

THE ART OF COLLECTING

A festival within the fair

Seventeen productions this year, with a focus on verse and dance

BY ANITA GATES

Not all of the work at FIAC, the Foire Internationale d'Art Contemporain (International Contemporary Art Fair), is in frames or on pedestals. Parades for FIAC, a performance festival now in its third year (although performances have been part of the fair for a decade now), is staging 17 productions, with a special emphasis this time on dance and poetry.

The events are all free, low-commitment (running 15 minutes to an hour), open to the public and held in some of the loveliest settings in Paris.

Jennifer Flay, the fair's director, said in a telephone interview that she considered it her responsibility to present art that "may not necessarily be bought and sold," especially time-based art like this — "extremely ephemeral."

The performers themselves are from all over: whoever has attracted the attention of organizers and their partners during their travels and outings over the year.

Here are some events worth checking out.

Etel Adnan

Poetry reading
Thursday, 6 p.m., Petit Palais

If you know Ms. Adnan, 93, only as a visual artist (painting "stubbornly radiant abstractions," as Roberta Smith of The New York Times has described her work), this half-hour of poems may be a revelation. As Ms. Adnan's fans know, she was born in Beirut to a Syrian father and a Greek mother; she lives in Paris and in Northern California; and she writes in whatever language she feels like that day. Sophie Bourel, a French actress, will be reading selections of this poetry (in French) in Ms. Adnan's presence onstage. There's hope for a discussion afterward.

Hicham Berrada

"Présage, 2007 — en Cours"
Sunday, 7 p.m., Palais de la Découverte
Call him an alchemist. Or a manager of chemical reactions. Or just an artist who loves playing with science. Visitors to Mr. Berrada's half-hour-or-so presentation are going to see the creation of original fairy tale landscapes (maybe dandelions shooting off white halos or a blue-cloud sky that resembles an 18th-century Boucher live onstage (straight from the beaker) and



REGINA BROCKE

simultaneously on a projection screen; it's all done with the artistic equivalent of a chemistry set. The show is directed by Fanny de Chaillé, a multidisciplinary artist herself.

Ruth Childs

"Reclining Rondo" and
"Particular Reel"
Saturday, 3 p.m., Centre Pompidou

Her aunt is Lucinda Childs, the revered postmodern American choreographer. The younger, lesser-known Ruth Childs restages the works of her aunt, which Gia Kourlas of The Times has called "sophisticated mosaics of movement." These two solos (29 minutes total) are the afternoon show; at 7 p.m., she'll perform "Calico Mingling" and "Kalema" at Palais de la Découverte. "The best way to understand is to dance what happened," Ruth Childs has said.

Marcelline Delbecq and Ellie Ga

"Dialogue"
Saturday, 2 p.m., Petit Palais
In 1977, Susan Sontag, arbiter of cool,

published a collection of essays as "On Photography," considering — in a new world of psychedelic-image overload — "what is worth looking at and what we have a right to observe." Now Ms. Delbecq, a photographer turned writer (trained in both France and the United States), presents 25 minutes of what has been called a "personal shared museum." Ms. Ga, an American artist, contributes her recorded voice. The subject is cultural images, with examples from film, literature, art and even historical events. But now, said Blanche de Lestrang, the deputy director responsible for the fair's cultural programs, it's also very much about the year: 1977. Remember "Roots," Jimmy Carter and the original "Star Wars"?

L-E-V Dance Company

"OCD Love"
Saturday, 4 p.m., Musée de l'Orangerie, Tuileries Gardens

How many rejections can one person in love take? It's "all about missing the right moment" in an affair — over and over and over — as one dance writer summarized this work. In 15 minutes,

the Israeli choreographers Sharon Eyal and Gai Behar take us through this sad love story, where nothing is ever in sync, except perhaps the live music by the D.J. Ori Lichtik. "These are beautiful and really unparalleled venues," Ms. Flay observed — and artists adapt to each. When L-E-V presents "OCD Love" the evening before at Palais de la Découverte, it will run 10 minutes longer. And, Ms. de Lestrang added, "The light will be very different." (R.S.V.P.: information@musee-orangerie.fr.)

Daniel Linehan

"Not About Everything"
Friday, 8 p.m., Mona Bismarck American Center

Watch a man become disoriented and exhausted and try to remain lucid! And call it high art. "Insane gyration motion" is the way organizers describe Mr. Linehan's 35-minute art, dance and poetry solo, which begins with simple rotation and goes off into complex, often funny, seemingly obsessive variations. (You need to let them know you're coming: rsvp@monabismarck.org.) On Sunday at 2 p.m., Mr. Line-

han will shift gears, doing an unusual one-hour guided art tour, "Medium Medium," during which he'll comment with dance moves at each notable stop.

Michael Portnoy

"Portnoy (Born 1936) Improvises, 2018"
Thursday, 7 p.m., Palais de la Découverte

Every fan of Mr. Portnoy, the choreographer and stand-up comedian turned performance artist, knows that he was born in Washington in 1971. Or was he? And who is that man onstage with the wrinkles and thinning hair? The "shocking news," Ms. de Lestrang said with a laugh, is that "he's a liar since many years about his age and everything." The premise of this new one-hour performance is that Mr. Portnoy was faking his youthful appearance until now, that he was really born in the middle of the Great Depression and is ready to talk about those missing 35 years. Claire Bishop, an art historian, will do a short introductory lecture about Portnoy's "newly discovered" life in New York in the 1950s. Seems he and the avant-garde types were always at odds.

Art that moves
L-E-V Dance Company in "OCD Love," which it will perform at the fair on Friday and Saturday.

Art holds its own conversation in some FIAC booths

About a dozen galleries are presenting artists "in dialogue" with each other

BY NINA SIEGAL

At first, it might be hard to see what the Croatian video pioneer and installation artist Sanja Ivekovic, who lived through the collapse of socialism in Yugoslavia, might have in common with the Paris-based performance artist Esther Ferrer, who was raised in Spain after its civil war.

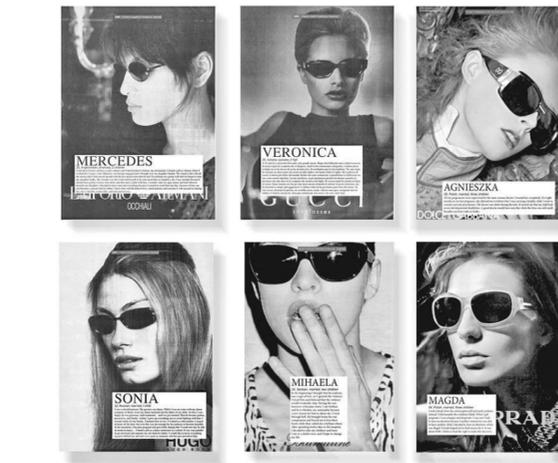
Ms. Ivekovic is known for her Pop Art-style photo montages that feature images of models clipped out of fashion magazines as feminist critiques of mass media's commodification of women. Ms. Ferrer photographs and videotapes her naked body, showing the passing of time and its impact on her physical form and often using elements of the absurd.

But Ms. Ivekovic and Ms. Ferrer came of age in the 1960s and '70s, at a time when art theory was just beginning to explore gender representation, and they address feminist issues using conceptual techniques, said Mira Bernabeu, director of the Espavisor gallery of Valencia, Spain, which represents the two artists. "They play with the viewer, both of them, because what you're looking at is not really what you expect to see," he said.

The gallery says it will set the works by the two women up as "a duel," on two walls facing each other in its booth in the Grand Palais in Paris at the 45th edition of the International Contemporary Art Fair, known as FIAC, from Thursday to Sunday.

Espavisor is one of about a dozen galleries that are presenting artists "in dialogue" with each other, rather than presenting group shows or focusing on a single artist.

Exhibiting the work of artists "in conversation" allows galleries to focus on a theme that is central to its overall programming strategy, said FIAC's director, Jennifer Flay, and it allows visitors



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to the fair to make fruitful comparisons that might help them understand the work of each artist a little bit better.

"If there is a dialogue between two artists, it can be an enrichment in effect of the work of both artists," Ms. Flay said in a phone interview.

"It can create a new meaning and perhaps a new analysis of the place of these artists in terms of their context or in terms of art history," she said. "Often, for our audience, it has the added value of a strong message that can also be a learning experience."

Ms. Flay said that she noticed that many of the ways in which the artists spoke to each other was through a form of political or social discourse, often connecting one generation of artistic ideas to another.

"We didn't choose these projects on that basis, but going through the selections in a detailed way after the fact, I feel that one of the strong underlying characteristics of the fair this year is the level of engagement," Ms. Flay said. "There are many projects that have a

message, a political or a social message, not only in terms of gender issues, but also environmental issues, and climate issues," and other social issues. "It's the time we're living in."

Some of the links between artists might be more superficially obvious, while other elements of connection or disconnect might be harder to immediately grasp.

Untilthen Gallery from Paris is showing the American artist Robert Barry, a 1960s pioneer in conceptual art, who created installations using invisible materials such as ultrasonic sound, electromagnetic fields and inert gases.

His work is presented alongside that of the contemporary art duo David Brognon and Stéphanie Rollin, who were born in 1978 in Belgium and in 1980 in Luxembourg.

They create videos and photographs that try to trace the line that divides one thing from another, or what they call "existential faults" between physical objects, social and political ideas, the material and the immaterial — and often

find it elusive.

"The role of a gallery is to create a bridge between practices and in this very specific case between the father of conceptual art and a new generation of post-conceptual artists," said Olivier Belot, co-owner of Untilthen. It will show just two works of each artist. "Will the dialogue exist?" Mr. Belot added, not yet sure himself.

Richard Saltoun Gallery from London is presenting the work of Vkhutemas Workshop, from a short-lived Moscow art school founded in 1920, alongside the work of Alexander Brodsky, a Russian architect and sculptor born in 1953. Vkhutemas, sometimes referred to as the Soviet Bauhaus, included the artists Alexander Rodchenko, Gustav Klutis and Varvara Stepanova.

It was highly influential in the Russian avant-garde, calling for revolutionary ways of thinking about art and industrial production.

Mr. Brodsky creates works of imaginary architecture that can never be realized, as part of a kind of protest against

Russian practical, but unimaginative, state-sponsored architecture, said Richard Saltoun, director of the gallery. There will be 10 to 15 works of imaginary architecture from Mr. Brodsky and about the same number from the Vkhutemas, side by side in the stall.

"Vkhutemas school is the school of the suprematists, who imagined a world that they didn't have the technology to build," Mr. Saltoun explained. "So we are showing the work of architects in an art fair, and there's a nice sense of playing with the question: When does architecture stop and become art?"

Mr. Saltoun said that the curatorial approach to the stand was not necessarily about selling the work, but that it often helped potential collectors understand the artists on offer.

"It's very nice when you can make very strong parallels between two moments of time, when you can make a link that's so strong," Mr. Saltoun said, "because some ideas stay with us for centuries, and it's just how different generations interpret things in different ways."

Face-to-face
The works "Sunglasses (Women's House)" 2002-2004, left, by Sanja Ivekovic, and "Autoportrait Aléatoire," 1971/2014 by Esther Ferrer will be set up as "a duel," on two walls facing each other in a booth in the Grand Palais.



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