

Le destin des châteaux croisés

Guy de Cointet Jef Geys Dorothy Iannone
with Raul Guerrero

Air de Paris at Château Shatto

January 26 – March 10, 2018

CHÂTEAU SHATTO

GUY DE COINTET, JEF GEYS, DOROTHY IANNONE and guest RAUL GUERRERO
Le destin des châteaux croisés

Presented with Air de Paris at Château Shatto, Los Angeles

JANUARY 26 – MARCH 10, 2018
Opening reception Friday, January 26 6–9pm

In Italo Calvino's *Castle of Crossed Destinies*, knights meet at a table d'hôtes, but when they attempt to tell tales of their adventures, words mysteriously fail them. They then resort to a game of tarot. As each card is drawn, the knights give them meaning and reveal their stories. Forgive us, as it is the simple pleasure of the reference and the beauty of the title which makes us gather these four artists under the famous oulipian (inverted) banner.

Opening performance at 8pm: Jane Zingale will read from Guy de Cointet's publication, *Espahor Ledet Ko Uluner !*, 1973.

GUY DE COINTET
b. Paris 1934 – Los Angeles, 1983

From the late 60's until his untimely death in 1983, Guy de Cointet was an active member of the Los Angeles art scene whose encrypted works on paper and theatrical productions using readymade language – taken from both the high literature of his native France and the soap operas or advertisements of his adopted land – were often as enigmatic as the man himself.

On the occasion of this exhibition, we are delighted to present the portfolio *CIZEGHOH TUR NDJMB* (1973) and video recording of *The brilliant artist Huzo Lumnst presents her new work CIZEGHOH TUR NDJMB*. This short play was initially performed by Chantal Darget in 1973 at Galerie Sonnabend in Paris, then re-enacted by Sarah Vermande at Air de Paris in 2012.

Guy de Cointet's oeuvre has been the subject of numerous institutional exhibitions, with recent examples at Culturgest, Lisboa and M-Museum, Leuven. His works are part of worldwide museum collections, including LACMA, MoCA and The Getty Museum in Los Angeles, MoMA, New York, Tate Modern, London, Reina Sofia, Madrid and Centre Pompidou, Paris. Théâtre Complet, a new catalogue focusing on Guy de Cointet's theatrical work is available with contributions by Hugues De Cointet, François Piron and Mari-lou Thiébault, edited by PARAGUAY, Paris. Air de Paris founded the Guy de Cointet Society in close cooperation with the Estate of Guy de Cointet.

JEF GEYS
b. 1934 Leopoldsburg, lives in Balen, Belgium

Considered one of the most important Belgian artists of his generation, Jef Geys has devoted over fifty years to a singular, complex oeuvre conceived as one vast, constantly evolving project. His work combines a challenge to art's sovereign practices with a demolition of the barriers between the intimate and the collective. He has achieved this by following three basic lines of exploration: his private life, his immediate surroundings and his relationship with the outside world.

From the early 1960s until 1989, Geys worked at the art school in Balen, honing a specific approach to teaching; he focused on shaping a laboratory for learning and transmission. As an heir to both the Bauhaus school and Conceptualism, he embarks upon experiments and local projects with universal reach. These projects include helping to run a cabaret, taking part in strikes, exploring vernacular speech and – as in the Belgian pavilion at the 2009 Venice Biennale – sowing seeds as part of a plan to help the homeless.

This meticulous archivist of his own life and practice has also marked each of his exhibitions since 1971 with the publication of the Kempens Informatieblad, a compilation of ideas, conversations and photographs systematically related to his current subject matter. Distributed for free in his various exhibition venues, the periodical rejects the retrospective and often elitist tone of the standard catalogue, serving rather as a vector for sociability and direct contact with the public.

New works by Jef Geys include three resin wall sculptures from his *C series*, painted in Red (Toyota 3E5), Yellow (BMW M4) and Blue (Chevrolet Bel Air 1987) and a continuation of the *Name* series, here dedicated to Chris Kraus.

Jef Geys remains an elusive figure, despite a prestigious international career; he has exhibited at institutions and events such as the São Paulo Biennial (1991), Documenta XI in Kassel (2002), the Van Abbemuseum in Eindhoven (2004) and the 2009 Venice Biennale, at which he represented Belgium.

DOROTHY IANNONE

b. 1933 Boston, lives in Berlin

“..For many years now, Dorothy Iannone has been investigating through her visual work, her books and her records, the world of love and loving-styles. In her original (re)-search, she skillfully blends imagery and text, beauty and truth. She is a freedom fighter, and a forceful and dedicated artist. Her aim is no less than human liberation.”

- Robert Filliou, 1975

An exhilarating ode to unbridled sexuality and the celebration of ecstatic coupling and unconditional love, Dorothy Iannone's oeuvre has recurrently faced censorship. Perhaps most famously, there is the case of the exhibition *Friends*, organized by Harald Szeemann at the Bern Kunsthalle in 1969. Iannone recreates the event in full in her bookwork, *The Story of Bern (Or) Showing Colors*, 1970. The book will be presented as a slide-show, together with a facsimile of the *(Ta)Rot Pack* which was censored in Bern. In addition, the artist proposed a series of works that will be exhibited here for the first time: psychedelic Chair Drawings.

Born in Boston in 1933, Dorothy Iannone lives and works in Berlin. Air de Paris organized her first solo exhibition, She Is A Freedom Fighter, in 2007, and the New Museum presented Lioness, her first solo show in the United States in 2009. Her mixed media work, I Was Thinking Of You, was included in the 2006 Whitney Biennial. She has recently had major retrospectives, notably at the Camden Arts Centre in London (2013), the Berlinische Galerie in Berlin (2014) and the Migros Museum in Zurich (2014). A large mural was recently commissioned by High Line Art and will be unveiled in New York in Spring 2018. Many monographs have been devoted to her work, among them the recent You Who Read Me With Passion Now Must Forever Be My Friend (published by Siglio Press, Los Angeles), which focuses in particular on the textual aspect of her oeuvre.

GUEST : RAUL GUERRERO

b. 1945, lives in San Diego

We are pleased to present a portrait of Guy de Cointet by San Diego based Raul Guerrero.

Raul Guerrero has had solo exhibitions at the San Francisco Art Institute (1976), the Long Beach Museum of Art (1977) and the Athenaeum Music and Arts Library (2007 & 2013). His 1985 Oaxaca paintings were the subject of an exhibition guest curated by Allan Ruppersberg at the CUE Art Foundation, New York in 2010. His 1989 retrospective exhibition was presented at the Museum of Contemporary Art, San Diego. Guerrero has been the recipient of an NEA Photography Fellowship (1979) and the San Diego Art Prize (2006).



Le destin des châteaux croisés, 2018
Installation view



Le destin des châteaux croisés, 2018
Installation view



Le destin des châteaux croisés, 2018
Installation view



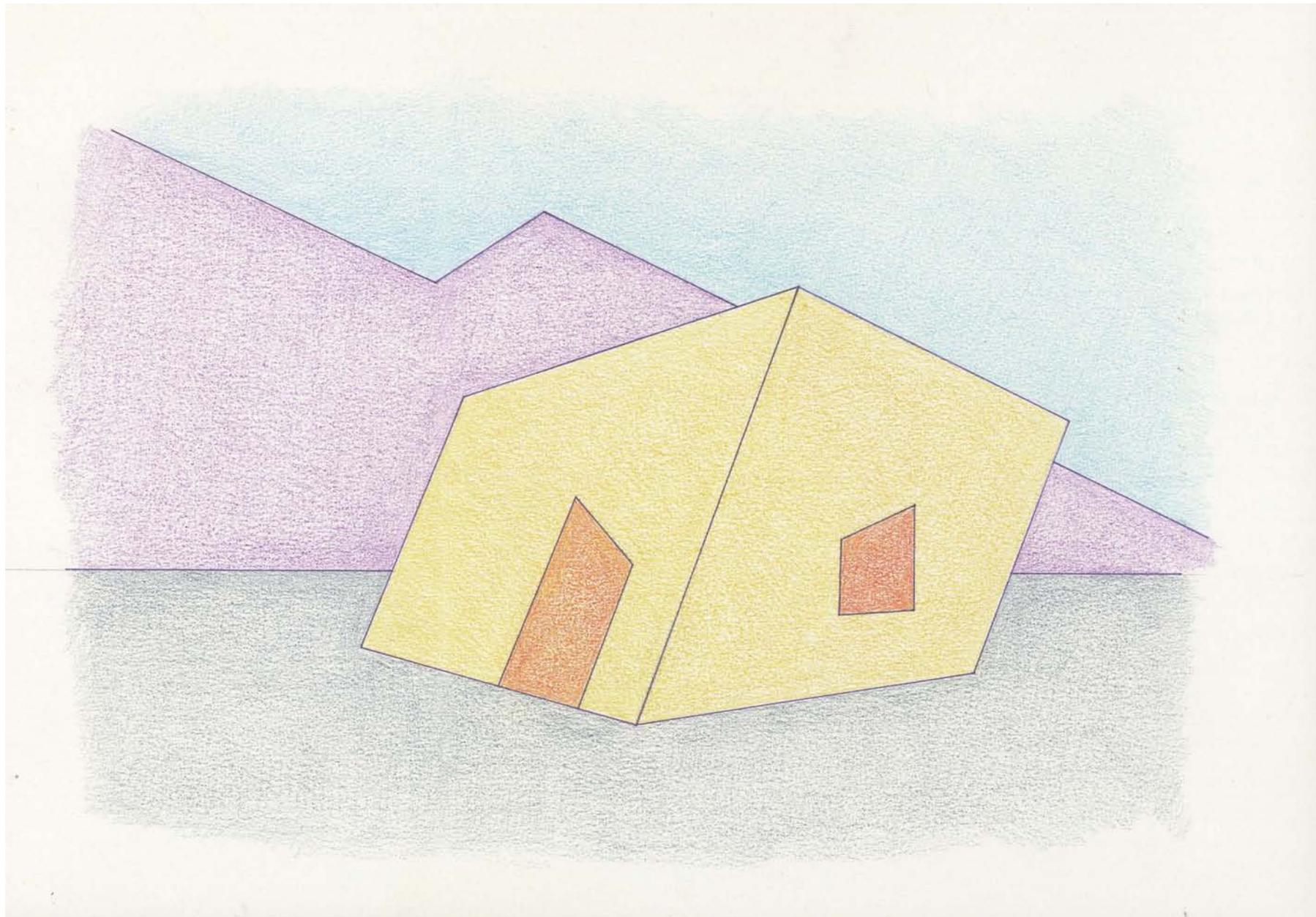
Le destin des châteaux croisés, 2018
Installation view



Le destin des châteaux croisés, 2018
Installation view



Le destin des châteaux croisés, 2018
Installation view



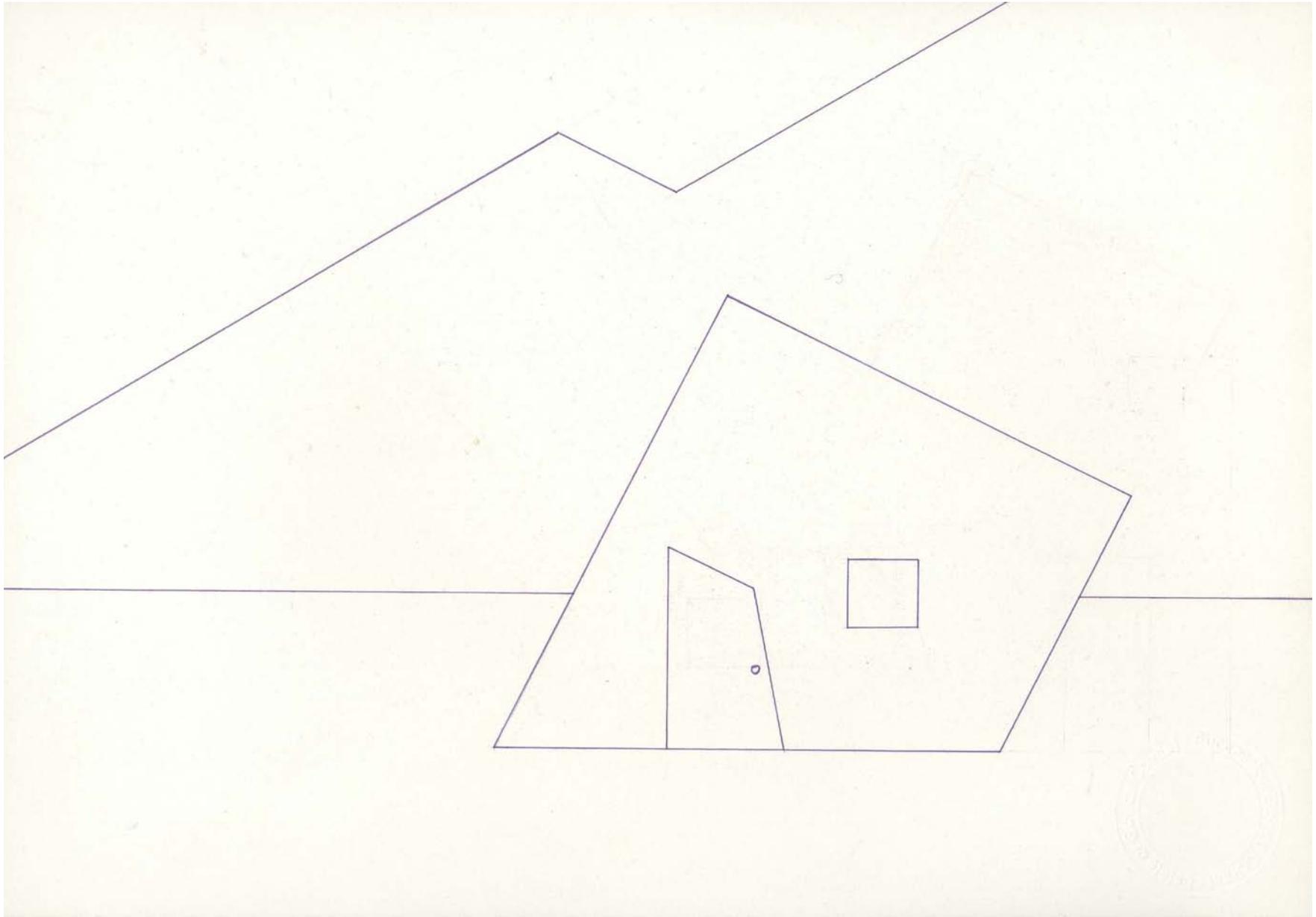
GUY DE COINTET

Sans titre, 1980 (circa)

Ink and dry stamp on paper, frame

8.27 x 11.69 in / 21 x 29.7 cm unframed; 15.95 x 19.67 in / 40.5 x 50 cm with frame

Unique



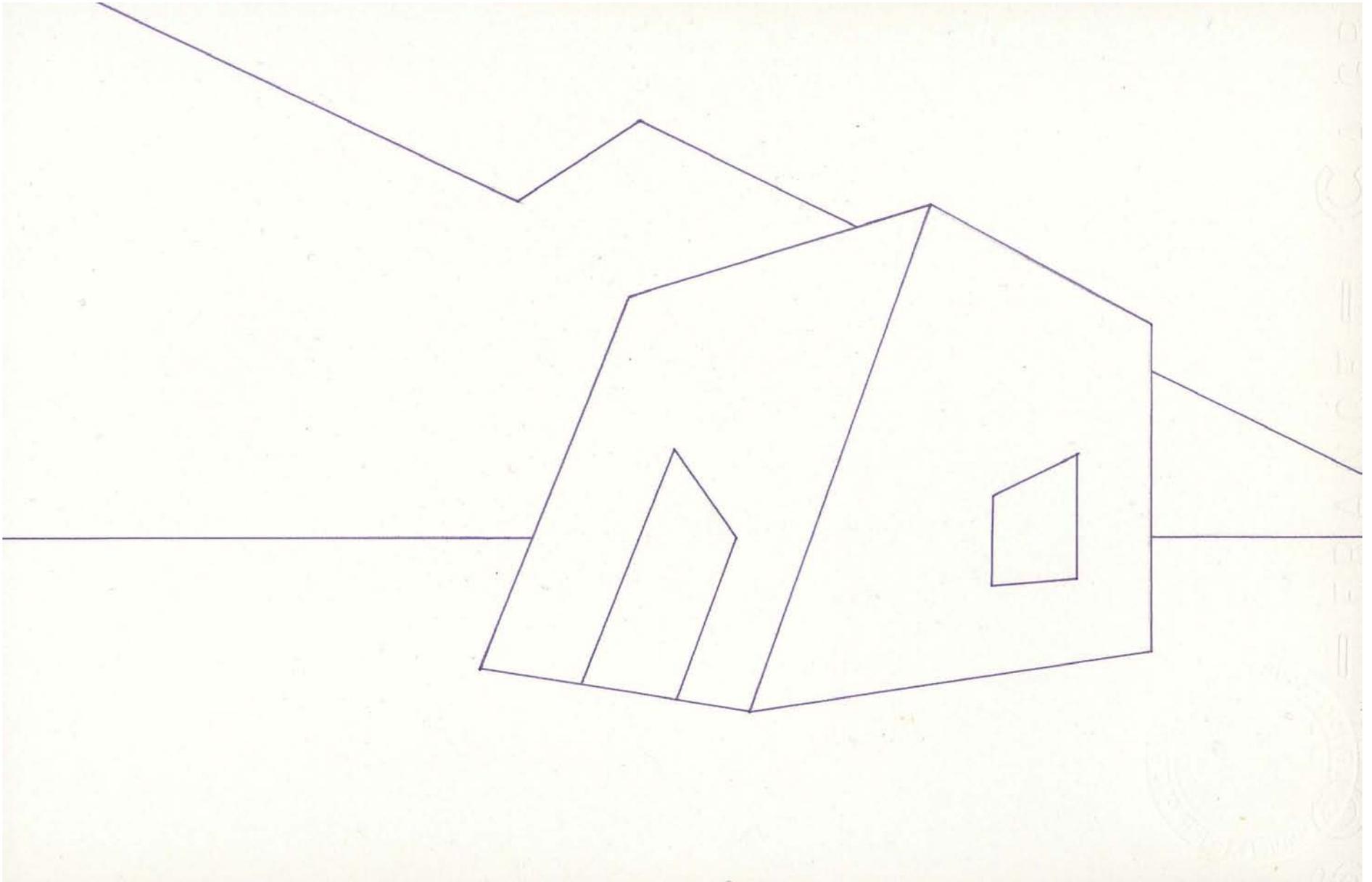
GUY DE COINTET

Sans titre, 1980 (circa)

Ink and dry stamp on paper, frame

8.27 x 11.69 in / 21 x 29.7 cm unframed; 14.37 x 17.72 in / 36.5 x 45 cm with frame

Unique



GUY DE COINETET

Sans titre, 1980 (circa)

Ink and dry stamp on paper, frame

6.3 x 9.45 in / 16 x 24 cm unframed; 13.98 x 17.32 in / 35.5 x 44 cm with frame

Unique

A FEW DRAWINGS

BY

GUY DE COINTET

1975

GUY DE COINTET

A Few Drawings, 1975

Artist's book, 56 pages, published by Sure Company, Venice, CA

10.04 x 7.48 in / 25.5 x 19 cm

Edition of 1000

NYEMG OAU NS GC FAR TD LVH VFMPI ACBHN TNUYR HCIWQ ESFET ANMIE KELGB ROZFU EDUVH YMNCW OPATU GILNI FREGN RSZFD AENPO VAQPT SGBQ XHOSW AZNDH
SOJHU ZITKN JAZID PGTAR SE SLK DLHVA UWTIJ FPEZS BOHUR DPASI SOOEP IREDA EHWJE DMOHY PFANI LDCHR TSESO DUWLN PRLYR C... AT THAT MOMENT THE SUN BROKE
EBQIC R WESN OSXIG PYRRA NEDOP ALGSC VAHNE OLT SU MEBBO YCOEV USIXG TACTN EPRIO SVETL REN OY FROM BEHIND CLOUDS. THE HIGH GRANITE STAIRCASE GLEAMED.

HREIF AC LTA SIEGO PNONE UB YJS OERAG LUTWT TESLN ZCFAL EXOSZ ANAFB PKPOR DT OVJ HICTE THIMU AMKGH LUIZL JRPOA UDEZY SANBN INEHS NIQOH UTOEV PEHRL RIMIE SCEWJ

GUY DE COINTET
A Few Drawings, 1975
Detail

TSNX C24VA7ME

A PLAY
BY
DR HUN

GUY DE COINTET
TSNX C24VA7ME, 1974
96 pages. Published by the Sure Company, Venice
5 x 7.48 in / 7 x 19 cm
Edition of 700

6

DR L2E

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HUZO LUMNST

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HUZO LUMNST

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HUZO LUMNST

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HUZO LUMNST

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ETO NIZ7

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YBE 700 VRPQ FA XT

HUZO LUMNST

9 47 T EN20NM

C I Z E G H O H T U R
N D J M B

IL A ETE TIRE 12 SERIGRAPHIES DE GUY DE COINTET CHACUNE SIGNEE ET NUMEROTEE DE 1 A 50.
EN OUTRE IL A ETE TIRE 8 EPREUVES H.C. POUR L'ARTISTE ET SES COLLABORATEURS. CE TIRAGE A
ETE EFFECTUE DANS LES ATELIERS LAAGE A RAMATUELLE FRANCE EN SEPTEMBRE 73

GUY DE COINTET
CIZEGHOH TUR NDJMB, 1973
Portfolio of 12 serigraphs and 1 title page
29.92 x 22.05 in / 76 x 56 cm, 13 pages total
Edition 46 of 50

7616 97314286 325 73 1099
144 75359 630 9596 87 11 50 068349425
MCF OSKLA NDC AFGE EL XS TU SBDAAEDIY

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VESD ADUMT RE DDLDI BYSSLG PUL QS



GUY DE COINTET

La très brillante artiste HUZO LUMNST présente son nouveau travail: CIZECOH TUR ND JMB, 1973

Performance at Galerie Sonnabend, Paris, November 30, 1973

Performed by Chantal Darget

Photo credit: Jérôme Ducrot



GUY DE COINTET

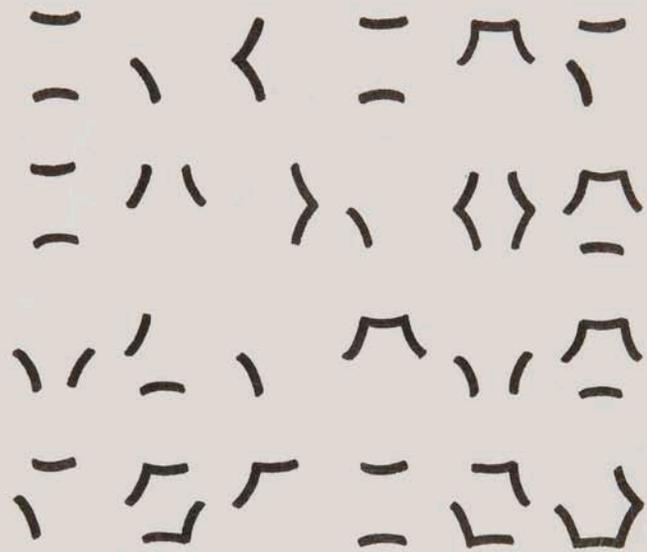
La très brillante artiste HUZO LUMNST présente son nouveau travail: CIZECOH TUR ND JMB, 1973

Performance at Air de Paris, March 31, 2012

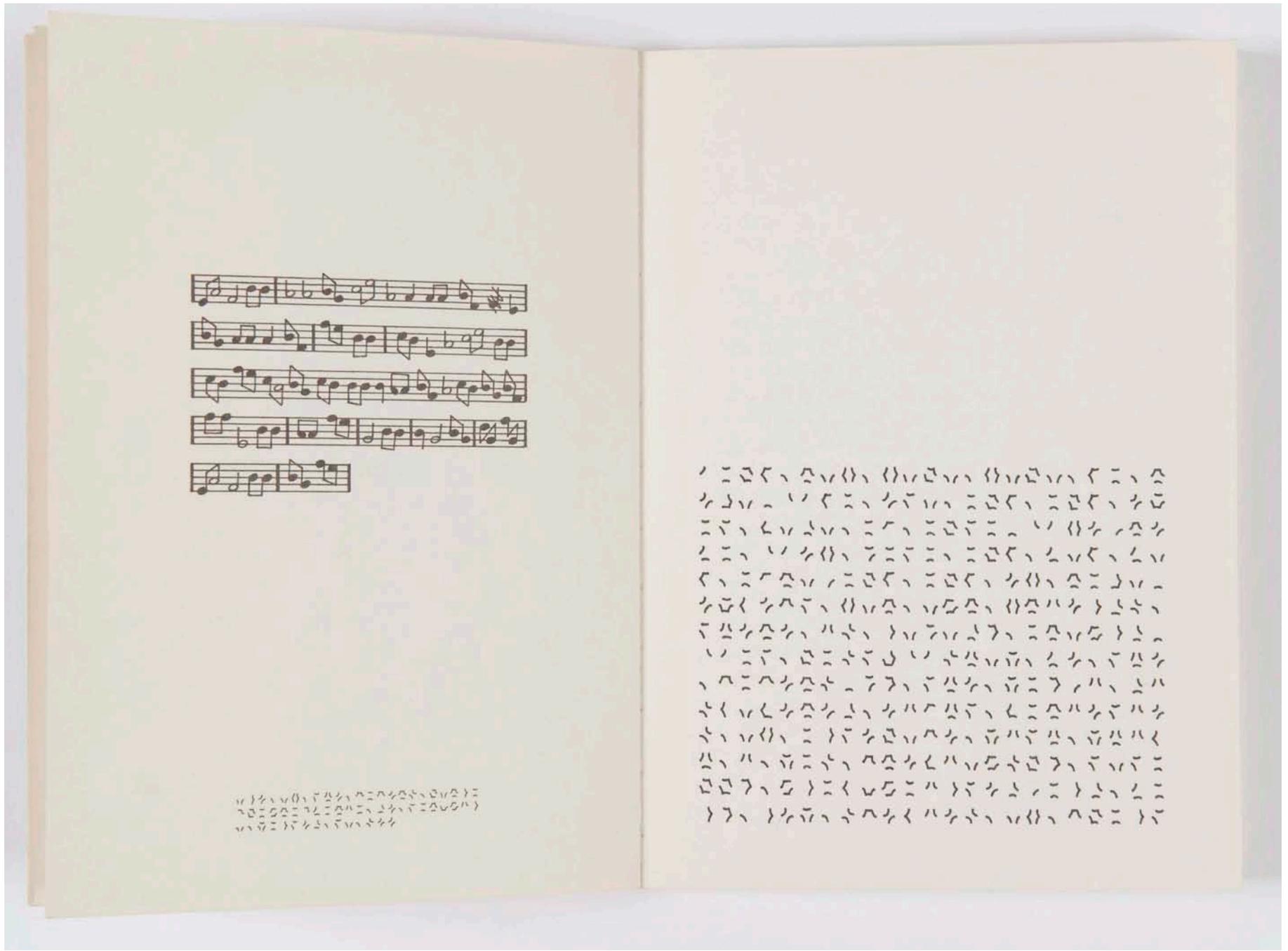
Performed by Sarah Vermande

Directing by Yves Lefebvre

Courtesy Guy de Cointet Society



GUY DE COINTET
A Captain from Portugal, 1972
Artist book, published at the author's expense
5 x 7 in / 12.7 x 17.8 cm
Edition of 500



GUY DE COINETET
A Captain from Portugal, 1972
Detail



GUY DE COINTET and LARRY BELL

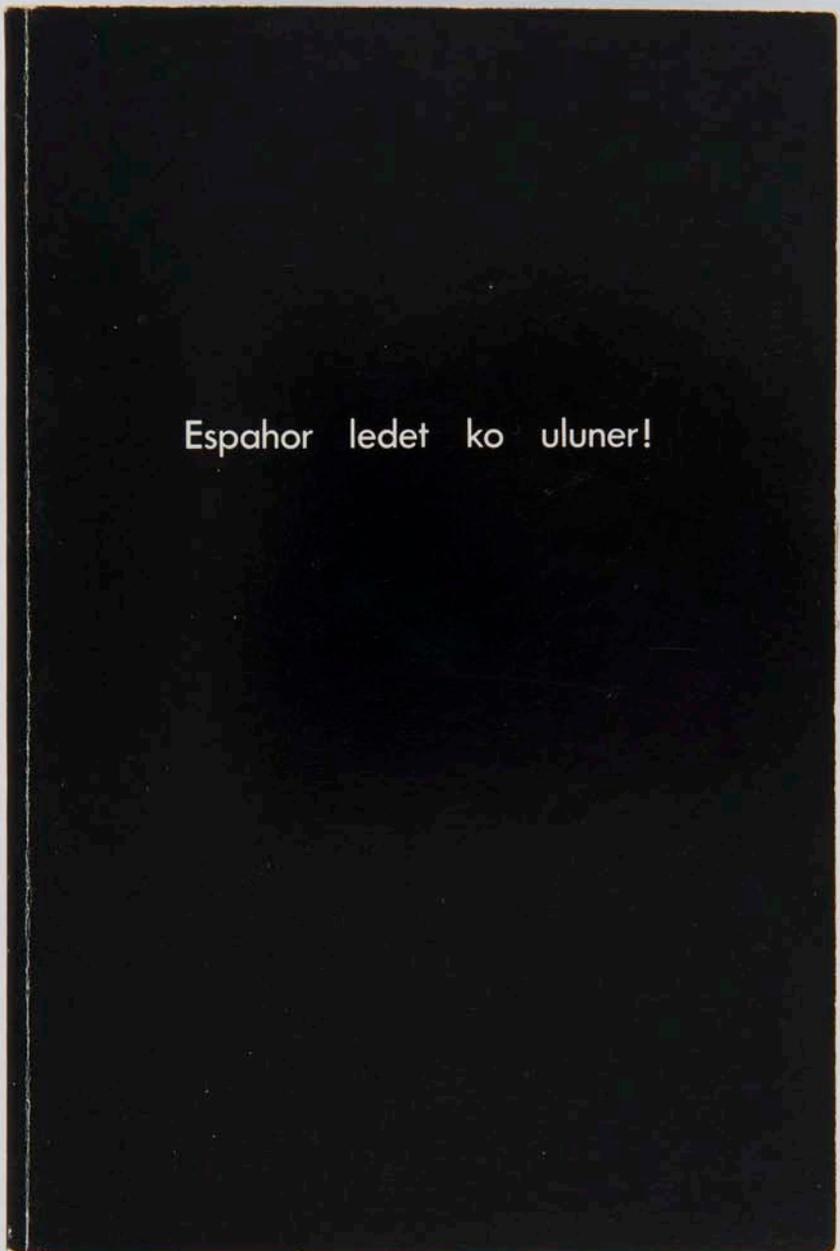
Animated Discourse, 1975

Artist's book, 140 pages, published by Sure Company, Venice

Edition of 1000 except, most were destroyed during a flood at Larry Bell's home/studio. Signed by the two artists.

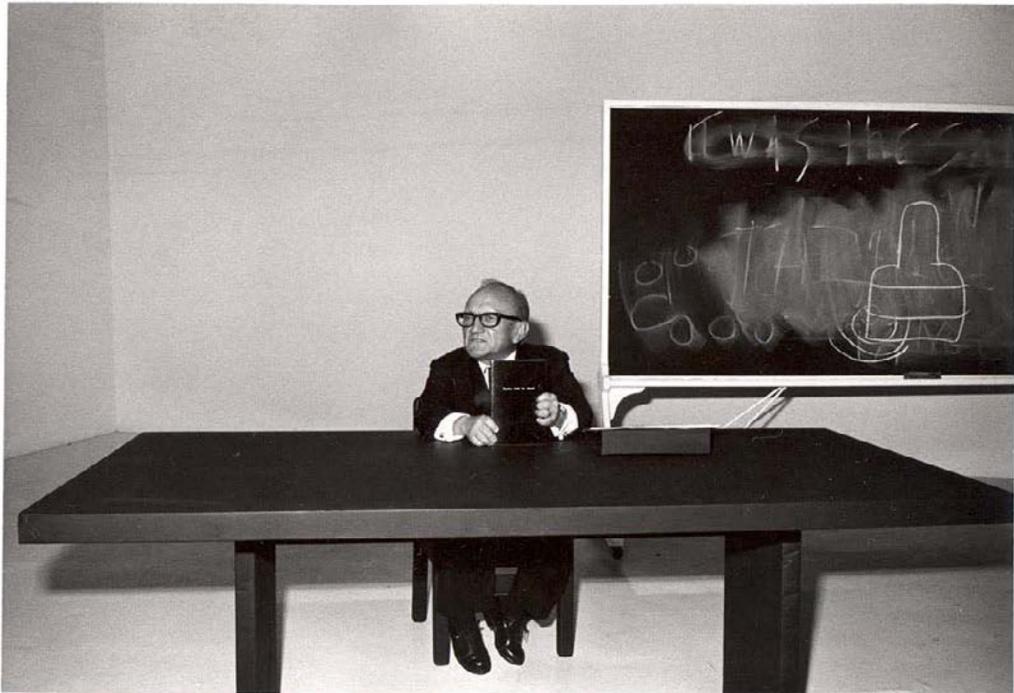
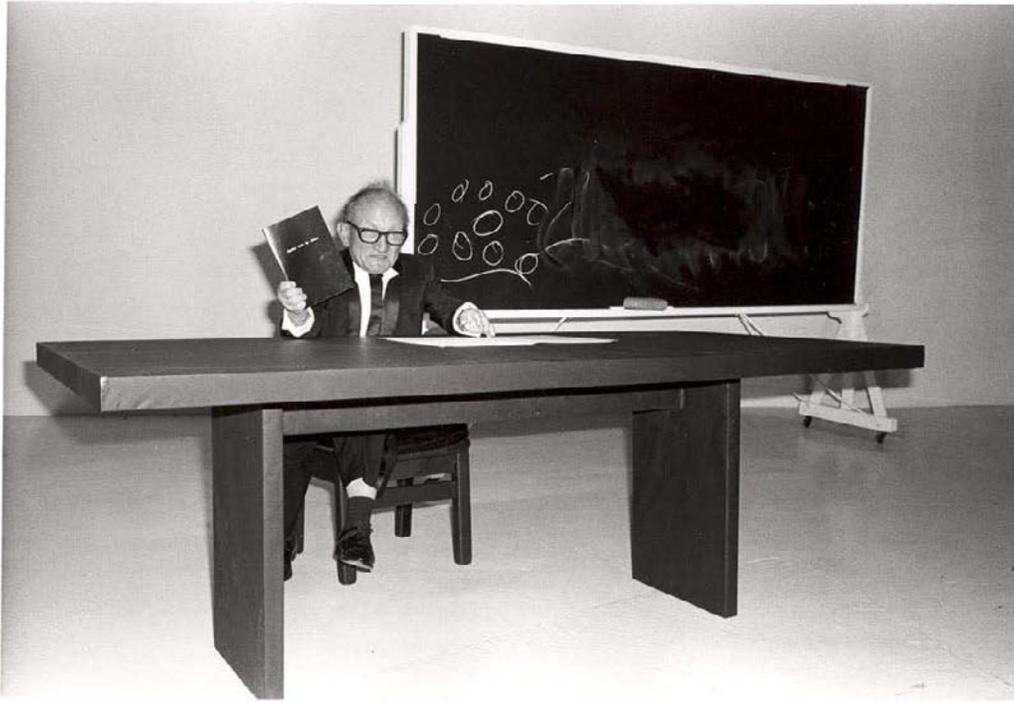
5 x 14.96 in / 12.8 x 38 cm

Edition of 1000

A black book cover with white text. The text is centered and reads "Espahor ledet ko uluner!".

Espahor ledet ko uluner!

GUY DE COINTET
Espahor Ledet Ko Uluner !, 1973
80 pages, self-published
5.5 x 8.2 in / 14 x 20.8 cm
Edition of 700



GUY DE COINTET
Presentation of a Novel: Espahor Ledet Ko Uluner !, 1973
Performance at Cirrus Gallery, Los Angeles
Performed by Billy Barty
Photo credit: Manuel Fuentes

Glens Falls. Somehow this redneck town allows the possibility of a middle-aged New York City woman bouncing round a house alone more generously than Woodstock or East Hampton. It's a community of exiles anyway. No one asks me any questions 'cause there's no frame of reference to put the answers in.

For several days now I've been wanting to tell you about an installation I saw last week in New York. It was called *Minetta Lane — A Ghost Story*, by Eleanor Antin, an artist/filmmaker who I don't know very much about. The installation was pure magic. I sat in it for about an hour and felt I could have stayed all day. It was at Ronald Feldman Gallery on Mercer Street. You entered it through a sharply cornered narrow corridor—the white sheet rock of the gallery abruptly changed to crumbling plaster, rotting slats and boards, rolls of chicken-wire and other prewar tenement debris. You stumbled over this stuff the way you stumbled up the stairs, maybe, if you were lucky enough to've lived in NYC in the '50s when people still lived this way, on your way to a party or to visit friends. And as you rounded the last corner you came to a kind of foyer, a semi-circular wall with two large windows mounted on one side and a single window mounted, slightly higher, on the other.

There was a single wooden chair in front of the two windows and you sat down in it uneasily, not wanting to get your feet covered in plaster dust (I can't remember if the dust beside the chair was real or not). Three films played simultaneously in each of the three windows, rear-projected against the window panes. The corridor'd led you to this point so you could attend a kind of seance, becoming a voyeur.

Through the far-left window a middle-aged woman was painting on a large canvas. We saw her from behind, rumpled shirt and rumpled body, curly rumpled hair, painting, looking, thinking,

drawing on a cigarette, reaching down onto the floor to take a few drinks from a bottle of Jim Beam here and there. It was an ordinary scene (though it's very ordinariness made it subversively utopian: how many pictures from the '50s do we have of nameless women painting late into the night and living lives?). And this ordinariness unleashed a flood of historical nostalgia, a warmth and closeness to a past I've never known—the same nostalgia that I felt from seeing a photo exhibition at St. Mark's Church a few years ago. There were maybe a hundred photos gathered by the Photographic/Oral History Project of the Lower East Side of artists living, drinking, working, in their habitat between the years 1948 and 1972. The photos were meticulously captioned with the artists' names and disciplines, but 98% of them were names I didn't know. The photos tapped into that same unwritten moment as Antin's show—it was the first time in American art history, thanks to allowances provided by the GI Bill, that lower-middle class Americans had a chance to live as artists, given time to kill. Antin recalls: "There was enough money around from the GI Bill to live and work in a low-rent district... Studios were cheap, so were paints and canvases, booze and cigarettes. All over the Village young people were writing, painting, getting psycho-analyzed and fucking the bourgeoisie." Where are they now? The Photographic/Oral History Project show transformed the streets of the East Village into tribal ground. I felt a rush of empathetic curiosity about the lives of the unfamous, the unrecorded desires and ambitions of artists who had been here too. What's the ratio of working artists to the sum total of art stars? A hundred or a thousand? The first window did the job of shamanistic art, drawing together hundreds of disparate thoughts, associations (photos in the exhibition; lives; the fact that some of them were female too)

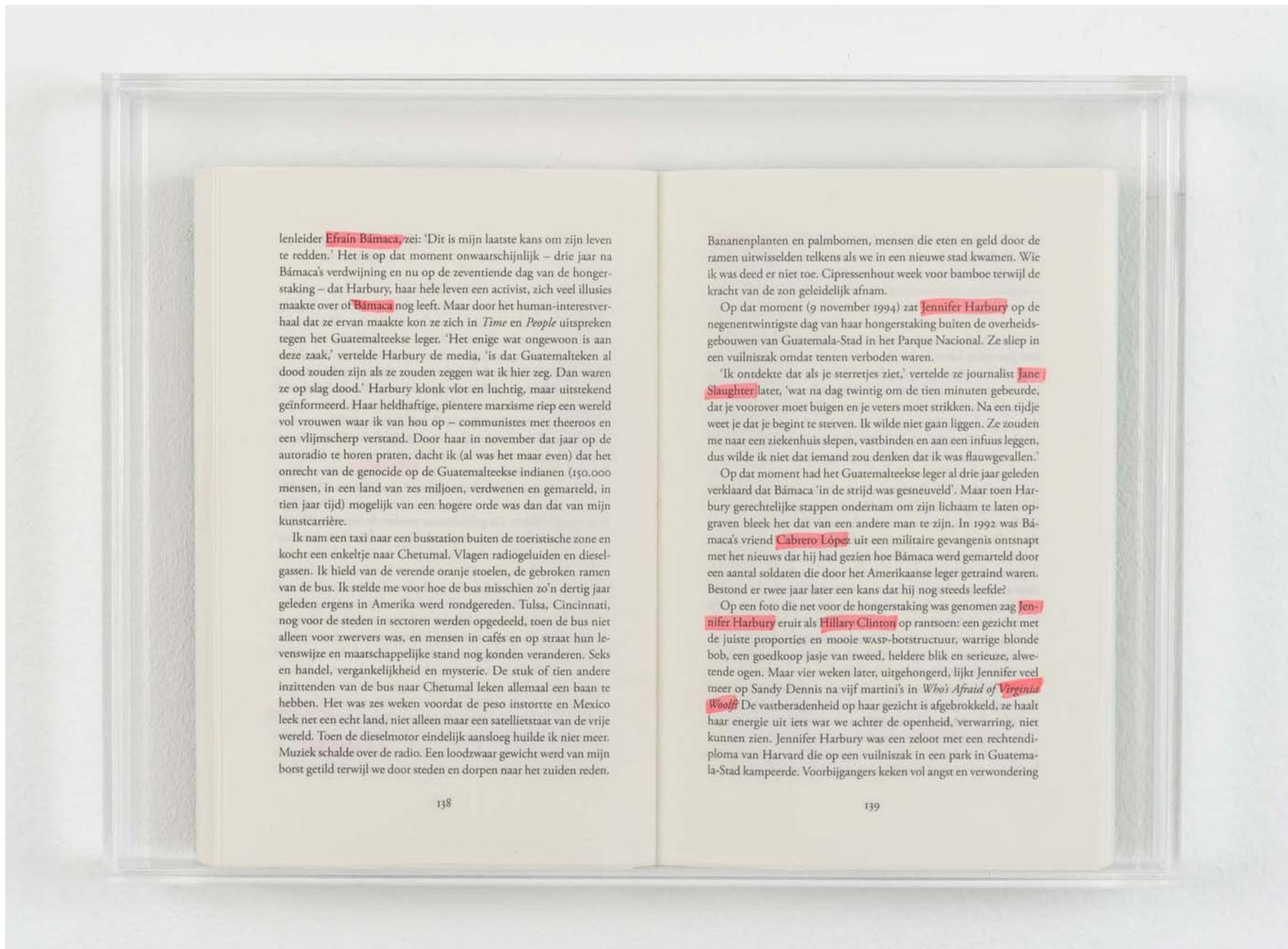
JEF GEYS

I Love Dick (green), 2017

Stabilo on book, plexiglass

9.49 x 12.64 x 1.22 in / 24.1 x 32.1 x 3.1 cm

Unique



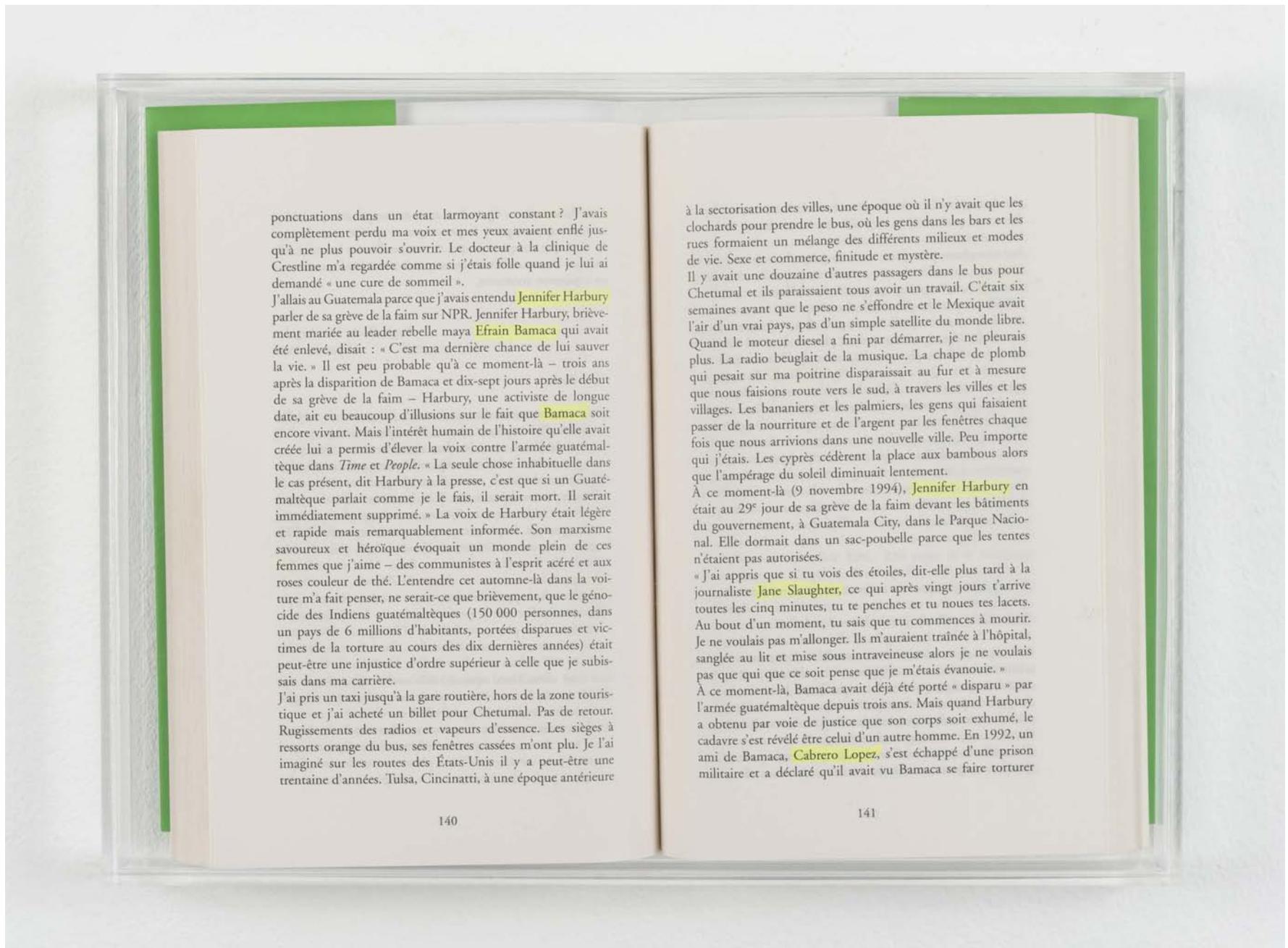
JEF GEYS

I Love Dick (pink), 2017

Stabilo on book, plexiglass

9.49 x 12.64 x 1.22 in / 24.1 x 32.1 x 3.1 cm

Unique



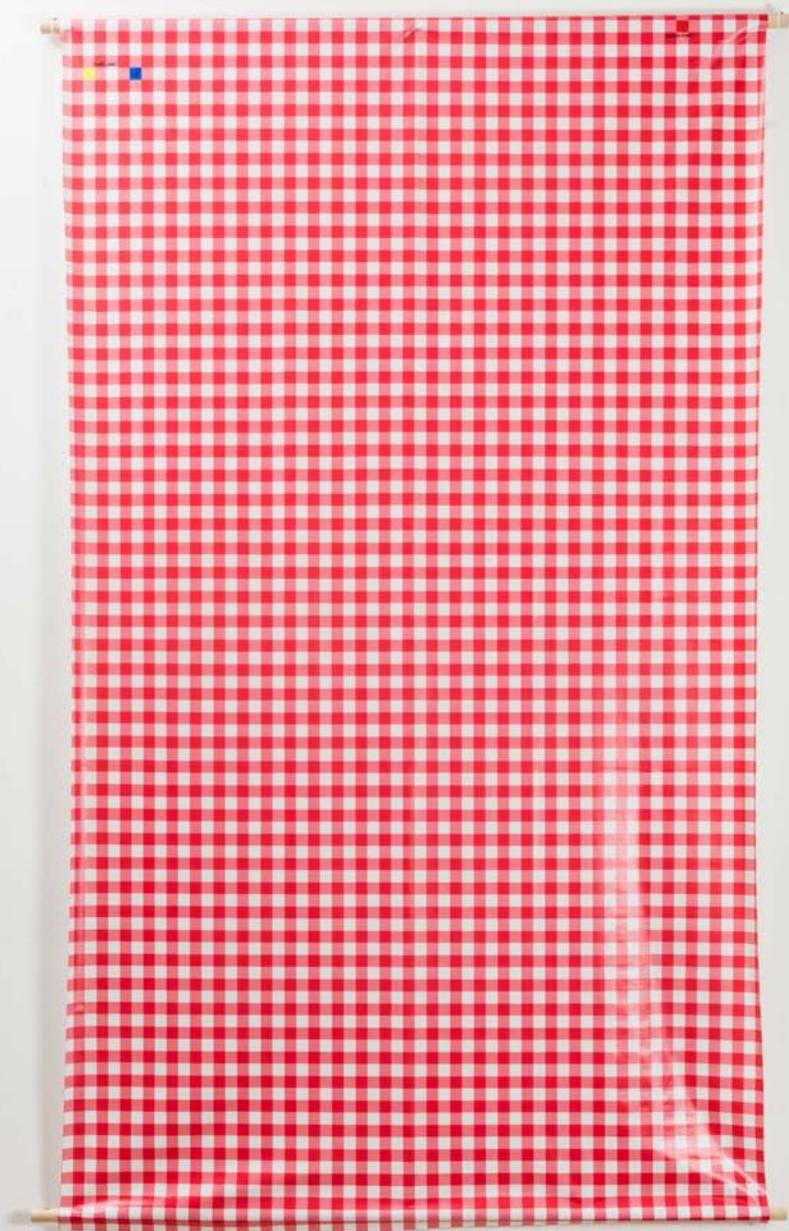
JEF GEYS

I Love Dick (yellow), 2017

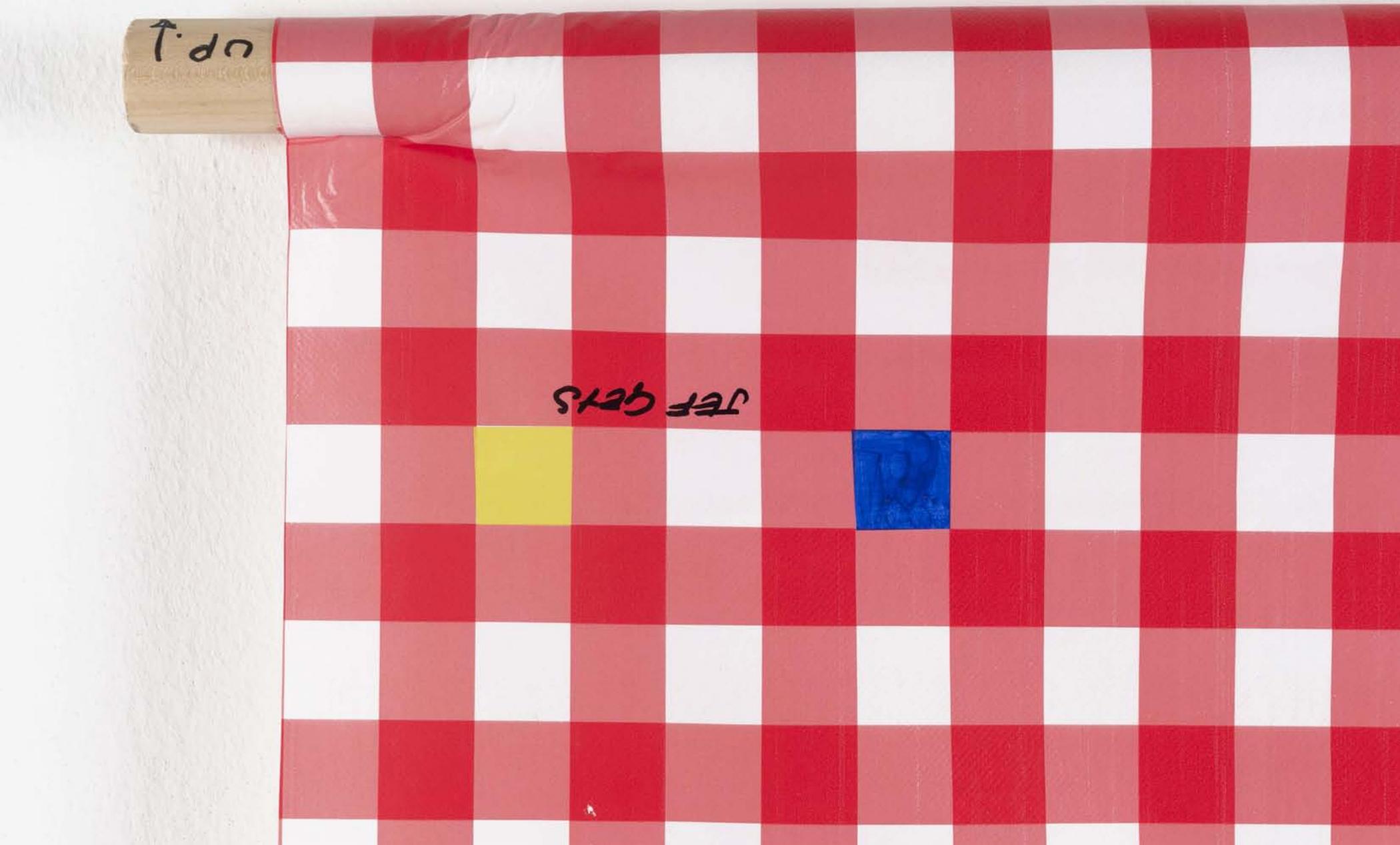
Stabilo on book, plexiglass

9.49 x 12.64 x 1.22 in / 24.1 x 32.1 x 3.1 cm

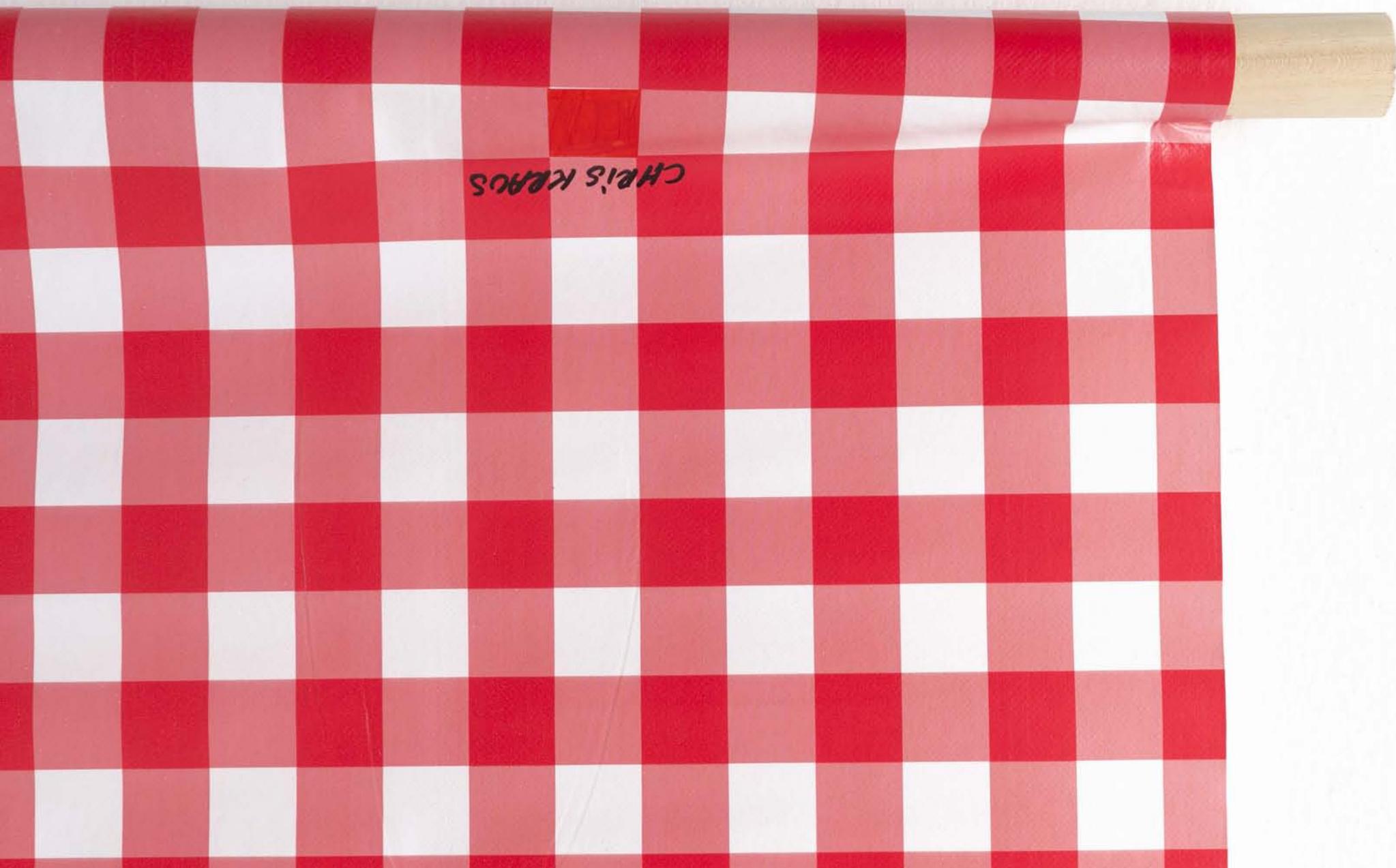
Unique



JEF GEYS
Tribute to Chris Kraus with Mondrian colors, 2017
Ink on oil cloth, wood
92.52 x 58.66 x 1.18 in / 235 x 149 x 3 cm
Unique



JEF GEYS
Tribute to Chris Kraus with Mondrian colors, 2017
Detail



JEF GEYS
Tribute to Chris Kraus with Mondrian colors, 2017
Detail



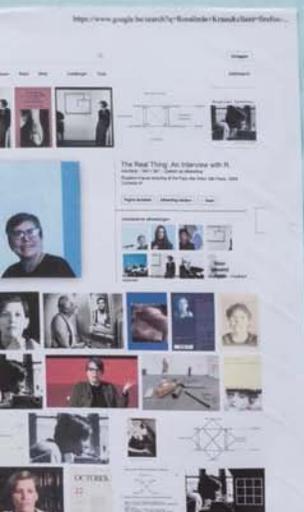
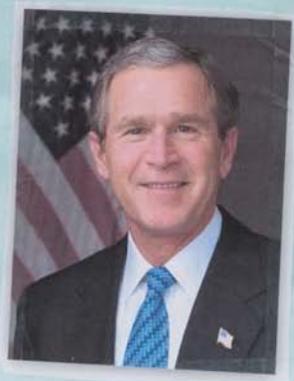
JEF GEYS
Chris Kraus, 2017
Collage on paper, wood
202.36 x 59.06 x 1.58 in / 514 x 150 x 4 cm
Unique



LEONARD COHEN
DENNIS POTTER
FELIX GUATTARI
JIM BRADY
LEW WELCH
ALICE NOTLEY
KATHLEEN FRASER
DOUGLAS WEIR
IAN MARTINSON
LUCE IRIGARAY
SAUSSURE
CHARLES OLSEN

KATHERINE HANFIELD
JANET CASE
JANE BOWLES
HANNAH WILKE
FASTBINDER
ANN ROWER
EILEEN MYLES
GABI TEISCH
ALICE NORDLEY
ELEANOR ANTIN
D.H. LAWRENCE
JOHN MURRAY
GEZA ROHEIM
PAM STRUGAT
ERIC JOHNSON
CONSTANCE GREEN
LYDIA DENCE
TANIS TOPLIN
FRANK ZAPPA
TASPAR GREEN
LENNY BRUCE
ALEXANDER TROCCHI
CHARLES GAINES
JEFFREY VALLANCE
DANIEL MARLOS
FREDERIC MOREAU
FLAUDEAT
BERT ANDREW
JENNIFER HARBOY

DEREK RAFFERRY
SABINA OTT
DANIEL MARLO
KEITH RICHARDS
GEORGES LAPASSADE
J.P. SARTRE
CHARLOTTE STANT
MAGGIE VERVER
LACLOS
DE SODE
ANNE CHRISTINE DADSET
ERIC ROHMER
JOHNNY CASH
PROUST
LACAN
EVE SEDGWICK
FELIX GUATTARI
DICK HEBDIGE
ROLAND BARTHES
TULIA KRISTEVA
GEORGE HERBERT WALKER BUSH
GARY INDIANA

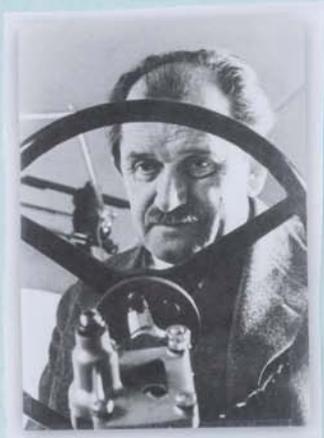


JEF GEYS
Chris Kraus, 2017
Detail

ERNE HAYDEN
SUSAN PATRICK
TAMM CLIFFORD
WALTER BENJAMIN
MAGRIT
ALAIN RESNAIS
BETTE GORDON
JIM MORRISON

JANIS JOPLIN
GILBERT LECOMTE
KURT COBAIN
TIMMY MENDRIX
GUSTAVE FLAUBERT
LOUISE COLET
GEORGE JAND
SUZAN COOPER
ANDY WARHOL
BILLY NAME
GERARD MALANGA
FRANZ KAFKA
WENDY WINET
ROSENBERG
MELTZER
LEE NADE
ELSIE HAYMAN
WILLIAM BURROUGHS
PETER HANDKE
FRED ASTAIRE
CHAGALL
GINGER ROGERS
GODARD
PROUST
LUDWIG WITTGENSTEIN
TOM HANFORD
DIANE DI PRIMA
STEVE ERICKSON
JEFFREY VALLANCE
CHARLES GAINES
DANIEL MARIOS
MIKE KELLEY

ARLENE BUTTER
DOUGLAS CRIMP
CLAES OLDENBURG
GREAT MALL
JAMES COLLINS
REE MORTON
LUCY LIPPARD
MICKY MOUSE
AMANDA JONES
LAURA COTTINGHAM
GERRIT LANSING
CHRIS BURDEN
AD REINHARD
KARL MARX
CINDY SHERMAN
JUDITH BARRY
SANDY FLITZMAN
CATHERINE LIU
AIMEE RANKIN
ALICE NOTLEY
WARREN NIEBUCHOWSKI
RENEE MOSEY
R. D. LAING



JEF GEYS
Chris Kraus, 2017
Detail



JEF GEYS
Chevrolet Bel Air 1987, from *C- series*, 1960s-2017
Installation view



JEF GEYS

Chevrolet Bel Air 1987, from *C- series*, 1960s-2017

Resin (blue - Chevrolet Bel Air 1987)

22.68 in diameter x 5.9 in deep / 57.6 cm diameter x 15 cm deep

Unique



JEF GEYS

BMW M4 Yellow, from *C- series*, 1960s-2017

Resin (yellow - BMW M4)

22.2 in diameter x 5.31 in deep / 56.4 cm diameter x 13.5 cm deep

Unique



JEF GEYS

Toyota 3E5 Red, from *C- series*, 1960s–2017

Resin (red - Toyota 3E5)

22.83 in diameter x 5.9 in deep / 58 cm diameter x 15 cm deep

Unique



RAUL GUERRERO
Guy de Cointet c. 1978: Glens of Antrim, Santa Monica., 2014
Oil on canvas
34 x 46 in / 86.3 x 116.8 cm
Unique



DOROTHY IANNONE
Audacious, 1976
Felt tip pen on Bristol paper, laminating
14.37 x 13.58 in / 36.5 x 34.5 cm
Unique



DOROTHY IANNONE
Majestic, 1976
Felt tip pen on Bristol paper, laminating
14.37 x 13.58 in / 36.5 x 34.5 cm
Unique



DOROTHY IANNONE
Peacock, 1976
Felt tip pen on Bristol paper, laminating
14.37 x 13.58 in / 36.5 x 34.5 cm
Unique



DOROTHY IANNONE
Regal, 1976
Felt tip pen on Bristol paper, laminating
14.37 x 13.58 in / 36.5 x 34.5 cm
Unique



DOROTHY IANNONE
Stool, 1976
Felt tip pen on Bristol paper, laminating
14.37 x 13.58 in / 36.5 x 34.5 cm
Unique



DOROTHY IANNONE

Swing, 1976

Felt tip pen on Bristol paper, laminating
14.37 x 13.58 in / 36.5 x 34.5 cm

Unique



DOROTHY IANNONE

(Ta)Rot Pack, 2016

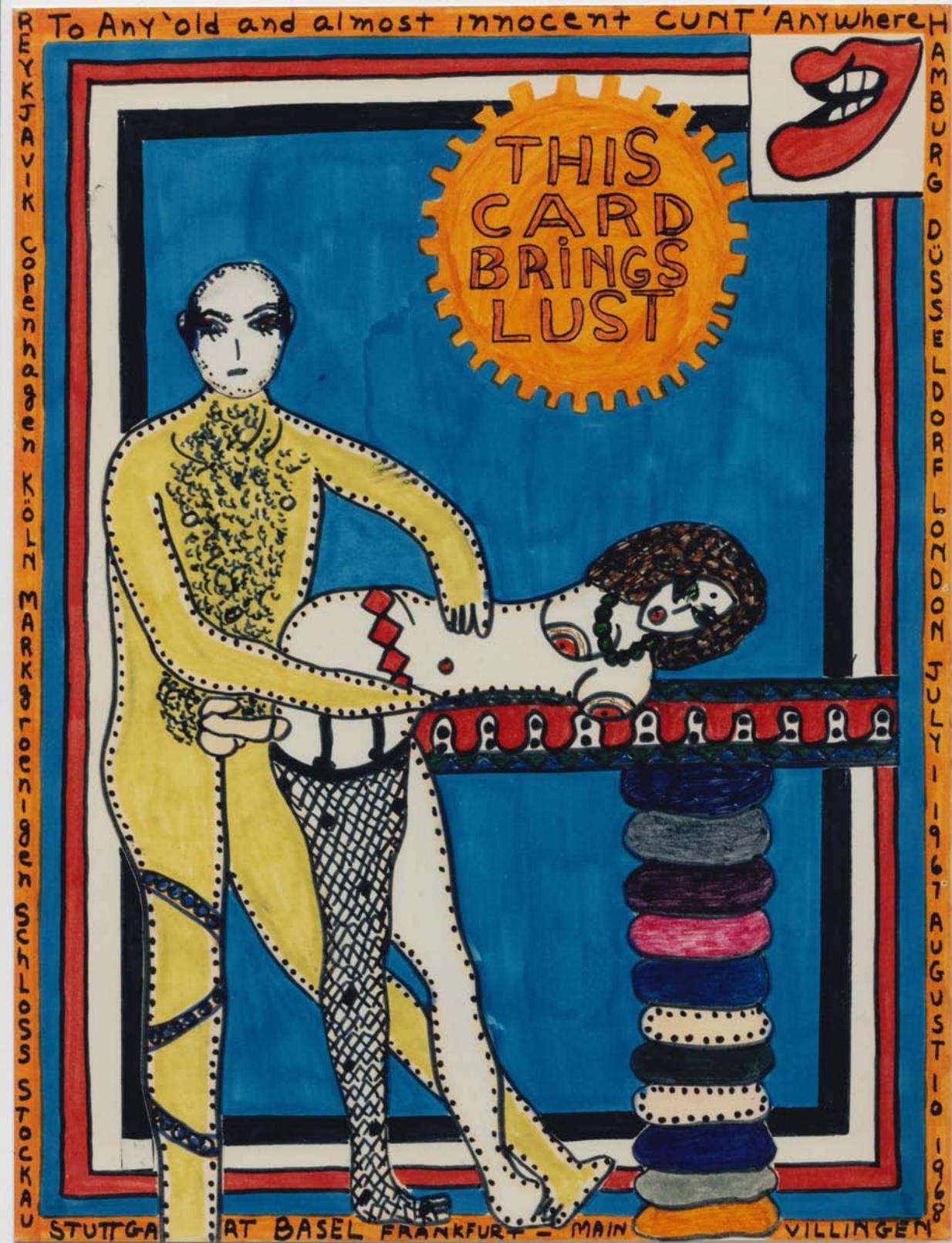
27 double-sided laser copies on card,
from 54 original 1968/69 drawings.

10.43 x 7.87 in / 26.5 x 20 cm each

Edition 3 of 4 APs



DOROTHY IANNONE
(Ta)Rot Pack, 2016
Detail



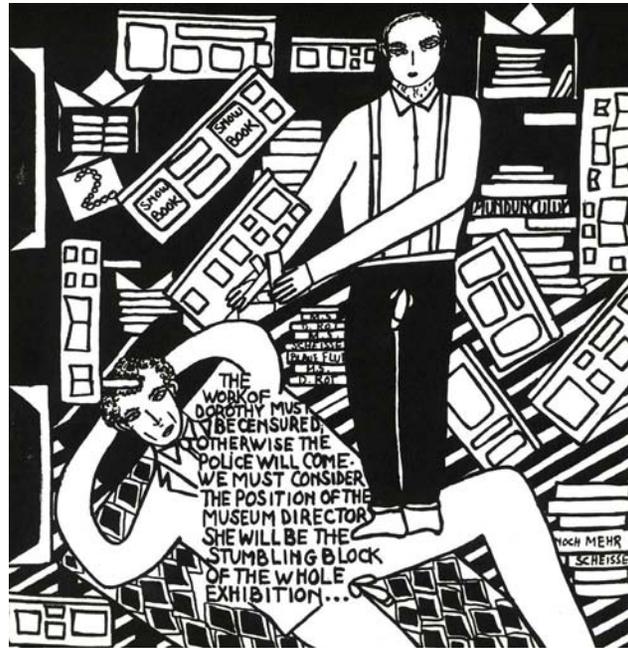
DOROTHY IANNONE
(Ta)Rot Pack, 2016
Detail



DOROTHY IANNONE
(Ta)Rot Pack, 2016
Installation view



DOROTHY IANNONE
The Story Of Bern (Or) Showing Colors, 1970
Artist book, 74 pages.
9.1 x 8.66 in / 23 x 22 cm
Edition 350 of 500



DOROTHY IANNONE
The Story Of Bern (or) Showing Colors, 1970
Slide show of the artist book
24 minutes

CHATEAUSHATTO

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