

Tobias Madison
PRESS



Trouville: Tobias Madison

frieze d/e
September 2013

Der Künstler Tobias Madison stellt eine Auswahl von Publikationen und Übersetzungen vor

Artist Tobias Madison presents his selection of favourite publications



1

ROBERT OVERBY
336 to 1. August 1973 – July 1969
(Robert Overby, 1974; JRP Ringier, 2013)

Im August 1973 beschloss John Weber, der seine Galerie erst zwei Jahre zuvor am 420 West Broadway eröffnet hatte, aufgrund eines kollektiven Briefes, den die von ihm vertretenen Künstler (u.a. Mario Merz, Daniel Buren) verfasst hatten, Robert Overby aus seinem Galerienprogramm zu streichen. Die Künstler waren nicht damit einverstanden, dass Overby auch als Grafikdesigner tätig war, und Overby reagierte darauf mit diesem Künstlerbuch, das sämtliche seiner 336 bis dahin geschaffenen Werke rückwärts auflistet. Das Buch ist unglaublich simpel und streng gestaltet, sämtliche Ansichten, deren Größen zufällig gewählt zu sein scheinen, sind in die rechte untere Ecke jeder Seite gesetzt. Overby arbeitete zu Beginn der 1970er Jahre vor allem mit Silikonabgüssen, die er häuslichen Umgebungen abnahm, und mit Haushaltsstoffen, die er mit Harz überzog. Das Buch übersetzt diese vagen, zur Realität parallel laufenden Bildwelten in eine Stakkato-artige Folge, die irgendwo zwischen Stéphane Mallarmé und einem Bestellkatalog für Haushaltsutensilien einen Appell an Künstler formuliert, anzuerkennen, dass ihre Arbeiten in der Zukunft vor allem als Abbild verstanden werden.

In August 1973 – two years after opening his gallery at 420 West Broadway, New York – John Weber received a letter from the artists he represented (which included Mario Merz and Daniel Buren) who were unhappy that another of his artists, Robert Overby, also worked as a graphic designer. Soon afterwards, Weber dropped him from his programme. Overby responded with this artist's book, which listed his entire artistic oeuvre up to that point – 336 works – in reverse order. The book's design is incredibly simple and rigorous: all of the images, their sizes apparently chosen at random, are reproduced in the bottom right-hand corner of the page. In the early 1970s, Overby worked mainly with latex casts taken from fragments of domestic environments, and with pieces of household fabrics that he crumpled and covered with resin. The book translates these vague visual worlds – which seem to run parallel to reality – into a chopped, two-dimensional sequence that's somewhere between Stéphane Mallarmé and a mail-order catalogue for household utensils. It urges artists to view their practice in terms of its broader distribution, and to recognize that in the future, their works will be understood above all through pictures.

Trouvaille

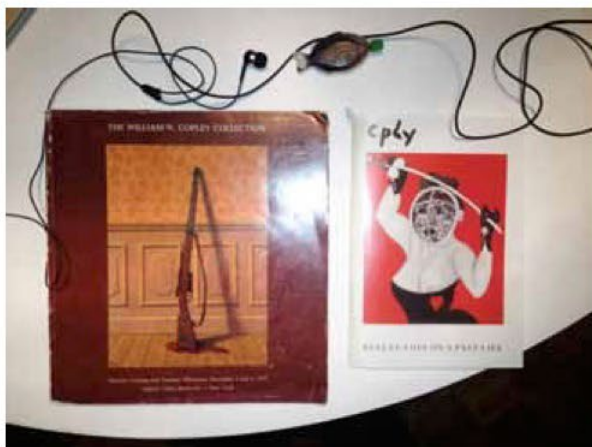


2

Internationale Situationniste 1–12
(anonymous, 2011)

„Tous les textes publiés dans *internationale situationniste* peuvent être librement reproduits, traduits ou adaptés, même sans indication d'origine.“ – Diese Ausgabe der zwölf Zeitschriften der SI wurde von einer Gruppe von Autonomen, die zwischen Basel und Tarnac, Südfrankreich, agiert, komplett neu ins Deutsche übersetzt und gelayoutet. Die sehr frei gehaltene Übersetzung zeigt vor allem auf, dass Sprache in einem stetigen Wandel verstanden werden muss, um irgendeine Form von Bedeutung zu bewahren; dass Widerständigkeit darin besteht, sämtliche Konventionen, in dem Fall sprachliche, sofort wieder fallen zu lassen. Der Reprint wird über die anarchistische Bibliothek Fermento in Zürich vertrieben.

As stated in the original magazine: 'Tous les textes publiés dans *Internationale Situationniste* peuvent être librement reproduits, traduits ou adaptés, même sans indication d'origine.' For this edition, the twelve SI magazines have been given a completely new translation and layout by a group of anonymous anarchists operating between Basel and Tarnac in southern France. Above all, their free translation into German shows that language must be understood as in a constant process of change if it is to retain any kind of meaning, and that resistance consists of immediately refusing all conventions, in this case linguistic ones. The reprint is available through the Fermento anarchist library in Zurich.



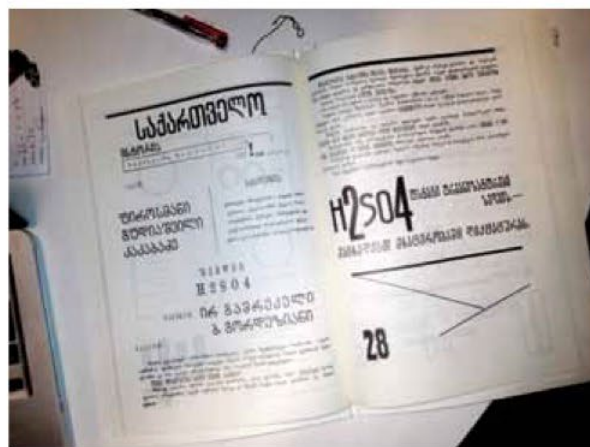
3

WILLIAM N. COPLEY

Portrait of the Artist as a Young Art Dealer, in:
Reflection on a Past Life (Institute for the Arts,
Rice University, Houston, 1979)
& The Sotheby's Catalogue for the Sale of
William N. Copley's in 1972

Portrait of the Artist as a Young Art Dealer describes the brief history of the gallery, which William N. Copley and his partner John Poyardt ended in the 1940s in Hollywood. The gallery showed exhibitions of Surrealists (Max Ernst, René Magritte, Man Ray, Marcel Duchamp etc.), but also the first exhibition of Joseph Cornell. Filled with anecdotes – among others the long observation of the first escalator in New York with Duchamp – these memoirs tell of the gallery's financial failure. Its private views were attended mainly for the free drinks and, in the end, the only thing that was sold was the gallery's resident parrot. I read the story as a German translation published on the occasion of Copley's exhibition at Kunsthalle Bern in 1980. The original text seemed to have vanished, and my friend Carissa Rodriguez and I were planning to undertake a translation back into English when the original – a booklet published by Gachnang & Springer – turned up in the estate of Johannes Gachnang. For me, the 1972 original catalogue from Sotheby's sale of Copley's collection acts as an accompanying illustrated monograph.

Portrait of the Artist as a Young Art Dealer outlines the brief history of The Copley Galleries run by William N. Copley with his brother-in-law, John Poyardt, in late 1940s Hollywood. The gallery staged exhibitions by surrealists who had emigrated to the United States (Max Ernst, René Magritte, Man Ray, Marcel Duchamp, etc.), as well as Joseph Cornell's first show. Full of anecdotes – for example the hours Copley spent with Duchamp observing New York's first escalator – the memoir focuses on the gallery's financial failure. Its private views were attended mainly for the free drinks and, in the end, the only thing that was sold was the gallery's resident parrot. I read the story as a German translation published on the occasion of Copley's exhibition at Kunsthalle Bern in 1980. The original text seemed to have vanished, and my friend Carissa Rodriguez and I were planning to undertake a translation back into English when the original – a booklet published by Gachnang & Springer – turned up in the estate of Johannes Gachnang. For me, the 1972 original catalogue from Sotheby's sale of Copley's collection acts as an accompanying illustrated monograph.



4

10 Z H₂SO₄

(Georgi Leonidze Georgian State Museum
of Literature, 2005)

Ein Reprint der dadaistischen Zeitschrift *10 Z H₂SO₄*, herausgegeben vom Georgi Leonidze Georgian State Museum of Literature. Ich verstehe die Bedeutung der Buchstaben nicht, aber ich liebe ihre visuelle Poesie.

A reprint of the dadaist magazine *10 Z H₂SO₄*, published by Georgi Leonidze Georgian State Museum of Literature. I love the visual poetry, even though I don't understand the meaning of the letters.

მას შემდეგ რაც სასჯელს
დაიწყო გავრცელდა in ტვინი
მიეძღვნა ასახვა, ძალიანმევას
საერთო საიდენტიფიკაციო
გაკეთდა, რადგან დახმარების
ყოველი სასჯელი კავშირების
ერთი რამ სხვა, ყველაფერი
იქნება ამკარად უკავშირდება
თუ შეიძლება აღმოჩენა დროს
ერთი შეხედვით და მის
არიადნე-ის თემა წამყვან ეგონა,
მისი საკუთარი ლაბირინთი.

Tobias Madison ist Künstler und lebt in Zürich. Er ist Mitbetreiber des Kinos AP News in Zürich und des Ausstellungsraums New Jersey in Basel. Sein Beitrag zur 2013 Carnegie International ist ab 4. Oktober im Carnegie Museum of Art, Pittsburgh, USA zu sehen. Im November erscheint seine erste Monografie bei JRP Ringier.

Tobias Madison is an artist who lives in Zurich, where he co-runs the cinema AP News. In Basel, Madison co-runs the art space New Jersey. His contribution to the 2013 Carnegie International will be on view at the Carnegie Museum of Art, Pittsburgh, USA from 4 October. His first monograph will be published by JRP Ringier in November.