HER, IT, UTOPIA

Perret's works have at times veered from *The Crystal Frontier* narrative. At her 2019 Spike Island solo exhibition, "The Blazing World," Perret dissected the societal treatment of women through the lens of witchcraft. The works were based on her studies of the paralleled emergence of capitalism and the "unruly woman" archetype in early modern Europe, anchored in Marxist scholar Silvia Federici's history, *Caliban and the Witch* (1998). In Perret's explanation, Federici argues that "the witch hunts and the systematic persecution of strong, independent women were not a footnote to the history of the period but rather a fundamental force in the destruction of the commons and the disciplining of the peasantry into a servile workforce for the capitalist system." At the show, a basket of glossy ceramic apples, *Abnormally avid* (2019), alluded to society's stereotypes of women as gatherers and not hunters. At the same time, it brought to mind the poisoned fruit that Snow White consumes, and thus the witchy subversion of this expectation. Elsewhere in the exhibition, a biscuit-colored ceramic doll house, *A Magnetizer* (2019), was a reference to how girls are primed for motherhood from a young age, as well as evoking the enchanted gingerbread house that Hansel and Gretel are lured into. A life-size withered tree stump that looks like an inverted uterus, *Superpotent* (2019), suggested fertility as an essential feature of womanhood.

The witch as a figure of the night, and, by association, alterity, is encapsulated in *Mirror Logic* (2019), a tapestry hung at the far end of the exhibition hall with multicolored circles abstracting lunar positions, while conjuring the etymological connection between "menstruation" and the Greek "mene," meaning moon. It was paired with a trapezoid-shaped mound, based on the *kogetsudai* (moon-viewing platform) of Zen gardens, which are designed to reflect moonrays.



Installation view of *A Magnetizer*, 2019, glazed ceramic, 63×63×42 cm, at "The Blazing World," Spike Island, Bristol, 2019. Photo by Stuart Whipps. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.



Installation view of *Abnormally avid*, 2019, glazed ceramic, copper wire, and plastic, basket: 35×48×36 cm and 14 apples: between 5-9 cm each, at "The Blazing World," Spike Island, Bristol, 2019. Photo by Stuart Whipps. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.

The gallery became a stage for the performance *The Blazing World* (2019), in which dancers, donning animal masks, enacted ecstatic rites reminiscent of legendary sabbath gatherings, further elaborating on the convergence of woman with other. "Doing all this research," Perret told me, "one of the things that always came up was the proximity between the witch and the animals. [According to folklore,] witches were transformed into animals during sabbath. The judges that were persecuting the witches would also turn them into beasts. Basically, they were women but were not really human. The animal masks represent this transformation."

Perret employs the lives of animals as metaphors for womanly experiences elsewhere in her oeuvre. The pair of wicker sculptures, *Balthazar* (2012) and *Black Balthazar* (2013), depict the donkey from film director Robert Bresson's affective masterpiece *Au Hasard Balthazar* (1966), centering the suffering of the animal. As she explained: "The symbolism of the donkey is fascinating because they're images of labor and humility. They're work animals, they have not been valued, and they have none of the manly and positive associations that you have with the horse. The value of the donkey reflects society's valuation of women. And this is why the donkey is such an important allegory in Christian art, for example. The donkey is meek, poor, works hard, and is unloved, and is therefore closer to God."

Another animal metaphor, for humanity and its search for the ideal, appeared in "The Prairie," Perret's 2013 solo show at Zurich's Francesca Pia gallery. There, a stuffed fabric whale replete with mini, wooden teeth was suspended from the ceiling over beds of lumpen, ceramic coral reefs, the enigmatic marine world serving as a cipher for *Moby Dick* (1851) and the attempts of men to conquer the titular figure in Herman Melville's novel. "For as this appalling ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half-known life. God keep thee! Push not off from that isle, thou canst never return," Perret drew from Melville. Perret's practice has allowed her to journey to the paradises of many people, their visions refracted through the subjectivities of *The Crystal Frontier* women. Perret attributes her method of encyclopedic research to her affinity for Zen philosophy, where the quest for enlightenment is equated with pursuing an "openness to the world and not a projection of your own story, your own individuality." In seeking out utopia, she has braved the choppy waters and "horrors of the half-known life," not for a bounty but the journey itself.



Installation view of "The Blazing World," at Spike Island, Bristol, 2019. Photo by Stuart Whipps. Courtesy the artist and Simon Lee Gallery, Hong Kong / London / New York.



Photo documentation of *The Blazing World*, 2019, performance at Badischer Kunstverein, Karlsruhe, 2019. Photo by Lisa Bergmann. Courtesy Badischer Kunstverein.



Leviathan II, 2013, canvas, leather, metal loops, wood, coconut fiber, and cord, 60 x 240 x 50 cm. Photo by Gunnar Meier. Courtesy the artist and Galerie Francesca Pia, Zurich.

frieze

MAI-THU PERRET Mamco Genève, Switzerland, and Spike Island, Bristol, UK

Since 1999, the Swiss artist Mai-Thu Perret has presented work, through her project *The Crystal Frontier* (1999–ongoing), as the product of a fictional utopian feminist commune in the New Mexican desert. Over the years, Perret said in a 2016 interview, 'the artworks have gained their own independence from the story, but it's something I always come back to'. Her retrospective in Geneva, complemented by a show in Bristol, provides a full view of her evolving approach.

One entry point at MAMCO is a colourful room of wall texts extracted from *The Crystal Frontier*, contextualizing objects as evidence of the systems and rituals whereby the women of New Ponderosa aim to construct their own Eden 'through a return to nature and craft'. That reflects an opposition to mechanical production as representing a patriarchal diminution of the role of women, and leads to ceramics and tapestry being situated as feminist, rather than domestic, arts. Moreover, the production of such items has narrative logic: their sale is an important source of communal income, and their making-by-all rejects the division of labour. That fits with how Perret herself turns, though her primary training was in literature, to sculpture, ceramics, wickerwork, tapestry, painting and film.

The objects made directly 'as from' the outsider community fill two rooms at MAMCO. Their seductive textures, colours and repurposing of modernist aesthetics make them easy to enjoy for themselves. Yet they need the backstory for substance and aura. Plenty of artists draw upon imagined worlds, but Perret's differs from the norm in that we have no straight-forward description of New Ponderosa. We are restricted to such fragments as diary entries, correspondence, instructions and an essay in the



Commune's Newsletter – as well as to crafts, which are peripheral to the politics. This utopia is more an ambience than a place, allowing the work to breathe, free of any overt agenda.

Further rooms represent four other extensive multi-media projects – from film to tapestry – such as 'Apocalyptic Ballet' (2006), 'The Evening of the Book' (2007) and 'Feminaire' (2017). 'Feminaire' features six mannequins on a raised stage, inspired by the Kurdish women fighters who have resisted the Syrians since 2011. Is this the community's radical wing? Perret keeps her figures – as in the earlier projects – remote, their faces inexpressive or hidden. The soldiers face abstract banners, another Perret motif, suggesting political symbols but again without spelling them out.

'Garden of Nothingness' (2018) is an installation made for MAMCO. In the only room which actually faces the outside world, the windows are blocked off by a black fence-like construction. That sets up a backlighting effect, which Perret associates with the spiritual awakening of Buddhism. The space so enclosed contains bronzes, hung head-high, of body parts. The lungs have been converted to a bell, with clappers visible. We seem to be in a Zen garden, awaiting the chime of ritualistic instruments which will bring body and mind together.

Like those recent projects, 'The Blazing World', Perret's exhibition at Spike

Island, isn't attributed to *The Crystal Frontier*, but is consistent with it. A recurring character of Perret's is the witch, which we can take in the context of her overall practice as a representative figure of female empowerment: for women to assert themselves separately from social expectations has been to risk exclusion. Perret sets out not a narrative but a stage set into which we can read the potential for stories to come – including a performance at the end of the exhibition. Against a silver backdrop, an incantatory stream of Perret's words is spoken by singer Tamara Barnett-Herrin. A banner – *Mirror Logic* (2019) – uses circles to suggest the moon is influential. Three simple but monumental objects (*Superpotent*, 2019) which can be moved round on wheels provide alternative settings. One is the base of a tree, evoking a potentially romantic view of witches as outcasts from town, living off roots and berries. This stage set is populated only by ceramics. *A Magnetiser* (2019) is a gingerbread house – reminding us that the clay has been baked – and *Abnormally Vivid* (2019) a basket of part-bitten apples: the wicked witches of Grimm's 'fairy tales' are summoned. *With an Unbounded Force* (2019) is a wall line of animal masks, cast from the plastic versions in a German carnival. What might we be possessed by or turned into?

Taken together, the last few years of Perret's production represent an impressive expansion of the concerns of *The Crystal Frontier*, maintaining a mutually supportive balance between her individual works, particular exhibitions and overall practice. Use-value, cult-value and art-value jostle for primacy, the works' status complicated by the hints of a wider stories. There is scope to push further. For example, the community is all-female not through antagonism against men, but because they wish to learn how to be perfectly self-sufficient before including them. Should they reach that point, the scenario could take another interesting turn.



Mai-Thu Perret,
2018–19, exhibition
views, Mamco Genève

Paul Carey-Kent

Interview

MAI-THU PERRET’S MILITIA



Mai-Thu Perret, 2017. Photo: Annik Wetter. Courtesy of David Kordansky Gallery, Los Angeles, CA

Somewhere in the desert of New Mexico lies a commune named New Ponderosa Year Zero. It is autonomous, it is comprised entirely of women, and it is imaginary. In fact, it’s the invention of Switzerland-born artist Mai-Thu Perret, and the premise of her ongoing project, *The Crystal Frontier*. Spanning over 16 years, this narrative has previously inspired exhibitions that showcased ephemera such as diary entries, letters, and artwork supposedly made by inhabitants of the commune. Perret’s new show, “Féminaire,” which opens today at David Kordansky Gallery in Los Angeles, evokes similar ideas, but emerged from a group far less fictional.

“Féminaire” features a coterie of life-size female figures inspired by the YPJ, also known as the Women’s Protection Unit, an all-female Kurdish militia based in Rojava, Syria. Each sculpture is numbered and titled after *Les Guérillères*, a 1969 battle-of-the-sexes novel by French writer Monique Wittig, where women warriors engage in combat with the patriarchy and emerge victorious—though Perret uses a lowercase “G” for her *Les guérillères*, as if to broaden the scope of the series. The medley of Perret’s inspirations, from New Ponderosa to Rojava and Charlotte Perkins Gilman’s *Herland* (a 1915 utopian novel about a female society where women reproduce via parthenogenesis) is reflected in the uncanny figures themselves, which are somewhat incongruous. Nearly faceless and in uniform, they are composed of ceramic, wicker, papier-mâché, latex, bronze, and armed with translucent, candy-colored plastic guns. The rifles, however, are not what make “Féminaire” slightly unnerving. Rather, it’s the notion that Perret’s creations, inspired by societies both factual and fictional, don’t feel far from the truth; it’s tempting to speculate which parts of this “utopia” may, or already have, seeped into reality.

Interview caught up with Perret over the phone in March to discuss female militia and the impetus behind “Féminaire.”

PIMPLOY PHONGSIRIVECH: My understanding is that “Féminaire” is a restaging of your solo show last year, which was at the Nasher Sculpture Center in Dallas.

MAI-THU PERRET: In some ways, yes. The show started around the *Les guérillères* figures that were at the Nasher and I decided to add a few works—mainly ceramics. The staging will be very different because at the Nasher, it was almost like the sculptures were in an aquarium. Have you seen pictures of the exhibition in Dallas?

PHONGSIRIVECH: I have, yes. The glass wall...

Phongsirivech, Pimplo, “Mai-Thu Perret’s Militia,” *InterviewMagazine.com*, May 19, 2017



Mai-Thu Perret, *Les guérillères I* (detail), 2016. Figure in steel, wire, paper mâché, acrylic paint, gouache, synthetic hair, cotton and polyester fabric, bronze, polyester resin and steel base, 74 3/4 x 19 3/4 x 17 3/4". Photo: Annik Wetter. Courtesy of David Kordansky Gallery, Los Angeles.



Mai-Thu Perret, *Les guérillères IX* (detail), 2016. Glazed ceramic, steel, epoxy, synthetic hair, cotton and polyester fabric, polyester resin and steel base, 69 x 21 1/2 x 11 3/4". Photo: Kevin Todora. Courtesy of David Kordansky Gallery, Los Angeles.

PERRET: Yes, so you basically come down the stairs and arrive facing this glass box, which was the exhibition room, and see the work from afar through this glass box that I had obscured with Vaseline. In this case, I'm going to build a raised pedestal for the sculptures to stand on, so they're going to be on a stage or a kind of monolith. The viewers will be able to walk around them, but they'll be quite towering.

PHONGSIRIVECH: And the show's title is "Féminaire." Could you speak a little bit about its significance?

PERRET: At first I wanted to call the show *Les Guérillères*, both the figures and the title of this amazing Monique Wittig novel from the late '60s. It's a story about a war, an army of women against men—the patriarchy. Not against all men, just against the patriarchal system. It's also about their inventing of a mythical language that is female, so I thought of choosing a word from the novel. In the book, some of the passages include these little girls playing with their "féminaires," [which are] word books but in the female tense. I guess "féminaire" in English would be like "feminary"—as in a dictionary, but female.

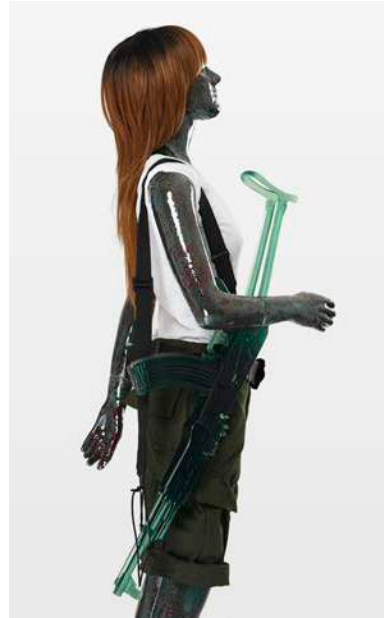
PHONGSIRIVECH: I'm curious about how your fascination—I think you've called it obsession—with the YPJ began? What about them were you so drawn to?

PERRET: A friend sent me a video almost two years ago about the free state of Rojava and the Kurdish female militia. She said it reminded [her] of *The Crystal Frontier*, the story I wrote. It was this very beautiful, very simple propaganda documentary for the YPJ that followed a group of young female fighters. You don't really see them fighting. They talk about fighting and they talk about guns and ISIS and the craze—there's a moment when they talk about the crazed, drugged-out men that they sometimes end up against on the battlefield in a strangely compassionate way. Anyway, it's mostly their everyday life: their organization, how they cook, train together, live together. I started reading more and

Phongsirivech, Pimplo, “Mai-Thu Perret’s Militia,” *InterviewMagazine.com*, May 19, 2017



Mai-Thu Perret, *Les guérillères V* (detail), 2016. Figure in steel, wicker, polyester foam, synthetic hair, silicon, glass, cotton and polyester fabric, bronze, polyester resin and steel base, 37 1/2 x 25 1/2 x 27 1/2". Photo: Annik Wetter. Courtesy of David Kordansky Gallery, Los Angeles.



Mai-Thu Perret, *Les guérillères VI* (detail), 2016. Glazed ceramic, steel, epoxy, synthetic hair, cotton and polyester fabric, polyester resin, and steel base, 67 x 27 x 25 1/2". Photo: Mareike Tocha. Courtesy of David Kordansky Gallery, Los Angeles.

more about this movement and these women and their tremendous courage in the face of a really horrific situation. What was interesting was that there was this promise of some kind of a very positive social order. Whether or not it was like that in reality, I don't know, but there was something about it that was very hopeful.

PHONGSIRIVECH: That aligns very well with *The Crystal Frontier*.

PERRET: Exactly. There are echoes obviously that I've been working with or thinking about for a very long time. The person who gave me the link shared it with me on Facebook. It's this funny thing; you're sharing videos of cats or random stuff, and then suddenly you don't know what you might watch that'll hit a nerve and become something much more serious.

PHONGSIRIVECH: This reminds me of an interview you did last year when you talk about allowing the narrative of *The Crystal Frontier* to sort of shape your artwork. I think you quoted Sol LeWitt. ["The idea becomes the machine that makes the art."]

PERRET: Yes, and I think it's especially the way artists work today—how you gather information and how information arrives to you.

PHONGSIRIVECH: And so after you watched the YPJ documentary...

PERRET: That was the impetus for making the figures. When I was making them it was the time of the presidential campaign in the U.S. There were also all these terrorist attacks in Europe—Paris, Brussels—so this was very much in the news threatening to become the only thing that people talked about. It was beginning to be really claustrophobic mentally, this fear and paranoia. I felt like these warriors, these women, were much more hopeful.

Phongsirivech, Pimplo, “Mai-Thu Perret’s Militia,” *InterviewMagazine.com*, May 19, 2017



The mind's eye is as bright as the moon, 2017, glazed ceramic. 15 3/4 x 21 x 4 1/4 inches. (40 x 53.3 x 10.8 cm)

PHONGSIRIVECH: And timely. I feel like in the U.S., politics has taken quite a dystopian turn. Although I guess there is a fine line between utopia and dystopia.

PERRET: Right, it's not the most hopeful of times. It's interesting to also look at dystopian and utopian at the same time, side by side.

So, yes, the work started with the YPJ, but it got to be something much more general. I was always a bit nervous about making it only about this particular situation because it's one that I don't know about firsthand. I've been to the Kurdish part of Turkey—I spent some time there making carpets—but it's not my world. I suppose it's not even my fight. It was more of an inspiration, not at all a documentary [or] even representational of them, it's really just inspiration that dovetailed with all my other interests.

I think in the context of the world, you begin to see [the figures] outside of the Kurdish-Syrian story and [instead] just as this female army, which also has resonance in the context of an extremely right-wing government that doesn't believe in women's rights, for example.

PHONGSIRIVECH: Right, a more open-ended signification.

PERRET: I'm also very much about collage on a material level. In the same way that the figures and their origin is a collage of ideas, materially they're a product of collage as well. They're made of jarring materials that don't necessarily go together. Different materiality, different technique. That was really important to me.

PHONGSIRIVECH: And quite Dadaistic.

PERRET: Yes, exactly. That was what I had in my mind. I guess this type of collage was something that the Dadaists used a lot in response to the First World War, for example—taking inspiration from that approach of disjunction as a way to respond to events.

PHONGSIRIVECH: Like recreating or reflecting the world outside?

PERRET: In some ways. [I'm] not trying to realistically represent what's going on in the world or trying to illustrate, but to create this fragmented material reality within the work that mirrors how disjointed the actual the world is. And how brutal.

“FÉMINAIRE” IS ON VIEW AT DAVID KORDANSKY GALLERY IN LOS ANGELES THROUGH JULY 1, 2017.

ARTFORUM

Los Angeles

Mai-Thu Perret

DAVID KORDANSKY GALLERY
5130 West Edgewood Place
May 19–July 1

When Monique Wittig wrote *Les Guérillères* (The Guerillas) in 1969, she was already a celebrated author in France. She pioneered a mode of storytelling that put female protagonists at the epicenter, and formulated a writing style that set narrative fragments in loose coordination with one another, challenging orthodox boundaries between prose and poetry (something that fellow feminist theorist *Hélène Cixous* would later term *l'écriture féminine*). *Les Guérillères* chronicles the goings-on of an army of women. Throughout the text, in which Wittig's subjects are often referred to collectively, the women tell each other stories, argue about the cosmologies and myths most appropriate to their ideal society, play complicated games, destroy buildings, and attack enemies with rocket launchers, machine guns, and mirrors.



View of "Mai-Thu Perret: Féminaire," 2017.

Mai-Thu Perret's installation takes council from Wittig's novel, presenting a group of nine mannequin-like soldiers (made out of a heterogeneous mix of materials such as papier-mâché, wicker, ceramic, silicone, and metal) in various states of rest. Although they look anonymous, they're molded after the visages of some of Perret's closest friends and associates. Some, like *Les Guérillères V*, 2016, carry translucent AK-47 assault rifles. This is the army of lovers that cannot fail. Yet their inert aloofness, exacerbated by a high pedestal, puts their countenance on par with more traditional memorials. Together, they face a grid of thirty-two cast ceramic wall reliefs. Some of these, such as *Add where there's lots, reduce where there's little*, 2017, feature a carefully excised, perfectly round circle, a recurring symbol throughout the book. In *The mind's eye is as bright as the moon*, 2017, the edges of the ceramic slab are gathered together, fingers having dug into it like a bite, with a graphic red glaze applied so thin so as to show a deep purple underglaze—a body and its viscera, a pliable politics, a picture of action.

—Andy Campbell

Green, Kate, "Mai-Thu Perret, Nasher Sculpture Center," *Artforum.com*, May 2016

ARTFORUM

Mai-Thu Perret NASHER SCULPTURE CENTER 2001 Flora Street March 12–July 17

One's first glimpse of this small yet powerful exhibition—an installation of eight life-size female fighters, a ceramic dog, an enormous Rorschach-like painting, and two oversize sculptural eyes—is through a glass wall that Mai-Thu Perret has smeared with petroleum jelly. Fittingly, and elegantly, the viscous salve on the manufactured surface initially makes the contents of "Sightings" an alluring mystery.

Once visitors pass through the glass to mingle among "*Les guérillères*" (The Guerillas), 2016—

comprising the female figures and their dog, each subtitled I through IX and inspired by female Y.P.J. Kurdish resisters—an uncanny confusion occurs between the inanimate and living. The soldiers are convincing, and not: Their wigs and military garb show no signs of wear, guns are cast in candy-hued translucent resin, and body parts are made of varying materials. *Les guérillères V*, with ombre shoulder-length hair and endearing polka-dot socks, crouches realistically, though her gun is purple and her flesh is made of woven wicker. *Les guérillères III* sits wearily, head in hand, by the ceramic dog named *VI*—ears alert yet eye sockets empty—but her lumpy papier-mâché skin annuls any suspicions that she lives, as does the painted orange circle obscuring her face.

Les guérillères VIII's silicone body stands tall in the center of the room, her raised hand a suggestion that she might be leading this army. However, what commands our attention is on the gallery's back wall. There hangs the thirteen-by-ten-foot painting on carpet, titled *Agoraphobia I*, 2016. Blotches of blood red overshadow skeins of grays and yellows, saturating the fleshy fabric. Is this a splayed body, a torn flag? The work demonstrates Perret's skill in using charged material to produce objects and environments that attract and repel, vibrating on the edge of life.



View of "Mai-Thu Perret: Sightings," 2016. From left: *Les guérillères III*, 2016; *Les guérillères VI*, 2016.

-- Kate Green

Tsai, Sylvia, "A League Of Their Own: Conversation with Mai-Thu Perret," *ArtAsiaPacific*, August 5, 2014



artasiapacific

AUG 05 2014

SWITZERLAND HONG KONG

A LEAGUE OF THEIR OWN: CONVERSATION WITH MAI-THU PERRET

BY SYLVIA TSAI



Portrait of Mai-Thu Perret. Courtesy Annik Wtter and Simon Lee Gallery, Hong Kong.

For the past 15 years, Swiss artist Mai-Thu Perret has been building on the ongoing project "Crystal Frontier" (1999–), based on a multidisciplinary narrative about a group of women who move away from mainstream society to create a feminist commune, called New Ponderosa Year Zero, in the desert of southwest New Mexico. Inspired by various selections of literature, the fiction behind "Crystal Frontier" has resulted in a multitude of ephemera—from letters and diary entries to ceramics, textiles and furniture—that chronicle the women's experiences in their colony. Over a cup of hot water, Perret's preferred drink of choice, ArtAsiaPacific sat down with the artist before her debut at Simon Lee Gallery, Hong Kong, to talk about the notion of utopia, her latest work inspired by Enzo Mari—one of the great Italian designers of the late 20th century—and the current state of "Crystal Frontier."

You began "Crystal Frontier" in 1999. Can you explain the concept of the project and what led you to the idea of an all-female utopia?

At the time there were two things: I was interested in ways of making art using some kind of narrative filter, and I was also interested in [a form of] conceptual art with a rule-based system for directing a practice. I referred to people who used narrative in this way, such as Liam Gillick and also Jim Shaw, whose "Dream Drawings" series (1992–96) is allegedly based on his dreams, which allows for his works to be open and complex. In terms of the content [of "Crystal Frontier"], I went to the American southwest quite a few times and was impressed by its desert. The desert is both a literal and mental place—it's a very good shortcut to an imaginary space. In history, there's a lot of people who moved to the desert in the US to secede from mainstream society. For example, during the 1920s, there was a colony of artists who lived in Taos, New Mexico, including Georgia O'Keeffe and DH Lawrence. There were other models of this, such as Monte Verità in Switzerland, which was a colony in the 1900s that was based on principles of vegetarianism, free dancing and nudism, among others. All of these ideas went into how I conceived "Crystal Frontier." In history, as soon as modern cities came into existence, you had people who wanted to escape it and create a separate, rural utopia. Yet in the Middle Ages, when there weren't many big cities, this idea didn't make any sense. Although these communities look for ways to get back to nature and a move away from modernity, it is, ironically, one of the most modern concepts of society.

Does the fictional utopia of New Ponderosa Year Zero necessarily have to be only for women? What is the reason for excluding men? In many ways, this community reminds me of the novel Herland (1915), by Charlotte Perkins Gilman, where the absence of men results in a freedom from traditional gender roles and war, and thereby nurtures an

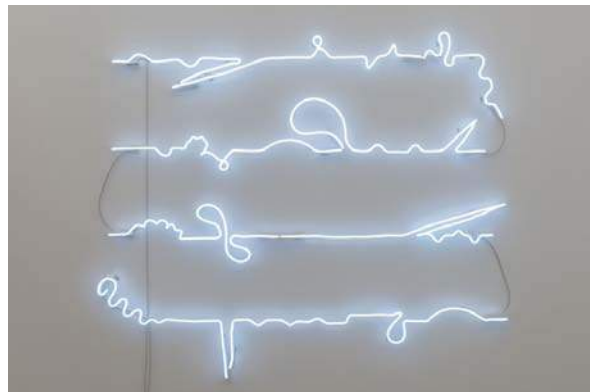
Tsai, Sylvia, "A League Of Their Own: Conversation with Mai-Thu Perret," *ArtAsiaPacific*, August 5, 2014

egalitarian society. Was this piece of literature among those that inspired "Crystal Frontier"? What other literary sources is this work a reference to?

I have always been interested in feminist art history and literary theory. It has inspired me to imagine the world differently, or different from the way it functions in the mainstream. There are so many forerunners to this: Herland, for example. I love Herland and think it's such a funny and strange book. There's also Ursula K. Le Guin, the American science-fiction writer, who wrote a number of books trying to imagine an alternate society from all kinds of perspectives. In *The Dispossessed* (1974), there's an anarchist community or society on a separate planet. There's also a really beautiful novel called *The Left Hand of Darkness* (1969), which is about a planet where there is no gender. They are humans, but somehow they have mutated and are different. Over the course of their hormonal cycle, they either become male or female at a particular point, and they can mate and reproduce, but gender doesn't exist. The main character of the novel, who is a man, is completely confused and makes all kinds of assumptions about society based on his male perspective, which leads him to chronically misread what is happening on this foreign planet. So those two novels are part of the many influences and ideas. It's really a speculative thing—this process of turning the world upside down. And in "Crystal Frontier," the community is all female, but they can come and go freely and have contact with the outside world. It's not a total secessionist kind of thing. There's a text [in the project] in which one of the women says that she wants to rebuild the whole world to be all-female and egalitarian, and once they have managed this, and to live with fair exchange among each other, they'll allow men in.

Can you speak about your latest installation at Simon Lee? Should viewers see this as part of "Crystal Frontier"?

At this point, I don't really know anymore. But I don't really bother with setting things so clearly in relation to "Crystal Frontier." I've wanted to give the work a little bit of space in its story, also because it turns out that though the narrative is interesting, it can filter the way people interpret the project—to the extent that I feel that it can prevent viewers from really looking at the work. This was not the original intention, so I've wanted to let the interpretations be more open and let the viewers make the decision. But of course, it's very easy to see how the various works of the series link up. There's continuity in the choice of material, in the [use of the] female figure and in the inclusion of an Enzo Mari bed. Mari had the whole idea that consumers could reclaim the objects that are around them by learning how to make them, which allows for people to be more critical and empowered in relation to industrial and consumer society. This is very close to what the women from "Crystal Frontier" are trying to do.



MAI-THU PERRET, *A Tolerable Straight Line (Shandy II)*, 2014, neon, 170 □ 200 cm. Courtesy Simon Lee Gallery, Hong Kong.

Enzo Mari's furniture designs also focus on the essential elements of form. How does his approach correspond to your own philosophy or that of your practice?

I'm very much a formalist. I'm very interested in the shape that things take and what that says [about it]. It's very difficult to make art if you're not interested in form. When a friend gave me the Mari manual *Autoprogettazione* (1974), I experienced such a strange feeling—it's like I knew it had existed somewhere but had just never found it before. What struck me about his designs, from the perspective of form, is how close they are to things you see in Constructivism. If you look at the designs by Aleksandr Rodchenko (1891–1956), for the Soviet Pavilion at the 1925

Tsai, Sylvia, "A League Of Their Own: Conversation with Mai-Thu Perret," *ArtAsiaPacific*, August 5, 2014

Exposition Internationale des Arts Décoratifs in Paris, where he created a worker's clubhouse with very simple chairs and a set of furniture that could take on different purposes, you see that everything is clearly delineated and has very basic form. For me, the Mari designs are reminiscent of Rodchenko's designs and that particular way of constructing things. I've always been really interested in Constructivism as a formal moment, but also as a historical moment in terms of what the artists were trying to do and what they went through. Obviously, it's a story that ended quite badly. Mari is also a designer that is very political and thinks very critically about what it means to be a designer. As a Communist in Italy during the 1960s, this position sat uneasily with working for furniture companies and in designing corporate, capitalist and mass-produced objects. I find that contradiction really fascinating.

And by creating the Autoprogettazione, Mari brought his design back to his own vision and philosophy.

Exactly. I think that was the idea. In the introduction of the book, he says that if people start to make furniture themselves, they will be able to understand all the other furniture around them better and will be more critical of the designs that are constantly being forced upon them by manufacturing companies or other designers. So, in a way, it's about making the consumers less of a consumer and more of a critical thinker in regards to the choices being offered to them.

With your texts and objects in "Crystal Frontier," are they based off of the qualities of one particular protagonist from New Ponderosa Year Zero? Or should they be seen as items made by one collective entity?

When I began, the story was very much about making work. It was also about designing a machine for becoming an artist. Now, I feel that the work has gained enough autonomy. There's enough work out there that it almost makes itself. This plurality of voices, these different strands of narratives exist on their own. But it was always more about the multiplicity of characters. When I was writing the story [for "Crystal Frontier"], there were characters that had different urges. For example, one was more of a writer, the spiritual leader of the group. But even though they all had their own personalities, the artworks were never assigned to a particular person.

By creating this narrative of a utopian community, do you intend to establish a distance between yourself, the creator, and the actual objects? Or do you see yourself in an omniscient position?

I haven't been writing [the narrative for "Crystal Frontier"] for quite a while, so with that being said, what I find great about writing is that you can become all these different people. I wouldn't say that I'm not trying to be personal, because at the end it all comes from the different seeds of my experiences. That's what is completely fascinating about being a human. You can be so many different things and so contradictory, yet at the same time be so bound to this entity as one body, one sensory system, one way of perceiving the world. When you're a writer, you're definitely in a position where you can shift and project yourself onto something else.

MAI-THU PERRET

born 1976, Geneva, Switzerland
lives and works in Geneva, Switzerland

EDUCATION

- 2003 Whitney Independent Study Program, Whitney Museum of American Art, New York, NY
- 1997 BA, Cambridge University, Cambridge, England

SELECTED SOLO / TWO-PERSON EXHIBITIONS

(* indicates a publication)

- 2022 *Sophie Taeuber-Arp / Mai-Thu Perret*, Cabaret Voltaire, Zurich, Switzerland
Galerie Quynh, Hồ Chí Minh, Vietnam
Real Estate, Istituto Svizzero, Rome, Italy
- 2021 *Untitled*, semi-permanent installation, Villa Maraini, Istituto Svizzero, Rome, Italy
- 2020 *News From Nowhere*, Simon Lee Gallery, Hong Kong
Les Étangs, Le Portique, Centre Régional d'Art Contemporain du Havre, Le Havre, France
With an unbounded force, Galerie Francesca Pia, Zurich, Switzerland
Flowers in the Eye, Simon Lee, New York, NY
Pièces Infantines, Galerie Elisabeth & Klaus Thoman, Vienna, Austria
- 2019 *Grammar and Glamour*, Badischer Kunstverein, Karlsruhe, Germany
The Blazing World, Spike Island, Bristol, England
Agua Vita, Galerie Barbara Weiss, Berlin, Germany
- 2018 *Mai-Thu Perret*, Viewing Room, Simon Lee Gallery, London, England
Fillette, Galerie Francesca Pia, Zurich, Switzerland
Pattern, Decoration & Crime, curated by Lionel Bovier and Julien Fonsacq, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
- 2017 *Go and become the incense burner in the old shrine*, NICC, Brussels, Belgium

DAVID KORDANSKY GALLERY

- Féminaire*, David Kordansky Gallery, Los Angeles, CA
Galerie Francesca Pia, Zurich, Switzerland
- 2016 *Zone*, Simon Lee Gallery, London, England
Sightings, Nasher Sculpture Center, Dallas, TX
- 2014 *Slow Wave*, Simon Lee Gallery, Hong Kong
Week-end à Rome, with Martine Bedin, Fondation Speerstra, Apples, Switzerland
Astral Plane, David Kordansky Gallery, Los Angeles, CA
- 2013 *The Prairie*, Galerie Francesca Pia, Zurich, Switzerland
- 2012 *Beast of Burden*, Galerie Barbara Weiss, Berlin, Germany
**The Adding Machine*, Le Magasin, Grenoble, France
- 2011 **The Adding Machine*, Aargauer Kunsthaus, Aarau, Switzerland
Mai-Thu Perret, Spectra in Cycle L'éternel détour, séquence d'été 2011, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
Winner of the "Zurich Art Prize" 2011: Mai-Thu Perret "I dream of the code of the west", Haus Konstruktiv, Zurich, Switzerland
Love Letters in Ancient Brick, Theatre de l'Usine, Geneva, Switzerland; Swiss Institute / Contemporary Art, New York, NY
Octopus, Hard Hat, Geneva, Switzerland
Migraine, David Kordansky Gallery, Los Angeles, CA
- 2010 *Parade*, Timothy Taylor, London, England
**An Ideal for Living*, University of Michigan Museum of Art, Ann Arbor, MI
The Viewing Room, Timothy Taylor, London, England
Flag, Swiss Institute, New York, NY
- 2009 *Alphabet: Paintings and Text Works 2004-2009*, Galerie Francesca Pia, Zurich, Switzerland
**2013*, Aspen Art Museum, Aspen, CO
The Crack-Up, Praz-Delavallade, Paris, France
Aluminum Cities on a Lead Planet II, Art Unlimited, Art Basel 40, Basel, Switzerland
- 2008 **New Work*, San Francisco Museum of Modern Art, San Francisco, CA
**2012*, Timothy Taylor, London, England
Bikini, Galerie Barbara Weiss, Berlin, Germany

DAVID KORDANSKY GALLERY

- **Land of Crystal*, Kunst Halle Sankt Gallen, St. Gallen, Switzerland
An Evening of the Book and Other Stories, The Kitchen, New York, NY
- 2007 *Crab Nebula*, Galerie Francesca Pia, Zurich, Switzerland
Das Kunstwerk und sein Ort, Atelier Amden, Amden, Switzerland
**Land of Crystal*, Bonnefanten Museum, Maastricht, Netherlands
- 2006 *An Evening of the Book - Oeuvres imprimées 2000-2006*, Hard Hat, Geneva, Switzerland
**And every woman will be a walking synthesis of the universe*, The Renaissance Society at The University of Chicago, Chicago, IL
Apocalypse Ballet, Galerie Barbara Weiss, Berlin, Germany
**Solid Objects*, with Valentin Carron, Chisenhale Gallery, London, England
- 2005 *Heroine of the People*, Praz-Delavallade, Paris, France
**Solid Objects*, with Valentin Carron, Centre d'art contemporain, Geneva, Switzerland
- 2004 *Love Thy Sister Like Thyself*, Centre d'édition contemporaine, Geneva, Switzerland
Statements, Galerie Francesca Pia, Art Basel 35, Basel, Switzerland
- 2003 *Pure self-expression x25*, Galerie Francesca Pia, Bern, Switzerland
- 2002 The Modern Institute, Glasgow, Scotland
We Close Our Eyes In Order To See, Glassbox, Paris, France
- 2001 **Land of Crystal*, Le Studio, CAN, Neuchâtel, Switzerland

SELECTED GROUP EXHIBITIONS

(* indicates a non-periodical book, catalogue, or other publication)

- 2022 **Cantos of the Sibylline Sisterhood*, ArtCenter College of Design, Pasadena, CA
Not So Fast!, curated by John Armleder, Larkin Erdmann Gallery, Zurich, Switzerland
&, curated by John Armleder, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
- 2021 **The Flames: The Age of Ceramics*, Musée d'Art Moderne de Paris, Paris, France

DAVID KORDANSKY GALLERY

- Emma Kunz Cosmos. A Visionary in Dialogue with Contemporary Art*, Aargauer Kunsthaus, Aarau, Switzerland
These lacustrine homes, curated by Mai-Thu Perret, featuring Valentin Carron, Isabelle Cornaro, Karin Gulbran, Matthew Lutz-Kinoy, and Mai-Thu Perret, David Kordansky Gallery, Los Angeles, CA
The Musical Brain, The High Line, New York, NY
**New Time: Art and Feminism in the 21st Century*, curated by Apsara DiQuinzio, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley, CA
All of a Sudden, Galería Mascota, Mexico City; Galería Mascota Aspen, Aspen, CO
Swiss Sculpture Since 1945, Aargauer Kunsthaus, Aarau, Switzerland
Art Cologne 21, Galerie Elisabeth & Klaus Thoman, Vienna, Austria
The Winter Show, Wilde Gallery, Gstaad, Switzerland
- 2020 *It Never Ends*, curated by John Armleder, KANAL – Centre Pompidou, Brussels, Belgium
Histoire histoires, Diagonale, Montreal, Canada
Panorama, galerie lange + pult, Zurich, Switzerland
ICE AND FIRE: A Benefit Exhibition in Three Parts, The Kitchen, New York, NY
- 2019 *Ecart at Art Basel (1980–2019)*, organized by John Armleder and Lionel Bovier, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
Swiss Made, Ribordy Thétaz, Geneva, Switzerland
Neither Black/Red/Yellow Nor Woman, curated By Nikita Yingqian Cai And Xiaoyu Weng, Times Art Center Berlin, Berlin, Germany
Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
New Age, New Age: Strategies for Survival, DePaul Art Museum, DePaul University, Chicago, IL
Contemporary Art Festival Survival Kit 10.1 'Outlands', organized by Latvian Centre for Contemporary Art (LCCA), Riga, Latvia
Alentour, curated by John Armleder, Fondation CAB, Brussels, Belgium
Homo Faber: Craft in Contemporary Sculpture, Asia Culture Center (ACC), Gwangju, South Korea
Stars Are Closer and Clouds Are Nutritious Under Golden Trees, curated by Övül Ö. Durmusoglu, Mohammad and Mahera Abu Ghazaleh Foundation, Amman, Jordan
Mingei Now, curated by Nicolas Trembley, Sokyo Gallery, Kyoto, Japan
- 2018 *A Time Capsule Revisited*, The New Temporary Parkett Exhibition Space, Zurich, Switzerland

DAVID KORDANSKY GALLERY

By Fire, Ceramic Works, Almine Rech Gallery, New York, NY
**Like Life: Sculpture, Color, and the Body (1300–Now)*, Met Breuer, New York, NY
BODY ECHO, Nicoletti Contemporary, Paris, France
Mademoiselle, curated by Tara Londi, Centre Régional d'Art Contemporain OCCITANIE / Pyrénées-Méditerranée, Sète, France
Biennale de Sculptures de Genève, Parc des Eaux-Vives, Geneva, Switzerland
MURALNOMAD, curated by Dominique Mathieu, Le Quadrilatère, Beauvais, France
Selections from the Marciano Collection, Marciano Art Foundation, Los Angeles, CA
Fashion Drive: Extreme Clothing in the Visual Arts, Kunsthaus Zurich, Zurich, Switzerland
Cellular World: Cyborg-Human-Avatar-Horror, Glasgow International, Gallery of Modern Art (GoMA), Glasgow, Scotland
The Reservoir of Modernism, curated by Christiane Meyer-Stoll and Friedemann Malsch, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
Performance Process: New Swiss Performance Now, Kunsthalle Basel, Basel, Switzerland
Akademia: Performing Life, curated by Inga Lace, Villa Vassilieff, Paris, France
TERRA - A contemporary history of ceramic sculpture, Hotel Contemporary, London, England
Line of Sight, curated by Susanne Hilpert Stuber, Musée de design et des arts appliqués contemporains (MUDAC), Lausanne, Switzerland
**The Domestic Plane: New Perspectives on Tabletop Art Objects, Objects Like Us*, organized by Amy Smith-Stewart and David Adamo, Aldrich Contemporary Art Museum, Ridgefield, CT
Scripts as Afaka, curated by Sumesh Sharma and Joud Halwani Al Tamimi, Galerie Anders Hus, Paris, France
Diaspora, Ma Homey, curated by Nhu Duong and Sung Tieu, Space_31, Berlin, Germany

2017 *1107 Manhattan Ave Pt. II*, curated by Olivier Mosset, Spencer Brownstone Gallery, New York, NY
PLURIVERS - 4 études d'ethnologies imaginaires, La Panacée, Centre d'art Contemporain, Montpellier, France
Age of Terror: Art Since 9/11, Imperial War Museums, London, England
Le Grand Détournement: Design Collection of the Centre National des Arts Plastiques, curated by David des Moutis, Juliette Pollet, and Charles Villeneuve de Sant, Galerie Poirel, Nancy, France
The Body in Color, Met Breuer, New York, NY

DAVID KORDANSKY GALLERY

La Cabale du cheval Pégase, Hard Hat, Geneva, Switzerland
The Leftovers, Simon Lee Gallery, New York, NY
Medusa, organized by Anne Dressen, Musée d'Art Moderne de la Ville de Paris, Paris, France
Zeitgeist, organized by Paul Bernard, Lionel Bovier, and Fabrice Stroun, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland

- 2016 **Let There Be (More) Light*, curated by Jens Hoffman, Jessica Silverman Gallery, San Francisco, CA
Charles Blanc-Gatti–Hypothèse d'une généalogie, Musée d'Art de Pully, Pully, Switzerland
Flatland/Narrative Abstractions #1, Musée Régional d'Art Contemporain Languedoc Roussillon Midi Pyrénées, Sérignan, France
The Hellstrom Chronicle, Galerie Barbara Weiss, Berlin, Germany
NEON: The Charged Line, Grundy Art Gallery, Blackpool, England
Going Public: The Napoleone Collection, Graves Gallery, Sheffield, England; Touchstones Art Gallery, Rochdale, England
GVA ← → JFK, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
**India's Search for Power 1966 – 1982 (Indhira Gandhi's Foreign Policy)*, curated by Sumesh Sharma, Dak'Art 2016, Biennale de l'Art Africain Contemporain, Dakar, Senegal
Pièces meublées–Vingt ans après, curated by Bob Nickas, Galerie Patrick Seguin, Paris, France
All Over, curated by Samuel Gross, Galerie des Galeries, Paris, France
- 2015 **NO MAN'S LAND: Women Artists from the Rubell Family Collection*, Rubell Family Collection, Miami, FL
Balthazar, VNH Gallery, Paris, France
**CERAMIX*, curated by Camille Morineau and Lucia Pesapane, Bonnefantenmuseum, Maastricht, Netherlands
RESET 1, Priska Pasquer, Cologne, Germany
8th Triennial of Contemporary Prints, Musée des beaux-arts, Le Locle, Switzerland
Angelic Sisters, organized by the 186f Kepler Institute, Chiesa di San Paolo Converso, Piazza Sant'Eufemia, Milan, Italy
Group Show, Galerie Francesca Pia, Zurich, Switzerland
Môtiers 2015 – Art en plein air, Art Môtiers, Môtiers, France
Collection on Display: Experimental Arrangements, Migros Museum für Gegenwartskunst, Zurich, Switzerland
Kilims & Commas, Espace 8, Paris, France

DAVID KORDANSKY GALLERY

John Armleder, Stéphane Kropf, John Tremblay, with guests Mai-Thu Perret and Blair Thurman, David Kordansky Gallery, Los Angeles, CA
Work Hard, curated by Valentin Carron, Swiss Institute Contemporary Art New York, New York, NY
Public Goods, organized by Musée d'art moderne et contemporain (MAMCO), Musée Rath, Geneva, Switzerland

- 2014 *Lives of Performers*, La Ferme Du Buisson, Marne-La-Vallée, France
Forms of Distancing: Representative Politics and the Politics of Representation, curated by Stefano Collicelli and Luigi Fassi, Steirischer Herbst, Graz, Austria
Biennale of Moving Images 2014, Center d'Art Contemporain Genève, Geneva, Switzerland
queen of the black black, Vistamare, Pescara, Italy
B/W, Timothy Taylor, London, England
Caste Aside, Clark House, Colaba, Bombay, India
BASH An Exhibition in Two Parts, Woodstock Byrdcliffe Guild, Woodstock, NY
Biennial of Moving Images, Center d'art Contemporain, Geneva, Switzerland
INSERT2014, Mati Ghar, Indira Gandhi National Centre for the Arts, New Delhi, India
Olivier Mosset—Collaborations, Centre Culturel Suisse, Paris France
Zelda Zonk, Préface, Paris, France
**Decorum*, Musée D'Art Moderne de la Ville de Paris, Paris, France
Mingei: Are You Here?, curated by Nicolas Trembley, Pace Gallery, New York, NY
Elevation 1049: Between Heaven and Hell, LUMA& Foundation, Gstaad, Switzerland
- 2013 *At Work*, Museum für Gegenwartskunst Siegen, Siegen, Germany
Mingei: Are You Here?, curated by Nicolas Trembley, Pace Gallery, London, England
gemini, Galerie Francesca Pia, Zurich, Switzerland
Female Power, Museum voor Moderne Kunst Arnhem, Arnhem, Netherlands
Pattern: Follow the Rules, Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, MI; Museum of Contemporary Art, Denver, CO
- 2012 *La Demeure Joyeuse II*, Galerie Francesca Pia, Zurich, Switzerland
Parque Industrial, curated by Julieta González, Galeria Luisa Strina, São Paulo, Brazil
**La jeunesse est un art*, Jubiläum Manor Kunstpreis 2012, Aargauer Kunsthaut, Aarau, Switzerland
Brot & Salz, Sommer & Kohl, Berlin, Germany

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Cluster, Galerie 1m3, Lausanne, Switzerland
Reflecting Fashion: Kunst und Mode seit der Moderne, curated by Susanne Neuburger with Barbara Rüdiger, MUMOK – Museum moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
Marcher dans la couleur, curated by Hélène Audiffren, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France
Le Confort Moderne, curated by Mathieu Copeland, Le Confort Moderne, Poitiers, France
Pure Perception, curated by Margherita Artoni, Galleria Monica De Cardenas, Milan, Italy
Anti-Establishment, CCS Bard Hessel Museum, Annandale-on-Hudson, NY
TEXT TEXTILE TEXTURE, Galerie Barbara Weiss, Berlin, Germany
Le Monde Comme Volonte Et Comme Papier Peint, Le Consortium, Dijon, France
New Sculpture?, curated by Maria Brewińska, Zachęta Narodowa Galeria Sztuki, Warsaw, Poland
The Old, the New, the Different, Kunsthalle Bern, Bern, Switzerland
The Devil's Fidelity, Marian Goodman Gallery, Paris, France
Shake 'N' Bake, A Group Show Curated by Hard Hat, Praz-Delavallade, Paris, France
**Abstract Possible: The Stockholm Synergies*, Tensta Konsthall, Stockholm, Sweden

- 2011 *Danser sa Vie*, Centre Pompidou, Paris, France
EXAMPLE: SWITZERLAND. Unbounding and Crossing Over as Art, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
Cosima von Bonin, Natacha Lesueur, Mai-Thu Perret, Markus Raetz, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
Helvetii Vulcans, MUDAC - Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland
2011 Bridgehampton Biennial, Martos Gallery, Bridgehampton, NY
**54th Venice Biennale, ILLUMInations*, curated by Bice Curiger, International Pavilion, Venice, Italy
Flags for Venice, organized by Istituto Svizzero, Rome and Swiss Institute, New York, Venice, Italy
**Abstract Possible: The Tamayo Take*, Rufino Tamayo Museum, Mexico City, Mexico
- 2010 **Abstract Possible*, Malmö Konsthall, Malmö, Sweden
Edition 5 Erstfeld, Haus für Kunst Uri, Altdorf, Switzerland
Anonymous Materials, Stiftung Binz39, Zurich, Switzerland

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Close Your Eyes in Order to See, Praz-Delavallade, Paris, France
High Ideals & Crazy Dreams, Galerie Vera Munro, Hamburg, Germany
Borderlines, Cabinet des arts graphiques, Musée d'art et d'histoire, Genève, Geneva, Switzerland
Yellow Box, video program by bdv, Restaurant Georges, Paris, France
**From Dusk Till Dawn: If I Can't Dance, I Don't Want To Be Part Of Your Revolution*, video program by Yann Chateigné, Van Abbemuseum, Eindhoven, Netherlands
A New Stance for Tomorrow, Part 3, Sketch, London, England
**Charles Fourier – L'écart absolu*, Musée des Beaux-Arts et d'archéologie de Besançon, Besançon, France
**Born Under a Bad Sign*, Power House Art Center, Memphis, TN
Goldene Zeiten, Haus der Kunst, Munich, Germany
While Bodies Get Mirrored. An Exhibition about Movement, Formalism and Space, Migros Museum, Zurich, Switzerland
Chartreuse jeune: An intervention by Olaf Nicolai at the Casa Tabarelli, Casa Tabarelli, Cornaiano, Italy

2009 *Editions vs. Objets*, Centre d'édition contemporaine, Geneva, Switzerland
I am by birth a Genevese, Forde, Geneva, Switzerland
Top 10 Allegories, Galerie Francesca Pia, Zurich, Switzerland
**Anabasis – On Rituals of Homecoming*, Festival of Dialogue of Four Cultures, Łódź, Poland
**Utopics*, 11th Swiss Sculpture Exhibition, Biel/Bienne, Switzerland
Abstraktionen, Kunsthau Aarau, Aarau, Switzerland
**Born to Be Wild – An Homage to Steven Parrino*, Kunstmuseum St. Gallen, St. Gallen, Switzerland
**Heaven – Splendid Isolation*, 2nd Athens Biennial, Athens, Greece
**Living Together*, MARCO, Vigo, Spain
**Curated by_ Gianni Jetzer: Beginnings, Middles and Ends*, Galerie Christine König, Vienna, Austria
Revolver, COCO, Vienna, Austria
**Shifting Identities – (Swiss) Art Today*, Contemporary Art Center, Vilnius, Lithuania
Prose pour des Esseintes, Karma International, Zurich, Switzerland
Ventriloquist, Timothy Taylor, London, England
A Spoken Word Exhibition, Baltic Center for Contemporary Art, Gateshead, England
Regift, Swiss Institute, New York, NY
Living Together, Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain
Fax, The Drawing Center, New York, NY

- 2008 *The Line is a Lonely Hunter – Drawings in New Jersey*, New Jersey, Basel, Switzerland
Le spectrarium, Pavillon Suisse de la Cité Internationale Universitaire de Paris, Paris, France
**Champion Zero*, Champion Fine Arts at Rental Gallery, New York, NY
Standort Alltag – Everyday Ideologies, Kunstmuseum Magdeburg, Magdeburg, Germany
**Aurum*, L'or dans l'art contemporain, Centre PasquArt, Biel/Bienne, Switzerland
**Mémoires d'objets*, Galerie Lionel Latham, Geneva, Switzerland
**Shifting Identities – (Swiss) Art Today*, Kunsthaus Zurich, Zurich, Switzerland
**Abstraction Extension*, curated by Christian Besson, Julien Fonsacq, and Samuel Gross, La Fondation pour l'art contemporain Claudine et Jean-Marc Salomon, Alex, France
**There Is No Story To Tell*, Tang Contemporary Art, Beijing, China
Art and Entrepreneurship, Art Dubai, Dubai, United Arab Emirates; Chelsea Art Museum, New York, NY; E-Werk, Berlin, Germany; Center for Contemporary Art, Moscow, Russia; Centre d'art contemporain, Geneva, Switzerland; Superstudio Piu, Milan, Italy; Phillips de Pury & Company, London, England
The Saints, and music & films by Amy Granat, with Fia Backstrom, Jutta Koether, Amy O'Neill, Mai-Thu Perret, Angel Turner, Emily Sundblad & Stefan Tcherepnin, Sketch, London, England
A Spoken Word, curated by Mathieu Copeland, Tranzitdisplay, Praha, Czech Republic
**Black Noise: A Tribute to Steven Parrino*, Centre National de l'Estampe et de l'Art Imprimé, Chatou, France
**Abstraction étendue: Une scène romande et ses connexions*, Espace de l'Art Concret, Mouans-Sartoux, France
Dadadandy Boutique, Artprojx Space, London, England
- 2007 *Ballet mécanique*, Timothy Taylor, London, England
A Spoken Word Exhibition, curated by Mathieu Copeland, Performa, Swiss Institute, New York, NY
**Euro-Centric, Part 1: New European Art from the Rubell Family Collection*, Rubell Family Collection, Miami, FL
**Black Noise: A Tribute to Steven Parrino*, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
Les artistes de la collection cahiers d'artistes, Série VI + VII, Fri-Art, Fribourg, Switzerland
Introvert, Extrovert, Makes No Difference, Galerie Catherine Issert, Saint Paul de Vence, France

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**An Atlas of Events*, Calouste Gulbenkian Foundation, Lisbonne, Portugal
Open and Shut, Skestos Gabriele Gallery, Chicago, IL
**00 – L'histoire d'une décennie qui n'est pas encore nommée*, Biennale de Lyon, Lyon, France
**Tomorrow*, Sonjeart Center and Kumho Art Museum, Seoul, South Korea
**Anyang Public Art Project*, Anyang, South Korea
Radiant City, Cherry and Martin, Los Angeles, CA
Pure Self Expression, Kölnischer Kunstverein, Cologne, Germany
**In The Poem About Love, You Don't Write The Word Love*, Midway Contemporary Art, Minneapolis, MN; Overgaden Institut For Samtidskunst, Copenhagen, Denmark
At Home in the Universe, curated by John Armleder, Mongin Art Center, Seoul, South Korea
**Art en plein air – Motiers 2007*, Val de Travers, Motiers, Switzerland
Tension; Sex; Despair-Who/So-What, curated by Christian Egger, Kunsthalle Exnergasse, Wien, Vienna, Austria
**Half Square Half Crazy*, La Villa Arson, Nice, France
Worker Drone Queen, Centre Culturel Suisse, Paris, France
Space is the Place, presented by DADADANDY, Ritter/Zamet, London, England
Etats (faites-le vous-même)/Grown Your Own, organized by Peter Coffin, Palais de Tokyo, Paris, France
Bastard Creatures, Palais de Tokyo, Paris, France

2006 **Madame la baronne était plutôt maniérée, assez roccoco et totalement baroque – Volume 3*, Centre d'art Mira Phalaina, Maison Populaire, Montreuil, France
Piani Sospetti: Carsten Nicolai, Federico Pietrella, Mai-Thu Perret, Marcello Simeone, Mark Manders, Via Nuova Arte Contemporanea, Firenze, Florence, Italy
Interstellar Low Ways, Hyde Park Art Center, Chicago, IL
The Gold Standard, MoMA PS1, Long Island City, NY
**Lovely Shanghai Music*, Team 404, Zendai Museum of Modern Art, Shanghai, China
Conversation Pieces - Regard sur la collection du Fonds d'art contemporain de la Ville de Genève (Fmac), Centre d'Art Contemporain, Geneva, Switzerland
**Shiny*, Wexner Center for the Arts, Columbus, OH
**Modus*, Neue Kunst Halle St. Gallen, St. Gallen, Switzerland
**Unter 30 IV Kiefer Hablitzel*, Centre Pasquart, Biel/Bienne, Switzerland
**Bring the War Home*, curated by Drew Heitzler, Elizabeth Dee, New York, NY; QUED, Los Angeles, CA
**Visioni del paradiso*, Istituto Svizzero, Rome, Italy

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- The Endless Summer*, West London Projects, London, England
Objets d'hier et d'aujourd'hui, Galerie Edouard Manet, Gennevilliers, France
**Again for Tomorrow*, Royal College of Art Galleries, London, England
Hradacany, La Générale, Paris, France
**Sublime Part II*, Usine, Atelier 3ème étage, Geneva, Switzerland
Madame la baronne était assez grotesque, plutôt rococo et totalement baroque
- *Acte I*, Centre d'Art Mira Phalaina, Maison Populaire de Montreuil, Montreuil, France
**Eine Person allein in einem Raum mit Coca-Cola-farbenden Wänden*, Grazer Kunstverein, Graz, Austria
Nouvelles Collections: Edition 5, Centre PasquArt, Biel/Bienne, Switzerland
**Goshka Macuga: Sleep of Ulro*, A-Foundation, Greenland Street, Liverpool Biennial, Liverpool, England
**In The Poem About Love, You Don't Write The Word Love*, Artists Space, New York, NY
Tbilissi 3: Let's Stay Alive Till Monday, Children National Gallery, Tbilisi, Georgia
- 2005 *Geneve, artistes et créateurs d'aujourd'hui*, Centre d'Art contemporain, Geneva, Switzerland
**In The Poem About Love, You Don't Write The Word Love*, CCA, Glasgow, Scotland
**Parallel Life (Paralleles Leben)*, Frankfurter Kunstverein, Frankfurt, Germany
Tbilisi 2: Wednesday calls the future, National Arts Center, Tbilisi, Georgia
**NY TWICE*, curated by Fabrice Stroun, Air de Paris, Paris, France
**Model Modernisms*, curated by Christian Rattemeyer, Artists Space, New York, NY
Situational Prosthetics, New Langton Arts Center, San Francisco, CA
- 2004 *None of the above*, Swiss Institute, New York, NY
**YellowPages*, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
Tuesday Is Gone, Tbilisi, Georgia
**Fürchte Dich*, Helmhaus, Zurich, Switzerland
Leviathan under moon's influence, Champion Fine Arts, Brooklyn, NY
Archives. Generation Upon Generation, Year, Brooklyn, NY
The Age of Optimism, curated by Fabrice Stroun, Kilchmann Galerie, Zurich, Switzerland
- 2003 **Form, Kontext, Troja*, Secession, Vienna, Austria
Socialism – A love letter, Fia Backström Productions, Brooklyn, NY

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**Fink Forward – The Collection/Connection*, Kunsthaus Glarus, Glarus, Switzerland
**YellowPages*, Turm Gallery, Helmstedt, Germany; Kunsthalle Palazzo, Liestal, Switzerland
The return of the creature, Künstlerhaus Thurn + Taxis, Bregenz, Austria

- 2001 *Rock Paper Scissors*, Galerie Francesca Pia, Bern, Switzerland
**Get Angry – Perspectives romandes 3*, Espace Arlaud, Musée des Beaux-Arts de Lausanne, Lausanne, Switzerland
Wahrscheinlich (vraisemblablement), Alimentation Générale Art Contemporain, Luxembourg, Luxembourg
The New Domestic Landscape, Galeria Javier Lopez, Madrid, Spain
- 2000 *Dr Wings*, Air de Paris, Paris, France
Why can't monsters get along with other monsters, Galerie Francesca Pia, Bern, Switzerland
État des lieux #2, Préfiguration du Museum of Contemporary Art, Tucson, AZ; Fri-Art, Fribourg, Switzerland

CURATORIAL PROJECTS

(* indicates a publication)

- 2021 *These lacustrine homes*, curated by Mai-Thu Perret, featuring Valentin Carron, Isabelle Cornaro, Karin Gulbran, Matthew Lutz-Kinoy, and Mai-Thu Perret, David Kordansky Gallery, Los Angeles, CA
- 2018 *Die Welt Als Labyrinth*, organized by John Armleder, Gérard Berreby, Paul Bernard, Lionel Bovier, Alexandra Catana Tucknott, Julien Fronsacq, and Mai-Thu Perret, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
Fillette, curated by Mai-Thu Perret and Fabrice Stroun, Galerie Francesca Pia, Zurich, Switzerland
- 2009 **VOIDS: A Retrospective*, in collaboration with John Armleder, Laurent LeBon, Mathieu Copeland, Gustav Metzger, Philippe Pirotte, and Clive Philpot, Centre Georges Pompidou, Paris, France; Kunsthalle Bern, Bern, Switzerland
- 2008 **Black Noise – A Tribute to Steven Parrino*, in collaboration with John Armleder and Jérôme Massard, Cneai, Chatou, France

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- 2007 **Black Noise – A Tribute to Steven Parrino*, in collaboration with John Armleder and Jérôme Massard, Musée d'art moderne et contemporain (MAMCO), Geneva, Switzerland
- 2004 **Homosocial*, Champion Fine Arts, New York, NY
**Boys Keep Swinging*, Champion Fine Arts, New York, NY
- 2003 **Le Rayon Noir*, in collaboration with Fabrice Stroun, Circuit, Lausanne, Switzerland
Love in a battlefield, in collaboration with Daniel Baumann and Fabrice Stroun, 27 Canal, New York, NY
- 2002 **Le Jardin de la Violence / Der Garten der Gewalt*, in collaboration with Daniel Baumann, Johannes Gachnang and Fabrice Stroun, Expo.02: Swiss National Exhibition, Historical Museum, Morat, Switzerland
- 2001 *All work and no play makes Jack a dull boy*, in collaboration with Fabrice Stroun, Galerie Francesca Pia, Bern, Switzerland
- 1999 Collaboration with Fabrice Stroun, Forde Independent Space for Contemporary Art, Geneva, Switzerland

GRANTS / AWARDS / RESIDENCIES

- 2014 Artist in Residence, The Moving Museum, Istanbul, Turkey
- 2012 The Zuger Kulturstiftung Landis & Gir, London, England (through 2013)
- 2011 Zurich Art Prize, Switzerland
Manor Cultural Prize, Switzerland
- 2008 Prize of the Swiss Foundation for Graphic Arts, Switzerland
- 2006 Kiefer-Hablitzel Prize, Switzerland
- 2004 Swiss Federal Prize for Fine Arts, Switzerland

MONOGRAPHS / ARTIST BOOKS / DVD

(* indicates a non-periodical book, catalogue, or other publication)

- 2011 **Mai-Thu Perret*, with texts by Elisabeth Lebovici and Diedrich Diederichsen, Zurich: JRPIRingier, 2011
- 2008 **2012*, with text by Carissa Rodriguez, London: Timothy Taylor, 2008
**Mai-Thu Perret: Land of Crystal*, edited by Christophe Keller, with texts by Fabrice Stroun, Hamza Walker, and an interview by Paula van den Bosch and Giovanni Carmine, Zurich: JRPIRingier, 2008
An Evening of the Book, Mathieu Copeland Presents, London, DVD, 2008
**Black Noise, A Tribute to the Late Steven Parreno*, Artist Book, No. 32, edited by John Armleder, Mai-Thu Perret, and Amy Granat, with texts by Christian Marclay and Kim Gordon, Zurich: JRPIRingier, 2008
**Kim Seob Boninsegni: Mining For Pearls*, with texts by Liam Gillick, Sarina Basta, Daniel Baumann, Giovanni Carmine, Piero Golia, Dominique Gonzalez-Foerster, Pierre Joseph, Justin Liberman, Tobias Madison, Elli Medeiros, Damián Navarro, Mai-Thu Perret, Guillaume Pilet, Emmanuel Rossetti, Wolf Günter Theil, Berlin: Atelier Schönhauser, 2008
- 2006 *Brumaire*, magazine concept, distributed as supplement of Parabol AM, No. 1, Vienna, March 2006
**Mai-Thu Perret*, with text by Lionel Bovier, Zurich: Pro Helvetia, 2006

TEXTS BY THE ARTIST

(* indicates a non-periodical book, catalogue, or other publication)

- 2009 "Without a Filter," *Texte zur Kunst*, September 2009, p. 129
"Maria Eichhorn / Swantje Hielscher – Questions to Pedro de Llano, Sarat Marhaj, Peer Golo Wili, Mai-Thu Perret," *Inaesthetik*, No. 1, June 2009
- 2005 **"Crystal Frontier: A Short Lexicon," *Again For Tomorrow*, Royal College of Art, London, 2006
"Dear Friend," *Univers*, No. 9, Vienna/Berlin, September 2005
"Lee Lozano," *Metropolis M*, Amsterdam, January 2005
- 2003 **La Rayon Noir*, (curated with Fabrice Stroun). Lausanne: Circuit, April 2003
**"Exhibit A," *Inside the White Cube*. London: White Cube, 2003
- 2001 **Timewave Zero: A Psychedelic Reader*, (anthology edited in collaboration with Lionel Bovier). Geneva and Frankfurt: JRP Editions and Verlag, 2001

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- 2000 **Xn Hétérotopies*. Geneva: JRP Editions, 2000
 “New Ponderosa Year Zero,” *Valdez, Bogotá*, No. 3, September 2000, pp. 96-98
 “The Crystal Frontier,” *airdeparis.com/guest*, 2000-2003
- 1998 “Run Abstraction,” *Purple Prose*, No. 13, Winter 1998, Text 17
 “Up in the mountains,” *Purple Fiction*, No. 4, Winter 1998, Text 08

Los Angeles

Valentin Carron

Barking Panting Sighs Heavenly
May 27 – July 1, 2022

Chris Martin

Recent Paintings
May 27 – July 1, 2022

Danielle Brathwaite-Shirley

GET HOME SAFE
May 27 – July 1, 2022

New York

Lauren Halsey

May 6 – June 11, 2022

William E. Jones

June 24 – August 20, 2022

Online

Huma Bhabha

Touching Earth
April 1 – December 31, 2022

Fairs

Frieze New York

Mai-Thu Perret
May 18 – May 22, 2022

Art Basel Hong Kong

Lesley Vance and Anna Zemánková
May 25 – 29, 2022

Art Basel

June 14 – 19, 2022