

COLORLESS GREEN IDEAS
SLEEP FURIOUSLY

Julien Prévieux

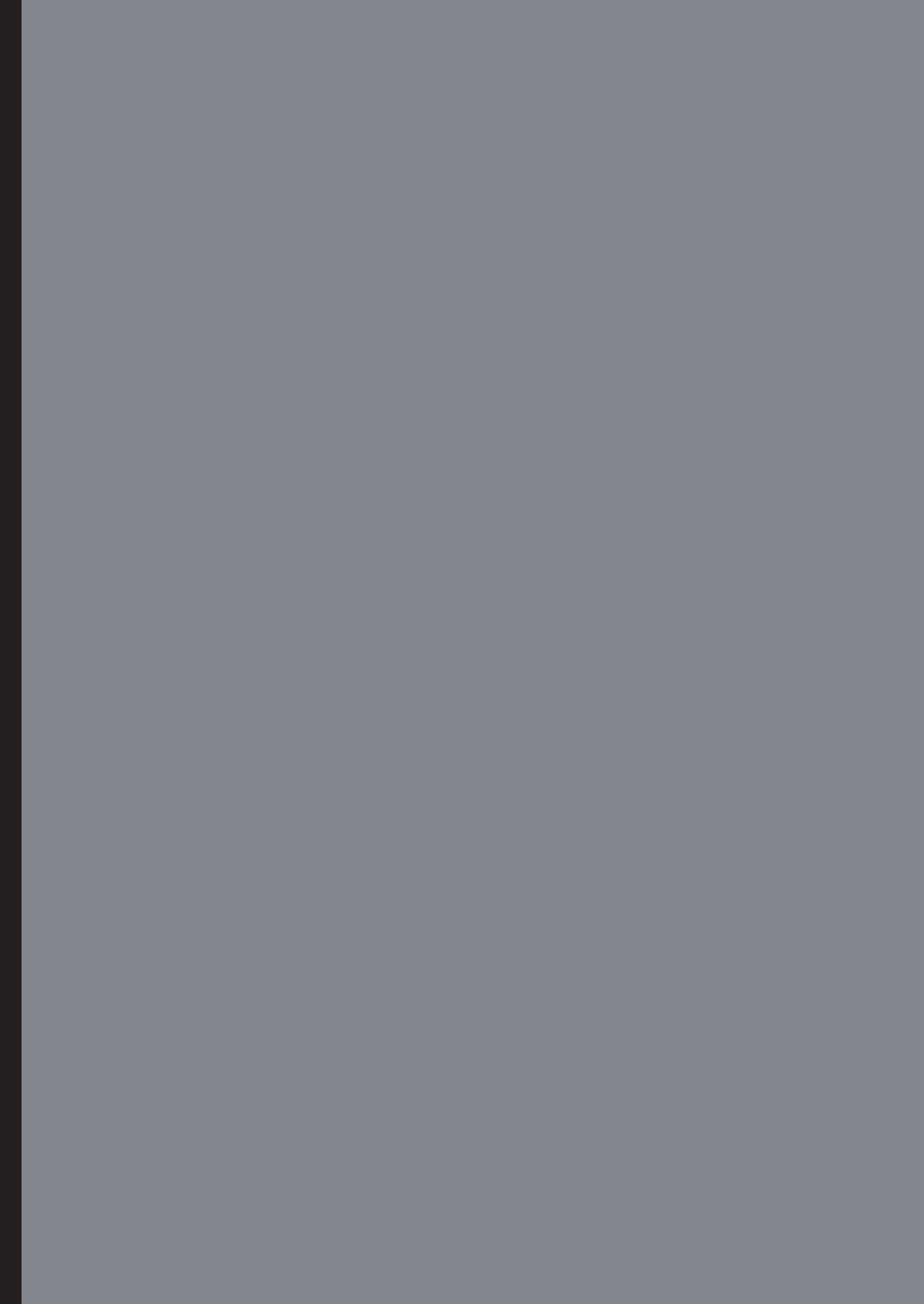


VIDEO CASSETTE RECORDERS

BUYING, USING & MAINTAINING

BY BILL PASTERNAK



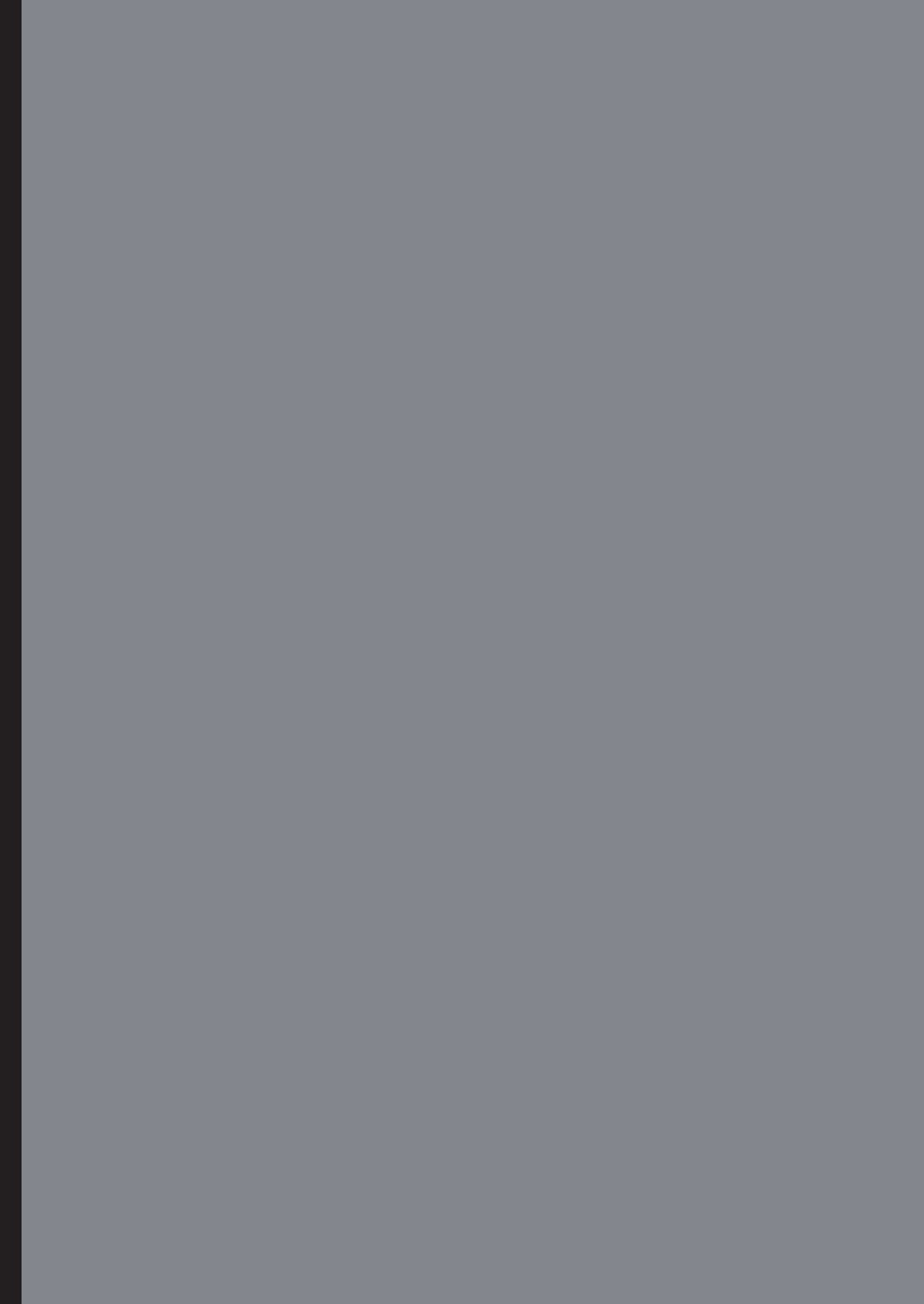


Women, Work, and Family

IN THE SOVIET UNION

Edited with
an introduction by
Gail Warshofsky Lapidus

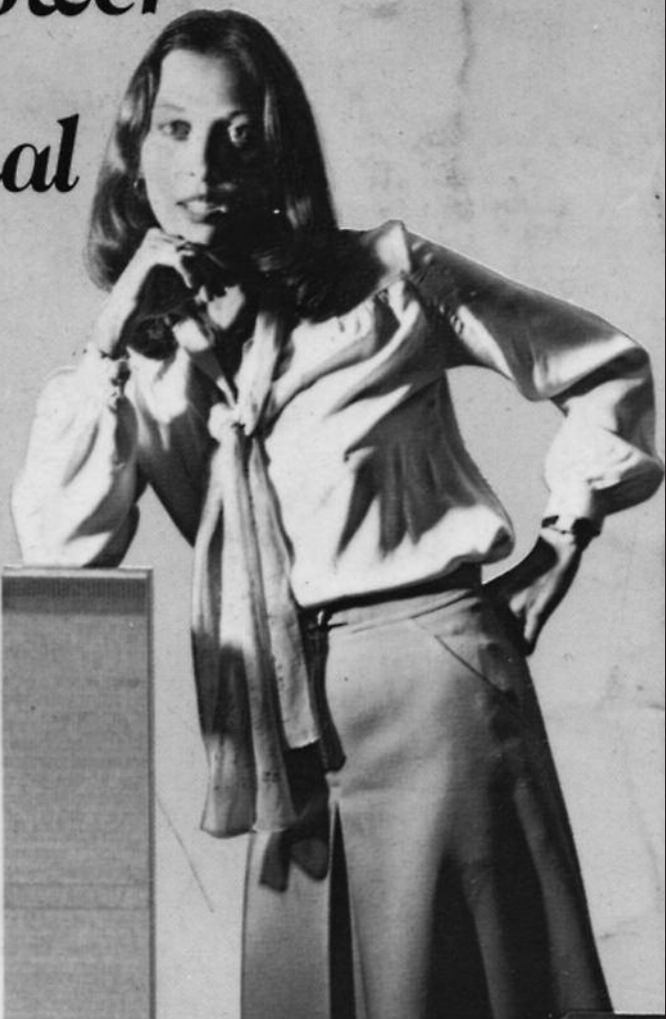
WITHDRAWN
WEST WESLEYAN UNIVERSITY



The Woman's Guide to Management Success

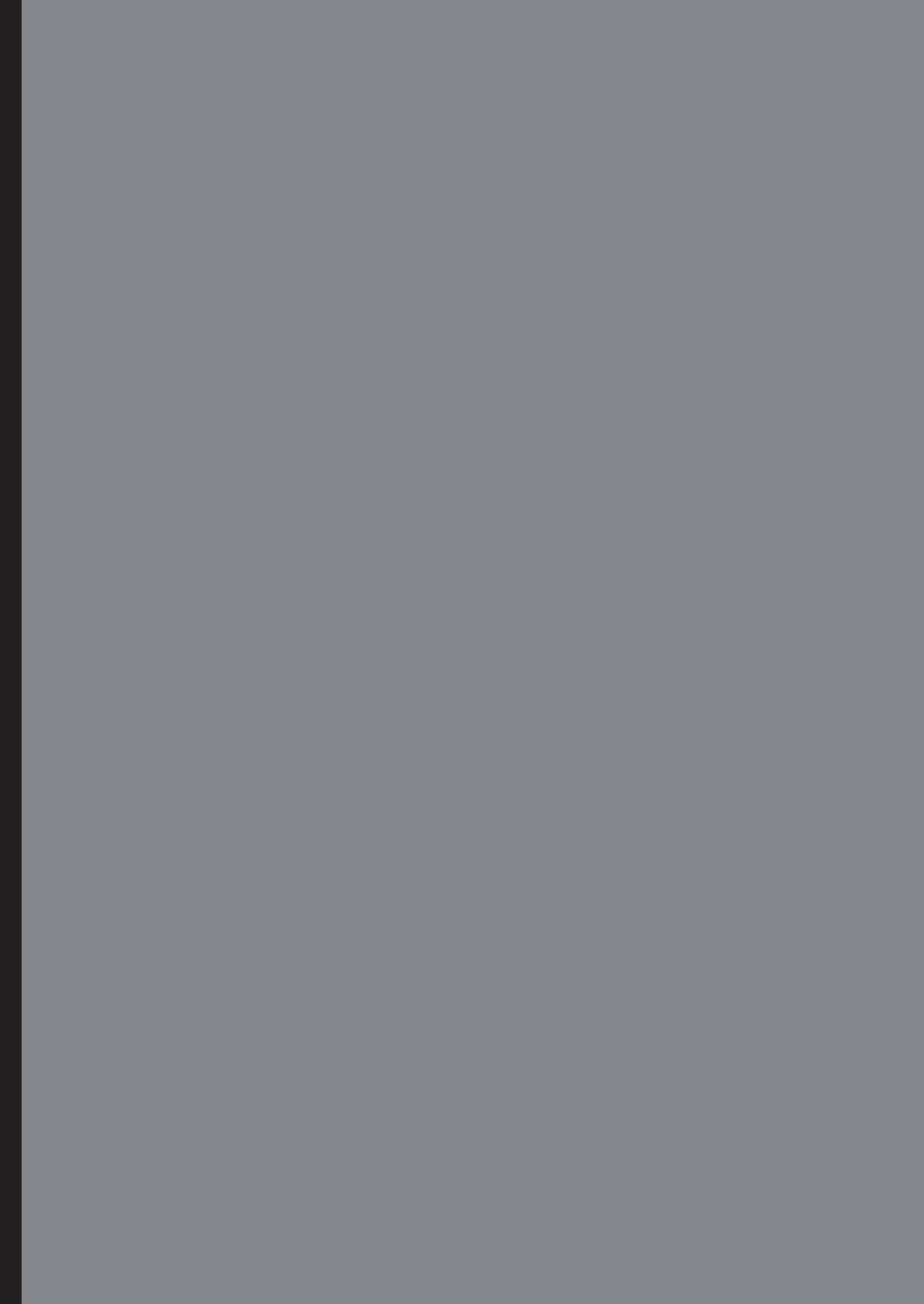
How to Win Power in the Real Organizational World

JOAN KOOB CANNIE



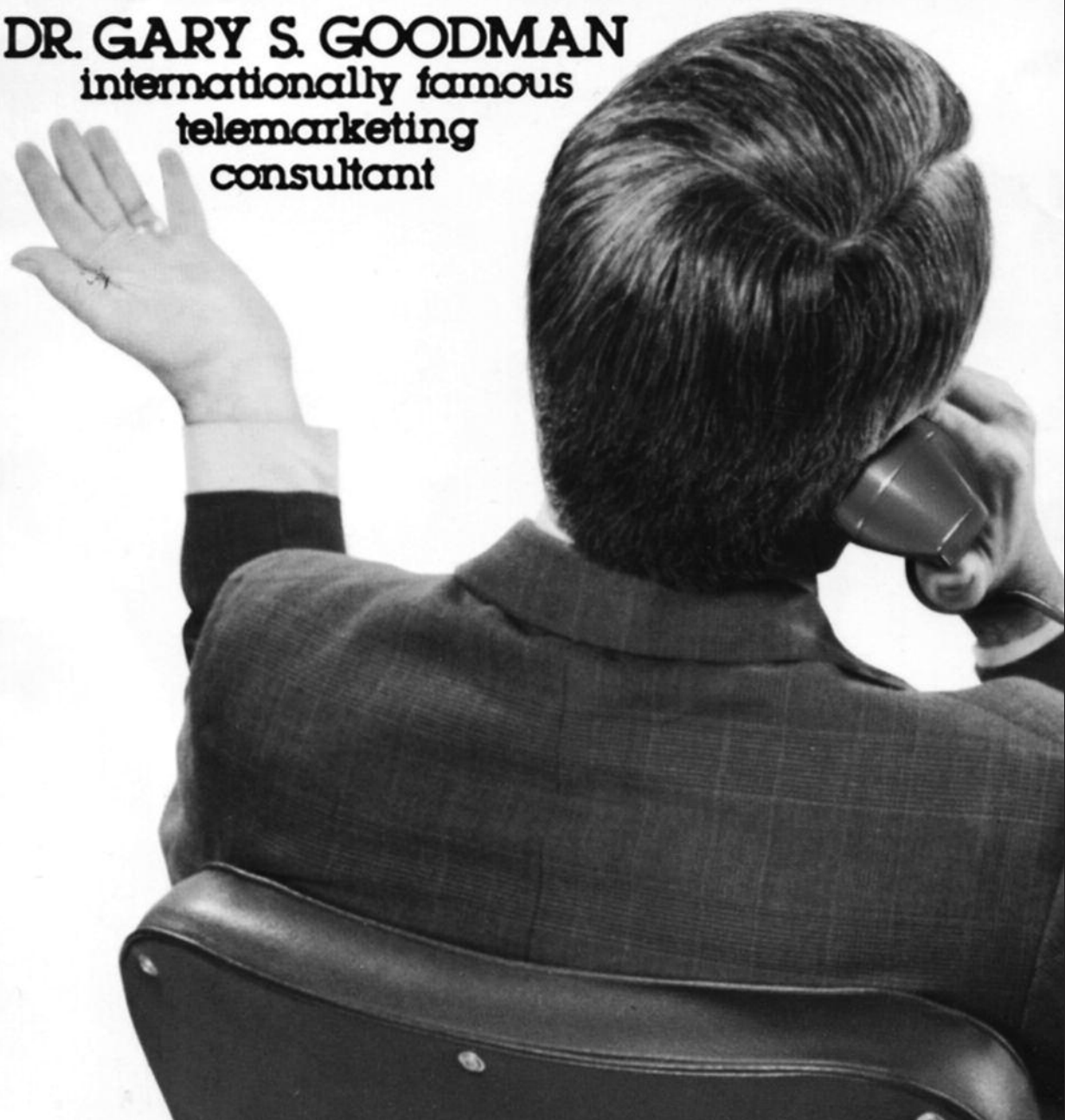
S-513 \$4.95





YOU CAN SELL ANYTHING BY TELEPHONE!

DR. GARY S. GOODMAN
internationally famous
telemarketing
consultant





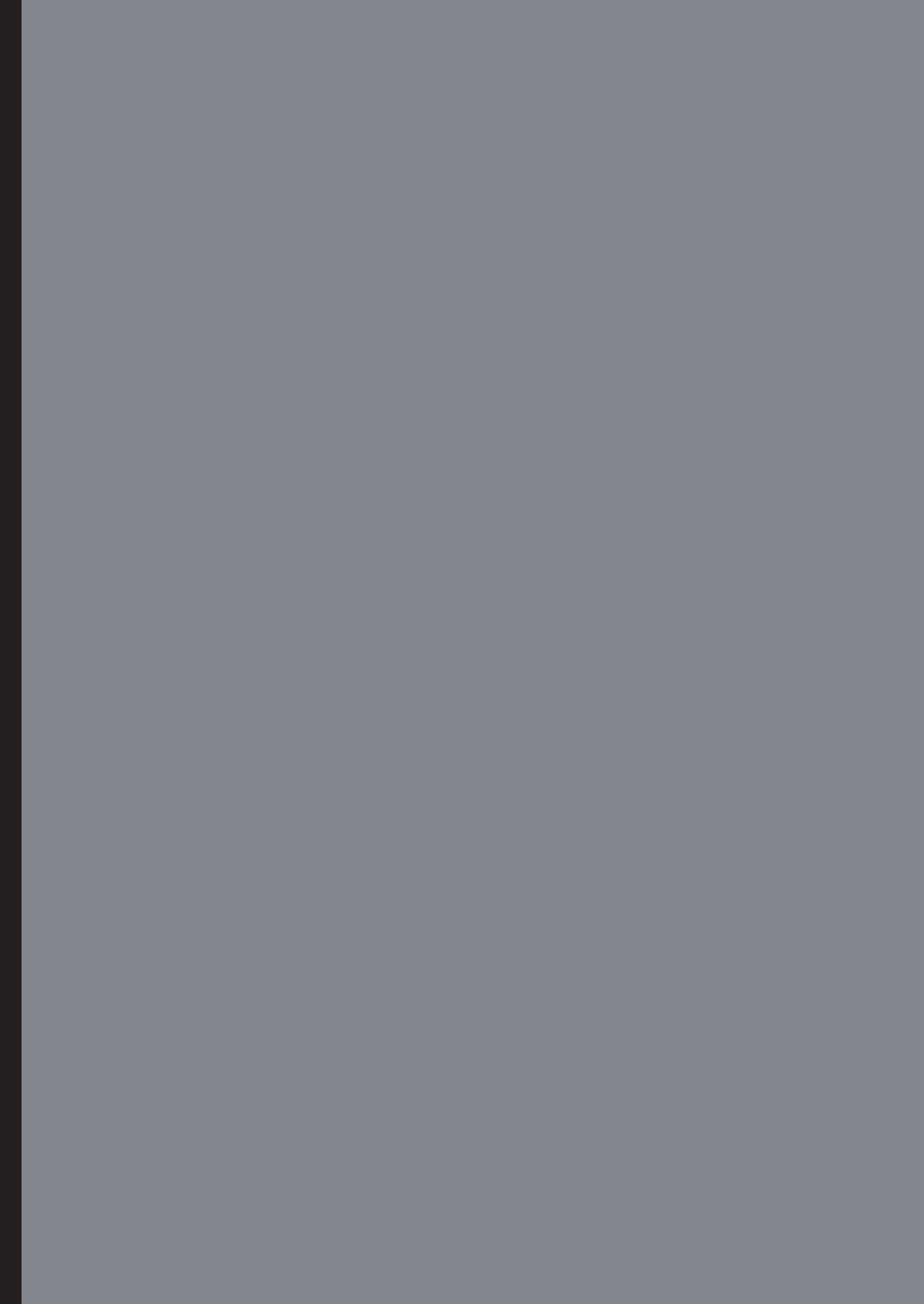
DESTINATION

Z

THE
HISTORY
OF THE
FUTURE

ROBERT BALDOCK

 WILEY



ABOUT THE 'DIA' AND THE 'THÈQUES' OF JULIEN PRÉVIEUX

Using 'diagrammes', Julien Prévieux creates a gap by means of drawings. Etymology has never been as explicit as in this what might be a discussion about art. In its vocabulary it makes detours, compromises, displays polysemy, because it responds to the demands of a subject of which the definition is fleeting, and in its judgment it aims to distinguish the objective and the subjective and at the same time to coincide the individual and the universal... As this is the extensiveness of the judgement of a work that ranks as an incontestable thinking strategy.

Usually, Julien Prévieux's work is assigned to the by now well-established history of the dematerialization of the art object, in which finished forms are substituted by permanent experimentation. It might well be that it is all about the habit of associating all the approaches that deviate from the traditional forms or mediums with 'communicative reason', in which satire, distortion and other derivations swallow the original intentions. In this work, there are numerous recurring forms that express content without supplying an external reference, dispensing with periphrases; forms that exalt their coherence into an object that is submitted for judgement.

If we do not want works of art to stop rousing the fertile collaboration between sensitive imagination and reason that provides scope for development, we have to tackle the real nature of what causes this ascension, the diagram, a drawing that in itself forms an anomaly as it unites the simultaneity of the multidimensional multiples in a two-dimensional representation. The advantage of this form is that it announces the discrepancy between the complexity of the world and the schematic reduction that is made of it in order to seduce the individual who observes it. For a collective mind it is certainly obvious to connect these diagrams with financial diagrams, with the standard formulations of actuaries or with the profit forecast mirages of risk-bearing investments. And instinctively one tries to assess the artist's allusions to the system; because if not, one would attribute the value of a secret exegesis to these diagrams, thus depriving the diagram drawing of its inherent capacity to evoke the critical role of art. Julien Prévieux, incidentally, has previously used the schematic image of abstract paintings to express the gap between presentation and representation, between art and life.

Of the knowledge depositories that 'bibliothèques' are, the artist again retains the form as the bearer of content – in this case books – to investigate the possibility of a false identity that would be credited due to its content, knowledge. In a time in which the rampant slogan substitutes thinking, the pamphlet is confused with the book, and a record is assimilated to quality, the obsolescence of technical books, guides, manuals or not (yet) fulfilled predictions always refer to this critical distance that should remain operative in this society devoted to images. The artist admits to being partial to this pile of degrading information that emphasises the effects of fashions or reveals the time limitation of certain topical matters that are mistaken for knowledge; in fact he collects them at public libraries, private houses and an association called 'Adel' that functions as some sort of waiting room before books are shredded.

As opposed to this dismantling strategy of the truism, there is his 'Lotissement' or 'allotment' of scale-models of 'famous cabins', with objects that picture the famous refuges of Ludwig Wittgenstein, Alexander Graham Bell, Virginia Woolf, Bill Hewlett and Dave Packard, and Henri David Thoreau, in which Julien Prévieux emphasizes the opposite, the retreat of thinking. The modesty of these original, sense bearing 'retreats' forms a compensation for the current large-scale, bombastic events. Here, the *dia* of the remoteness tightens up the ambitions of genuine legitimacy.

LILIANA ALBERTAZZI, MAY 2010

This publication appears on the occasion of the exhibition:

COLORLESS GREEN IDEAS SLEEP FURIOUSLY

Julien Prévieux

09.06.2010 – 17.07.2010

Text: Liliana Albertazzi, doctor in aesthetics, is attached to the Institut de la Pensée Contemporaine in Paris, and has been the curator of numerous exhibitions. She is the editor of the magazine *Intramuros* and has written, among other things, *Différentes Natures* (Lindau 1993) and *Tu effaces et je recommence* (Pontevedra, 2000); moreover, she has numerous theoretical articles to her name.

Images: detail of *The totality of true propositions (before)*, 2009, Julien Prévieux

Translation: Tiny Mulder, Sophie Welsing

Printer: Ando bv, Den Haag

Thanks: Gemeente Den Haag

Published by: West

Edition: 1000

ISBN: 978-90-79917-08-2

West

Groenewegje 136

2515 LR Den Haag

the Netherlands

+31 (0)70 392 53 59

www.galeriewest.nl

info@galeriewest.nl

Contact: Marie-José Sondejker

