

JULIEN BISMUTH „IDEOGRAPH“

For his upcoming exhibition at Galerie Parisa Kind, Julien Bismuth is presenting a new series of works that deal with notions of the graphic.

The title of the exhibition, Ideograph, is a word that can either mean "a private writing" or "a piece or sample of a person's own handwriting; an autograph." The center-piece of the exhibition is a series of 6 silkscreens. These objects have a dual status, in that they are designed to be appreciated as paintings, as well as to be able to produce an indefinite number of prints. Each silkscreen is thus a painting of an image, but also a tool for the production of prints of each image. Each silkscreen is adorned with a pattern that references a specific historical document, with each bearing a singular and eloquent relationship to graphic mark-making.

This group of works will be accompanied by a selection of the artist's personal collections: idiosyncratic groupings of collected objects which can either be preserved as such, or expanded upon, like any other personal collection. Lastly, a video work, consisting of a text being composed, decomposed and recomposed alongside a still image, expands upon some of the ideas and questions that inspired the works on view.

Bismuth's work often functions by means of the logic of citation, re-iteration and digression. The titles of each of the serigraphy works points to a historical reference, yet nothing in the exhibition, including this press release, works to frame these references within a unified narrative or argument. Like a constellation of scattered elements, one can navigate along different paths between these materials, with each providing a different perspective onto the same questions. To what extent can one read or read into the marks made by an individual's hand? How does one read identity into a fingerprint or a signature? How does one read into an inkblot, a doodle, or an arabesque? The title of each work indicates a point along a train of thought, its turning points, and its potential extensions. Francis Galton was also the inventor of composite photographic portraits, and the writer of a treatise titled Arithmetic by Smell. If you look up the phrase "composite portrait" on the web, you'll be led to studies on "the averageness hypothesis" according to which "composites of faces tend to be more attractive than individual ones."

All of these points are questions leading elsewhere.

Julien Bismuth (born 1973 in Paris) works and lives in New York. Solo exhibitions include shows at the Solomon R. Guggenheim Museum, New York, NY; Sibyl Sybil, La Criée. Centre d'Art Contemporain, Rennes (FR), La Ferme Du Buisson, Marne-la-Vallée, France; Gesellschaft für aktuelle Kunst (GAK) Bremen, Germany; Emanuel Layr Galerie, Vienna, Austria; The Box, Los Angeles, CA; Crac Alsace, Altkirch, France; Bloomberg Space, London, England and Galerie Georges-Philippe & Nathalie Vallois, Paris, France.

Bismuth took part in numerous group shows, for example at the Palais de Tokyo, Paris, France; La Nuit Blanche, Paris, France; Musée du Jeu de Paume, Paris, France; Kunsthalle Wien, Vienna, Austria; ICA Philadelphia; 12e Prix Fondation d'entreprise Ricard, Paris, France; Schirn Kunsthalle, Frankfurt, Germany; Villa Arson, Nice, France; Musée du Jeu de Paume, Paris, France; Orange County Museum, Newport Beach, CA. His performances (often in collaboration) could be seen at such places as MUSAC, Leon, Spain; Tate Modern London, England; and Parasol Unit, London, England. In addition, Bismuth founded the publishing house Devonian Press with Jean-Pascal Flavien in 2005. This is his forth solo exhibition with Galerie Parisa Kind.

Please be our guest for the opening of „Ideograph“ by Julien Bismuth on September 7 from 6-10 pm. On the occasion of Frankfurter Saisonstart, we will be additionally open on Saturday, September 8 and Sunday, September 9 from 11 am - 6 pm.