

BEN VAUTIER RETROSPECTIVE

TOTAL STRIPTease

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Ben in front of his shop, Nice 1965 - © Ferrero

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THE EXHIBITION

The Lyon Museum of Contemporary Art is proud to present the largest retrospective of the work of Ben Vautier, a major artist whose remarkably rich and profuse body of work combines humour and drama, reflecting the realities of life that the artist has made an integral part of his work.

Running from 3 March to 11 July 2010, the show occupies some 3,000 square metres (all the museum's exhibition spaces) and features over a thousand works, from the earliest pieces made in Nice some fifty years ago, via the concepts, performances, word paintings, gestes, to the latest creations. This unprecedented monograph show also includes videos as well as works created specially for the occasion. It shows all the complexity and contradictions of this exuberant, teeming corpus which ranges across all the multifarious aspects of Ben and his work.

Bizart baz'art, a monumental work on extended loan at mac^{LYON}, installed at the heart of the exhibition, is emblematic of Ben's art in that it sums up all the different ways in which he explores the issues, interests, moments and "messes" of life.

To help make this profusion legible, the first floor of the museum is devoted to the oldest part of Ben's work, and includes a wide selection of pieces from his *Fluxus** period, including all those kept in the collection of MoMA, New York, but also Ben's connections to word paintings, concept, theatre, poetry, movies, etc.

The second and third floors offer a series of spaces taking visitors into the extraordinary richness of Ben's work, from historical works to recent creations, from video statements to the artist's direct interventions on the museum walls.

One of the few artists to enjoy and actively seek a popular status, Ben has been a pioneer in many fields. With his sure grasp of contemporary issues, he was one of the first artists to run a shop, to give performances in public space, to treat everyday life as a proper arena for art, and to explore language.

The scale of this retrospective (the biggest yet organised : works from 1955 to 2010) enables visitors to experience the full extent and significance of an artistic world that it would be wrong to limit to its most media-friendly aspect.



En ce temps
là Ben Vint à
Lyon et dit...

BEN, *At that time Ben came to Lyon and said...*, 2009

* *Fluxus* is an amorphous group initiated by George Maciunas in 1962, bringing together artists from all around the world, from George Brecht to Nam June Paik and from Ben Patterson to Joseph Beuys passing by Yoko Ono.

THE CURATOR

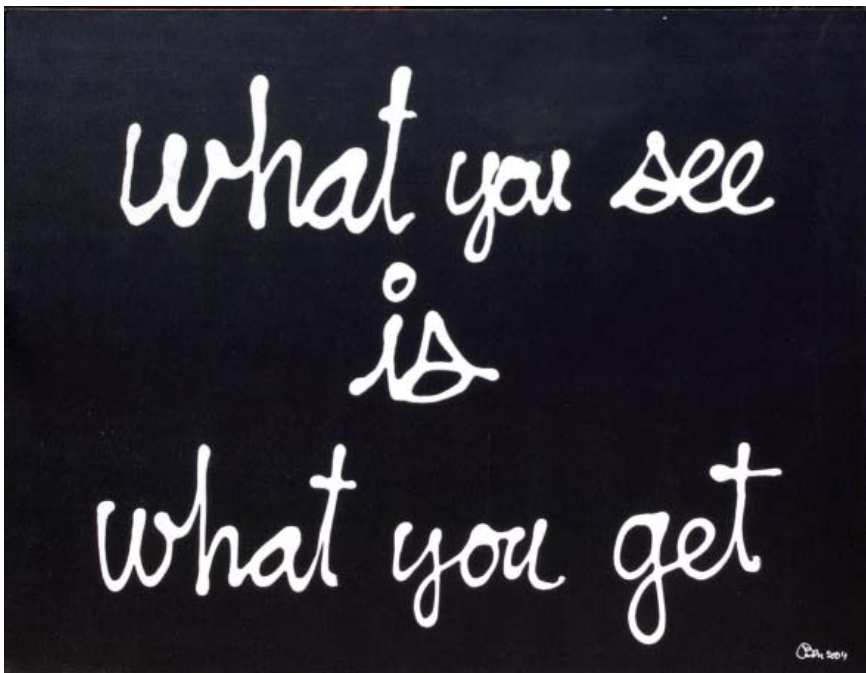
Jon Hendricks is the curator of this exhibition.

Jon Hendricks is an art historian, artist, and Fluxus Consulting Curator of the Gilbert and Lila Silverman *Fluxus* Collection at the Museum of Modern Art, New York, and curator of Yoko Ono Exhibitions.

He has edited and co-edited a number of books, including “*Make a Salad.*” *Fluxus Scores and Instructions; The Transformative Years* with Marianne Bech and Media Farzin (Museum für Samtidskunst, 2008), *What’s Fluxus? What’s Not! Why.* (Centro Cultural/Banco do Brasil and Silverman Fluxus Collection, Detroit, 2003), *Fluxus Codex* (Abrams, 1988), and *YES YOKO ONO*, with Alexandra Munroe (Abrams, 2000).

From 1966 to 1968, Hendricks was the director of the Judson Gallery at Judson Memorial Church in New York, where he gave exhibitions to artists such as Carolee Schneemann, Meredith Monk, Yoko Ono and presented *Destruction Art events*, including work by Hermann Nitsch, Lil Picard, Bici Forbes, Ralph Ortiz, Jean Toche, Allan Kaprow and Charlotte Moorman.

Hendricks is a member, with Jean Toche, of GAAG (Guerilla Art Action Group), which started in 1969.



BEN, *What you see is what you get*, 2004 - © Adagp, Paris, 2009

Ben Vautier is an artist who refuses categorization. His work rarely fits into a convenient niche. He is a provocateur. An innovator. A seer. What many thought were silly toss-offs can now be seen as profound early conceptual works, made before the art world enshrined conceptualism as a movement. Ben's Gestes, which he started doing in the late 1950s, can now be placed in a pantheon of performance art. His Ecritures are radical, revolutionary works. His works on attitudes and social conditions reveal a strong humanist. Ben has a unfailing energy that produces a flow of information and opinions, books, essays, and internet material. He is not the clichéd artist of the ivory tower, but rather an artist of the street. This exhibition will reveal the many brilliant sides of Ben Vautier's career, gathering works rarely seen from major collections in Europe and North America.

Jon Hendricks

BEN VAUTIER

Ben is one of the major artists of the 20th century. Known especially for his actions and paintings, his work constitutes a meditation on the deepest aspects of art and, by taking on board everyday reality at its most detailed, manages to make life itself an art form. His work engages with themes as diverse as ethnicity, the ego and truth. Ben has become incredibly popular thanks to his “écritures,” written paintings which combine acute impertinence and keen insight.

Ben, whose full name is Benjamin Vautier, is a French artist of Swiss origin. Born on 18 July 1935 in Naples (Italy) to an Irish and Provençal (Occitan) mother and a French-Swiss father, he was the grandson of Marc Louis Benjamin Vautier, a 19th-century Swiss painter. Having spent his early childhood in Naples, at the outbreak of war in 1939 Ben travelled with his mother, making sojourns in Switzerland, Turkey, Egypt and back in Italy before finally settling in Nice in 1949. There he studied at the École du Parc Impérial and the Collège Stanislas boarding school. His mother got him a job at Le Nain Bleu bookshop, where he was a delivery boy, then bought him his own book/stationery shop. At the end of the 1950s he sold it and purchased a small store whose façade he transformed with an accumulation of objects. Inside, he sold second-hand records.

The shop soon became a space for exhibitions and discussions involving the main members of what would come to be known as the *School of Nice*: César, Arman, Martial Raysse, etc. A close friend of Yves Klein, attracted by *Nouveau Réalisme*, he strongly believed that “art must be new and create an effect of surprise.”

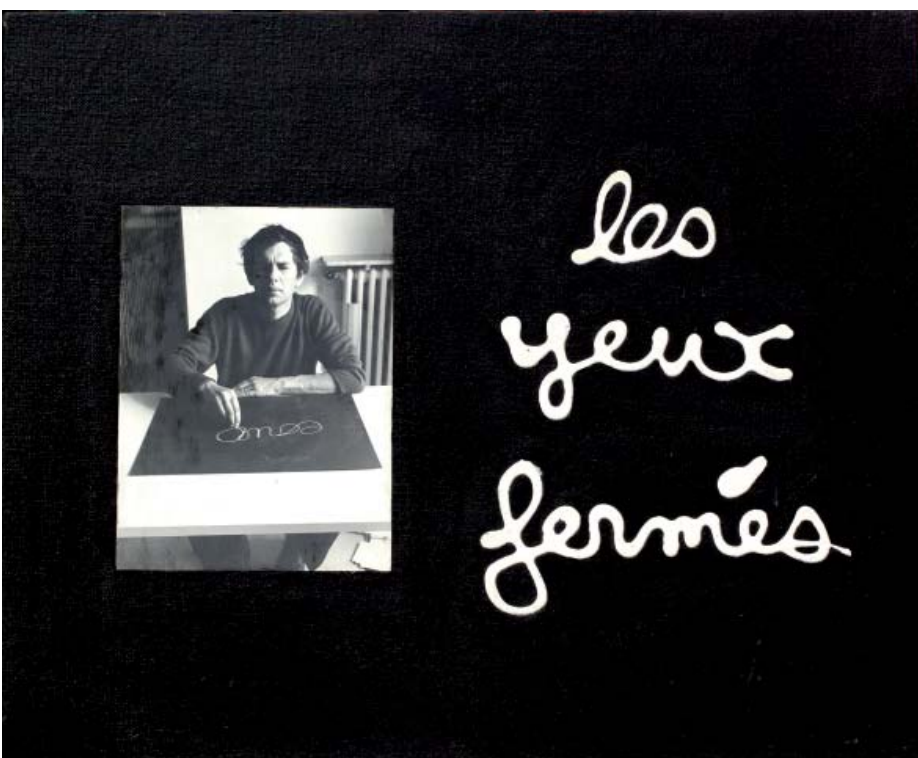
In the late 1950s artists began trying to appropriate the world as an artwork. Ben thus put his signature to all kinds of previously unsigned objects, such as human beings, “holes, mysterious boxes, kicks, God, hens, etc.”, thereby linking art and life and explaining that *everything is art* and that *in art everything is possible*. In 1965 he created a gallery in the mezzanine of his shop measuring 3 by 3 metres: “Ben has doubts about everything” was its name. There he exhibited Biga, Alocco, Venet, Maccaferri, Serge III, Sarkis and Filliou, among others.

In the early 1980s, after a year spent in Berlin on a grant, he developed links with a number of younger French artists, including Robert Combas, Hervé Di Rosa, François Boisrond and Rémi Blanchard, for whom he coined the name of *Figuration Libre*.

Closely involved with the contemporary art scene, he has always given his support to younger artists, and he has unceasingly expressed his views on cultural, political, anthropological and artistic events in his regular and voluble newsletters.

Since 1975 he has lived and worked up on the slopes of Saint-Pancrace, a hill on the outskirts of Nice.

Ben’s works can be found in the world’s major museums and private collections, including MoMA, New York, the Walker Art Center, Minneapolis, Detroit Institute of Arts, the Art Gallery of New South Wales, Sydney, the Museum Moderner Kunst Stiftung Ludwig, Vienna, the MUHKA, Antwerp, the Stedelijk Museum, Amsterdam, Solothurn Museum, the Musée National d’Art Moderne, Paris, Musée d’Art Moderne et d’Art Contemporain, Nice and the FRAC Nord Pas de Calais.



BEN, *Eyes closed*, 1975 - © Adagp, Paris, 2009

BEN'S WORK

I AM A PAINTER, A JACK OF ALL TRADES WHO IS TRYING TO DO SOMETHING NEW, TO OFFER SOMETHING DIFFERENT, SOMETHING THAT PEOPLE CAN RECOGNISE AND ABOUT WHICH THEY'LL SAY, "LOOK, THERE'S A BEN!"

I WOULD ALSO DEFINE MYSELF AS SOMEONE WHO HAS SEVERAL COLTS, LIKE COWBOYS IN WESTERNS. THE FIRST IS THE COLT OF ETHNISM AND POLITICS, IT IS MY "MULTICULTURAL" VISION OF THE WORLD. THE SECOND IS EGOCENTRIC, IT IS MYSELF AND THE NEW THINGS THAT I CAN CONTRIBUTE. AND THEN THERE IS THE POET OF THE EVERYDAY, BECAUSE EVERYTHING INTERESTS ME... I'M A REAL DABBLER, AND AT THE SAME TIME AN ANXIOUS PERSON LOOKING FOR THE NEW AND NOT FINDING IT.

BEN

THE NEW



BEN, *I like the new*, 2008 - © Adagp, Paris, 2009

"MY DEFINITION OF ART IS: ASTOUND, SCANDALIZE, PROVOKE OR BE YOURSELF, BE NEW, BRING, CREATE."

Ben interviewed by Hans Ulrich Obrist for the exhibition catalogue

"What new things are there to be done in art?" is a fundamental question for Ben. As early as 1957 he drew up an inventory of the figures already created by artists in order to complete their perimeter and measure its limits. He realised that the form of the banana had never been used and therefore made it his own.

For him, what is important in art is not the pursuit of beauty but novelty, being in the avant-garde, which by definition assumes the duty of being in advance of everything that is accepted by the majority.

FROM THE START, I HAVE SYSTEMATICALLY TRIED TO DO AND TO FIND SOMETHING "NEW". [...] IN 1958, I WANTED TO DO SOMETHING NEW AND I HAD DISCOVERED THE BANANA SHAPE ON CANVAS; I HAD TOLD MYSELF "I WILL BE THE BANANA KING, AND I MADE BANANAS."

Ben interviewed by Hans Ulrich Obrist for the exhibition catalogue



BEN, *I wanted to abandon art but I have made art of it*, 1970 - © Adagp, Paris, 2009

Ben clarified his theory of the new in several texts written between 1960 and 1974. They were collected and published by Flash Art in 1975.

Beyond the search for the new, he conceives of art as being an effective means of changing life and persuading others.

"Stated briefly, Vautier found the primary purpose of art to be the pursuit and creation of the New, which meant the invention of the original presentation and conception of art that put the artist from as much distance from his or her predecessors. [...] This is because Vautier's actions embody his belief that art's pursuit of the new enhances the fresh perception of life, as well as that through the enactment of a simple, anonymous, quotidian action, the essence of existence as something that simply is, divested of all the cultural or social garments, is realized as a singular event."

Midori Matsui, excerpt from his text for the exhibition catalogue

WORD PAINTINGS

One day Ben showed his drawings of “Bananas” to Yves Klein, who said: “Bananas are sub-Kandinsky, you should exhibit your big poems in Indian ink instead, they’re more authentic. The banana is abstraction and abstraction is finished, whereas in writing, with meaning, you have an opening onto reality... What is important in what you do is the writing.”

Ben: I TOLD YVES KLEIN: “YES, BUT DON’T FORGET THE LETTRISTS.” AND HE ADDED: “LETTRISM IS MANNERED GRAPHICS, WHILE WITH YOU, MEANING TAKES PRECEDENCE OVER MANNERED GRAPHICS, YOU LIKE MEANING.”

SINCE THEN, I HAVE ALWAYS USED WRITING IN PAINTING TO SAY SOMETHING, TO PUT THERE SOME OF MY QUEST FOR TRUTH.

Ben interviewed by Hans Ulrich Obrist for the exhibition catalogue

In the late 1950s Ben started covering the walls of his shop, and then around the city of Nice, with sentences, slogans and aphorisms, at the same time writing them on panels, canvases and objects.

Ben: I AM KNOWN AS A CONCEPTUAL ARTIST ON CANVAS BECAUSE THAT’S WHAT GETS EXHIBITED IN GALLERIES, BUT IN FACT I STARTED MY WRITING ON WALLS. IT WAS THIS DESIRE TO COMMUNICATE DIRECTLY, WHICH I’VE ALWAYS HAD. IN 1960 I WROTE ON WALLS WITH A BIG BRUSH. I WROTE AT NIGHT. THEY WERE SIMPLE SENTENCES. IT WAS THE IDEA THAT “EVERYTHING IS POSSIBLE.” SO, IF EVERYTHING WAS POSSIBLE, I STARTED WRITING: “EVERYTHING MUST BE WRITTEN.”

By turns caustic, funny, dramatic, erudite or naïve, Ben, a genuine chronicler of our times, uses the power of words to display his vision of reality, constantly oscillating between false naivety and raw reality.

Ben: IN MY WRITING, IT’S NOT THE AESTHETICISM THAT MATTERS, OTHERWISE I’D TAKE MORE CARE OVER IT AND TURN INTO AN AESTHETICISING WORK OF ART. GENERALLY, I WRITE TO BE READ AND UNDERSTOOD. IT’S THE MEANING THAT HAS TO COME ACROSS. WHEN I NEED TO SAY, “LOOK AT ME, PLEASE,” OR “THIS PAINTING WEIGHS 4 KG 300G,” IT MAKES NO DIFFERENCE WHETHER I WRITE IT OR SOMEONE ELSE DOES IT. HOWEVER, SINCE IT’S CHEAPER TO DO IT MYSELF, I DEAL WITH IT.”



BEN, *Art eats art*, 2005 - © Jean Bernard
© Adagp, Paris, 2009



BEN, *To write is painting words*, 2009 -
© Adagp, Paris, 2009

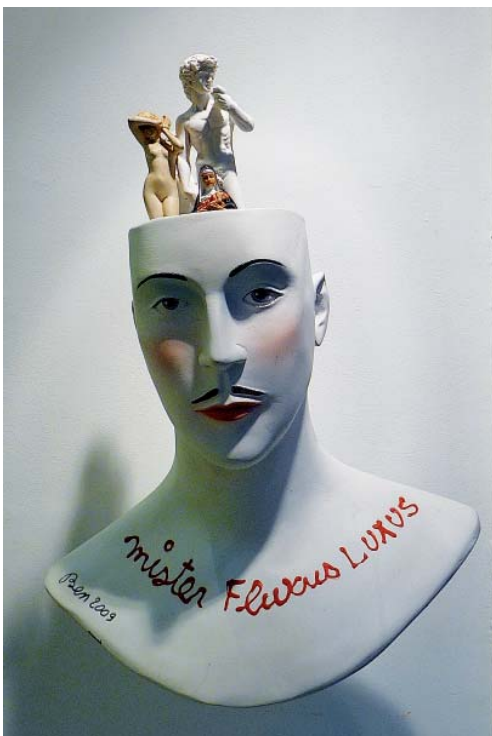
BEN FLUXUS

Fluxus was a strange movement, more a kind of cluster. It was founded and named in 1962 by George Maciunas, and stood for a way of living, thinking and being. Its members, who came together episodically from both sides of the Atlantic, included George Brecht, Nam June Paik, Ben Patterson and Joseph Beuys, passing by Yoko Ono.

Ben first met George Maciunas in London in 1962. Maciunas told him about John Cage's piece of silent music, *4'33"* (performed by David Tudor in 1952) and George Brecht's *drip music*. This was the beginning of Ben's involvement with *Fluxus*. He invited Maciunas to Nice to organise a *Fluxus* festival in 1963.

Judging that "the theatre is 20 years behind the times. They're still doing Ionesco and Beckett when they should have got round to happenings," Ben founded the "Théâtre Total". His idea was that theatre is not on stage but in the street: in life.

Ben: THE TROUPE HIRED THEATRES SAYING IT WAS GOING TO PERFORM MOLIERE. WHAT WE ACTUALLY DID WAS SMASH PIANOS AND FILL THE ROOM WITH PAPER. AFTER THE SHOW, THE MAIN PROBLEM WAS CLEARING IT ALL UP SO THAT THE DIRECTOR WOULDN'T NOTICE ANYTHING THE NEXT MORNING. THE MOST SUCCESSFUL PIECE WAS ALWAYS NAM JUNE PAIK'S VIOLIN SOLO AND PAPER PIECE BY BEN PATTERSON. I CREATED A PIANO CONCERTO FOR RACHMANINOV IN WHICH THE PIANIST RUNS AWAY AND THE WHOLE ORCHESTRA CHASES AFTER HIM SO AS TO BRING HIM BACK TO THE PIANO.



BEN, *Mister Fluxus Luxus*, 2009 - © Adagp, Paris, 2009

"Total Art" according to Ben Vautier: "While stating the purpose of the new art being *the creation of new thought and language*, he nevertheless follows the *Dada* legacy of allowing the artist to do anything he or she wanted as long as the three basic conditions of creation, audience, and distribution were observed. [...]"

Vautier's idea of *theater* thus departs radically from the conventional idea of theater as spectacle, by presenting the basic condition of human existence as a constant struggle for the advent of self and the escape from the evil of the ego, through the apparently incidental actions that nevertheless recapitulate the concrete relation of the human body to place, time, a task, or a position against or vis-a-vis others. Its "totalness" corresponds to the totality of human existence, whose unique entity is realized through the individual relation with what lies outside its self."

Midori Matsui, excerpt from his text for the exhibition catalogue

Ben also took part in the Festival de la Libre Expression organised by Jean-Jacques Lebel at the American Centre in Paris. These were some of the first happenings* "à la française".

GESTES



40 years of Fluxus at Nice, 2003 - © Adagp, Paris, 2009

*Happening: Allan Kaprow used the word "happenings" for a kind of theatrical, almost baroque activity, which in the 1960s quickly moved into public consciousness in statements like: "life is a happening". Generally, it manifests by a form of improvised show who request the participation of the spectators.

*Action: term taken up in the 1960s by the Viennese Actionists Hermann Nitsch, Günther Brus, Otto Mühl and Rudolf Schwarzkogler. The action differs from happenings by individual or collective demonstrations in which the organic dimension is important and expressionist violence often present.

*Event: Used by George Brecht from 1957. He also used the word "occurrences". In the USA, Anna Halprin has developed the event inspired from John Cage. It is most often actions or events short and insignificant.

*Gestes: Vautier's Gestes have an affinity to Brecht's Events, but are really much more mundane, un-extraordinary, natural (for the most part). "And that is why I find them so remarkable and so distinct from other art of this nature during this time." Jon Hendricks
The performance, derived from the happening, is more structured and sometimes narrative, it replaces often the public in its role as a spectator.

For Ben "everything is art." His goal was to abolish the distinction between artistic activity and everyday life. He therefore multiplied what he called "Gestes"*. These actions consisted, for example, of spending two weeks occupying the window of the Gallery One in London (1962), yelling until he lost his voice (*Hurler*, 1964), or "banging my head against the walls" until he hurt himself (1969). In 1971 he publicly let "snot flow from my nose" (*Nez qui coule*) and in 1972 he caused a scandal by showing off in the Centre Pompidou a glass containing his urine (*Urine*), created and first shown in Nice, in 1962.

"Many of Vautier's actions centralize the body of the performer, that is, Vautier himself, making it the site of the paradoxical happening that executes self-abnegation in the midst of the seeming act of self-assertion. [...] The simple and "useless" actions thus reveal the singular beauty or materiality of action as a way of simply existing, while making his actions emblematic of the basic human condition." Midori Matsui, excerpt from his text for the exhibition catalogue

"But I believe that the error would be to limit Ben and performance to this *Fluxus* period. First, because Ben would actually disagree with this and would feel very reluctant to just look back. Second, because from the moment he became public, Ben never ceased to perform the world, to perform the present, to perform his own life." Philippe Vergne, excerpt from his text for the exhibition catalogue

THE EGO

For Ben, “if you take away from art decoration, talent, matter, knowledge – everything but the bare minimum, that leaves only the ego.” This is, then, a kind of common denominator. According to him, the explicit message of the artwork is simply a means of both satisfying and hiding the true creative engine that is the ego.

This is one of his favourite materials, his preferred theme, one of the directions of his many introspective explorations (“my cowardly desire to please,” 1977). Ben has even created a character, “Mister EGO,” who accompanies him and with whom he dialogues or tries to settle scores in his newsletters, attempting to analyse his dreams of glory, his quest for truth, his fear of being a failure or of not being noticed, etc. The ego also manifests itself in the seemingly antithetical theme of self-criticism (“I wanted not to judge, but for all that I considered myself superior”; “I wanted to be natural but I was playacting”) or in the absence of a signature in his many works which are nevertheless easily identifiable.

As Arthur Danto points out, there is enough metaphysical self-admiration in Ben’s art to falsify one of his paintings, “Je n’ai pas de personnalité” or another “Moi Ben / Je Suis le Premier Createur de l’Art Anonyme” and to agree that “J’aime qu’on parle de moi”.

“[The work] *Regardez-moi, cela suffit* is perfectly explicit: the artist is his own work of art, but the irony of such a position is obvious. [...] The specificity of Ben resides in his “little” Gestes. He is a modest artist, and as contradictory as this may seem for someone who publicly declares his ego, his modesty could indeed be his greatest ambition. [...] From the very beginning of his career as an artist, Ben has been all about deliberate modesty. Aesthetically, nothing is ever “over-produced”.

[...] “Ben makes some sort of an oracle. An oracle who cannot hold back, who has to scream in your face, in the face of everyone, what nobody dares to say. In the tradition of the antique Cynics, as a modern echo of Diogenes of Sinope, who made a virtue of extreme simplicity and self-sufficiency and who strived to debunk social values, institutions, unquestioned truths that, according to him, alter and damage society.”

Philippe Vergne, excerpt from his text for the exhibition catalogue

TRUTH IS: THERE IS NO ART WITHOUT EGO.

ONE CAN’T GET RID OF THE EGO.

SO, IF ONE WAS TO ASK ME

“WHAT NEW THINGS ARE YOU BRINGING?”

I WOULD ANSWER THAT 80% OF THE MATERIAL

I WORK WITH HAS TO DO WITH THE SHELLING OF THE EGO,

A MATERIAL THAT CAN BE FOUND IN ALL ART:

MINIMAL ART, ARTE POVERA, FOLK ART,

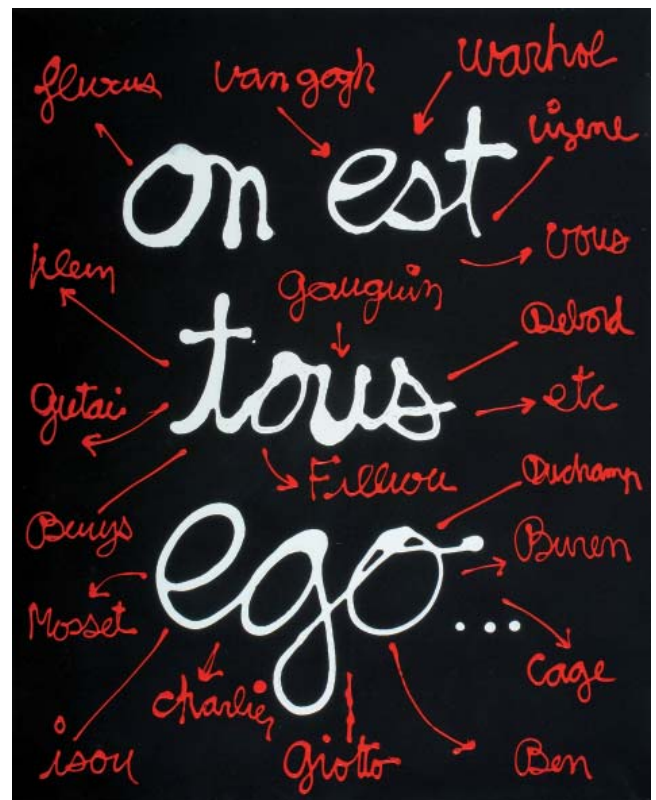
TO THE POINT THAT, IN 1974, I DECLARED THAT,

TO CHANGE ART, YOU HAVE TO CHANGE MAN,

TO CHANGE MAN, YOU HAVE TO CHANGE THE EGO

AND, SINCE IT’S IMPOSSIBLE TO CHANGE THE EGO, WE ARE IN A CUL-DE-SAC.

Ben interviewed by Hans Ulrich Obrist for the exhibition catalogue



BEN, *We are all "ego"...*, 1998 - © Adagp, Paris, 2009

CONCEPTS

By 1958, Ben decided to sign everything: “suppose art is in EVERYTHING and art is nothing. Art is in the void and Art is in EVERYTHING”. In 1959 he signed disequilibrium, living sculptures, defects. In 1961, he presented a “ping-pong ball containing God” to Yves Klein and Arman, placed it in a black box and signed it with the words, “I Ben am exhibiting and selling God.”, progressing with concepts of signing passing time, piles (of sand, of ashes, etc.), puddles, empty dustbins, pebbles on the beach, etc. In 1963 Ben signed the city of Nice itself as an open artwork and provided appropriate certificates of authenticity.

All this was in accordance with his 1959-1960 mimeographed *Manifesto*:



BEN, *I sign life*, 1970 - © Adagp, Paris, 2009

I BEN SIGN
DIRTY PLATES
COPIES AND PASTICHES
SHOCKS
WALLS
SUFFERING
ILLNESSES (ESPECIALLY CHOLERA AND THE PLAGUE)
LOOKS
RAYS OF LIGHT
THE CONTINENTS
ACTIONS
WORDS
IMBALANCE
LACK
WAR
MURDER
FAMINE
EMPTY FRAMES WITH HANDLES CALLED “DOORS ONTO THE WORLD”
PEACE
PLANNING
ORGANISATION
DEATH DEATH DEATH DEATH DEATH DEATH
SILENCE NOISE SMELLS FEAR JOY DEATH DEATH
SILENCE NOISE SMELLS FEAR JOY DEATH DEATH
THE END OF THE WORLD SOLITUDE DEATH DEATH DEATH DEATH
THE DESTRUCTION OF HUMAN BEINGS IN FRONT OF WHITE WALLS
BY MACHINE GUNS DEATH
DEATH DEATH DEATH DEATH DEATH
MY DEATH
ABOVE ALL I SIGN MYSTERY IN BOXES
AND PAINTING-WRITING
[excerpt]

ETHNISM

In the mid-1950s Ben met François Fontan (born 1929), who went on to found the Parti Nationaliste Occitan in Nice in 1959. At the time, Ben considered himself as “cosmopolitan and universalist” but Fontan converted him to his idea of the reality of ethnic groups.

Ben: **WITH FRANÇOIS FONTAN, I REALISED THAT PEOPLES, LANGUAGES AND CULTURES DO REALLY EXIST, AND THAT THESE THREE ELEMENTS ARE INEXTRICABLY LINKED: THERE IS NO PEOPLE WITHOUT A LANGUAGE, NO LANGUAGE WITHOUT ITS CULTURE AND, ABOVE ALL, THAT PEOPLE HAVE THE RIGHT TO FIGHT TO EXIST, AND THAT THEREFORE ALL STATEMENTS OF UNIVERSAL HUMAN RIGHTS SHOULD CONTAIN THE RIGHT OF PEOPLES TO SPEAK THEIR OWN LANGUAGE. I THEN WENT ON – AND THIS IS MY PERSONAL CONTRIBUTION AS AN AVANT-GARDE ARTIST SEEKING THE NEW – TO ESTABLISH (VIA DUCHAMP, CAGE AND CLAUDE LÉVI-STRAUSS) A LINK BETWEEN FONTAN’S ETHNISM AND CONTEMPORARY ART.**

Excerpt from the interview with Ben by Jean Hubert Martin for the exhibition catalogue.

Ben is the author of several publications on the subject: an issue of ArtPress on minorities, 1979; the “Atlas of Future Nations of the World” (1988); “The A to Z of Ethnism: for a New World Order” (Z’Editions, 1991); “Letters from Ben to Worried Peoples” (Z’Editions, 1997) etc.

In 2000 he was invited to take part in *Sharing Exoticisms*, the fifth Lyon Biennale curated by Jean-Hubert Martin. Ben’s response was to install a space completely dedicated to ethnism: “a theoretical space which puts forward for the Hexagon [France] the idea of a right to artistic contemporaneity for the Basques, Bretons, Corsican, Occitans, Catalans, Alsatians...”



BEN, *Independencia per a tots els pobles oprimits - Per toti*, 1986 - © Adagp, Paris, 2009

Ben sums up his intentions thus:

- To make known the reality of ethnic groups, languages and peoples.
- To create an Ethnist International bringing together all linguistic minorities.
- To make it possible for people with the same concerns to meet and not feel alone.
- To provide peaceful, non-violent means for creating a world where all peoples and cultures can keep their head above water and can take their destiny in their own hands.
- To disseminate information and fight disinformation regarding minority cultures.
- To restore pride and hope to subject, oppressed peoples and provide them with arguments to defend their right to identity.

Internet is the ideal medium for Ben's prodigious verbal outpourings. Where the space between two paintings is merely a void, the keyboard enables him to fill and fill, mixing with remarkable skill anecdotes and discourse, hedonism and tragedy, as if all these things simply added up to an extremely light relation to the world – which, Ben being Ben, is one which one might have expected.

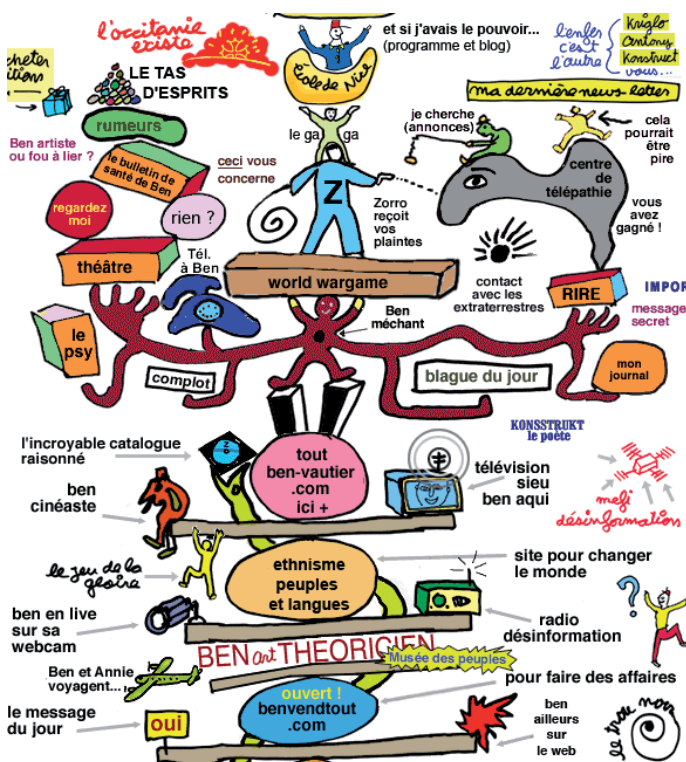
Ben: HOW DOES THIS SITE WORK? THIS SITE IS A MIXTURE OF A SHAMBLES, A HEAP OF STUFF AND THE COMPILATION OF EVERYTHING THAT BEN CONTAINS. THERE IS POLITICS, POETRY, TITTLE-TATTLE, OPINIONS OF THE DAY, ETC. YOU NEED A LOT OF TIME TO EXPLORE IT. OVER 3,000 FILES. DON'T LOSE HEART.

I ADVISE YOU TO MAKE A LIST. POETRY, ART, POLITICS, SEX, ETHNISM, FLUXUS, AND TO TICK THEM OFF AS YOU READ. OR TO PROCEED AT RANDOM USING THE SEARCH ENGINE.

Conceived in 1996, Ben's site is a contemporary chronicle, a journal that takes position with regard to the ways of the world, that informs, contests and contradictions – of course. One can find commentaries on the artist's exhibitions, heaps of images, musical excerpts, poetry, thoughts, humanist pamphlets, critical texts, anecdotes about art world personalities, drawings, interactive activities (talking with the computer, interactive games, hearing Ben "yell"), or again the artist's health reports, etc.

Ben also keeps a conscientious record of his moods and his thoughts about truth, ethnism, sex and the world of contemporary art in his weekly newsletters.

Ben: I AM A BIG BELIEVER IN THE INTERNET. I REALLY LIKE THE INTERNET AND I HAVE DECIDED TO REALLY LOAD UP MY SITE. IT IS ENORMOUS AND THERE ARE LOADS OF THINGS IN IT, LIKE THE BARREL OF THE DANAÏDES, A BARREL WHERE I PUT JUST ABOUT ANYTHING. THERE IS MY SEXUALITY, I CAN PUT INTERNATIONAL POLICY IN THERE JUST AS I CAN GOSSIP, MY ITCHES [...]. TODAY, WITH INTERNET, I DON'T HAVE TO FEEL ALONE.



Home-page of Ben's website

BIZART BAZ'ART

Bizart baz'art has been on display at mac^{LYON} since 2004.

This work by Ben complements the Museum's already sizeable collection of *Fluxus* works.

Bizart baz'art is a structure that visitors are encouraged to explore. Made up of 351 objects, it is built like a puzzle in which Ben has accumulated objects that to all intents and purposes have nothing to do with recognised aesthetic codes (a salad basket, a tea tray, a mask, a cuddly dog, a plaster bust of a woman, a fan, etc. – all kinds of useless but amusing “stuff”). Each one is accompanied by a handwritten sentence from the artist, which may take the form of a slogan or a question. This work recalls the second-hand record store (which later became an exhibition space) that Ben opened in Nice in 1958 and that, after he dismantled it in 1974, entered the collections of the Musée National d'Art Moderne in Paris. *Bizart baz'art* places at the heart of the exhibition such notions as sharing, barter, the relation to the other and the dissemination of art to a mass audience.

In *Bizart baz'art* Ben offers a meditation on consumer society, novelty and truth.



BEN, *Bizart baz'art*, 2003 - © Blaise Adilon
© Adagp, Paris, 2009

BEN'S HOUSE



View of Ben's house in Nice - © Eva Vautier
© Adagp, Paris, 2009

“Chez Malabar et Cunégonde” – this is the name (combining the second given names of their two children) chosen by Ben and his wife Annie for the surprising, colourful building where they have lived for more than thirty years on the road to Saint-Pancrace, on the hills outside Nice. They have gradually transformed this old farm into an ebullient and chaotic grab-bag stuffed full of Ben's art.

It is a work of art in its own right that, starting with the garden, gives a vision of the artist's world. It displays a collection of bidets transformed into cactus pots, old scales, clocks and recuperated freezers and cookers filled with earth in which he plants geraniums.

Hans Ulrich Obrist: **PEOPLE HAVE TOLD ME A LOT ABOUT YOUR HOUSE. BECAUSE YOUR HOUSE IS A LITTLE BIT LIKE SCHWITTERS' MERZBAU, ISN'T IT?**

Ben: **AS CONCERNS MY HOUSE, DANIEL SPOERRI EXPLAINED TO ME ONE DAY: “YOU KNOW, YOU'RE SOMEONE WHO DOESN'T LIKE TO THROW THINGS AWAY, I GLUE EVERYTHING, YOU NAIL EVERYTHING AND YOU PUT EVERYTHING ONTO SOMETHING.”[...]**

Hans Ulrich: **CAN ONE SAY THAT YOUR HOUSE IS A SORT OF TOTAL ARTWORK, A GESAMTKUNSTWERK?**

Ben: **I TOLD MYSELF THAT ONE DAY I WOULD BE ASKED FOR A WORK, A BIG PIECE FOR AN EXHIBITION. SO, EVERYTHING I HADN'T THROWN AWAY, I NAILED ONTO IT.**

Ben interviewed by Hans Ulrich Obrist for the exhibition catalogue



BEN, *Buy anything*, 2003, 160 x 130 cm, Acrylic on canvas
- © Adagp, Paris, 2009

POPULAR ART

Ben naturally seeks to make his work as widely accessible as he can. For him there is no break or hierarchy between art and life, and therefore no separate “place for art”, i.e. the institution, and no separate place for “gimmickry”, i.e. the economic sector. He claims the status of popular artist, one who surprises, questions, makes people laugh or smile and is accessible to all people everywhere.

Ben: **[THESE WORDS...] EVOKE QUESTIONS ABOUT THE PLACE OF ART AND THE ARTIST IN SOCIETY TODAY. [...] PAINTING IN THE STUDIO, BEING A DOOMED ARTIST, ALL THAT IS ANCIENT HISTORY. WE ARE IN A PERIOD WHEN ART MUST COMMUNICATE. NOWADAYS MARKETING AND ART HAVE COME TOGETHER. ESPECIALLY SINCE ANDY WARHOL, KEITH HARING AND ME.**
(from an interview in *Paris Match*, 1-7 Sept 2005)

In addition to putting out the classic posters and postcards, Ben readily responds to approaches from businesses. His word art has thus found its way onto t-shirts, books and notebooks, diaries, pouches and pencil cases, waste paper baskets, etc. And because Ben has an acute sense of the message and getting it across, he also receives commissions for product launches and communication campaigns. His white handwriting on a black ground is becoming a brand in its own right.

Ben takes the widest possible view of art, creativity and innovation and seeks to disseminate his intentions by all kinds of means. What matters to him is speaking to everyone, getting through to as many people as he can in a lively, playful way, being as close as possible to everyday life.

“Ben has, from the very beginning of his activities, embraced the position of an “entrepreneur,” well, an entrepreneur as a charlatan. Ben has been performing the market economy and capitalism since 1957 or 58 when he opened his record store, Laboratoire 32 in Nice. And more recently has been involved with the production of socks, ties, toothbrushes, watches, wine labels, umbrellas, folding knives, notebooks, all adorned with his iconic handwriting and signature.[...] Ben, on the other hand, has remained popular and at a safe distance from economic liberalism.”

Philippe Vergne, excerpt from his text for the exhibition catalogue

THE CATALOGUE AND ITS AUTHORS

This retrospective will come along with a reference book of more than 400 pages, published by Somogy, collecting a widely new iconography of about 500 illustrations, historical texts, Ben's texts and statements, a biography, a bibliography...

A preface by Thierry Raspail, director of the Lyon Museum of contemporary Art, and an historical text by Jon Hendricks open the book.

Essays including the recurring and essential topics of Ben's work are written by international authors, among them: Arthur Danto (about ego), Jean-Hubert Martin (ethnism), Midori Matsui (Total Art) and Philippe Vergne (performance). Finally, an interview of Ben by Hans Ulrich Obrist completes these essays.

Arthur Danto

Philosopher and art critic, Arthur Danto is mainly known for his works in analytical aesthetics. He is not only one of the most important art theorists but also an influential critic who publishes his articles, among others, in *The Nation*. He was president of the American Philosophical Association and of the American Aesthetical Company. He is also a regular contributor of *Naked Punch Review* and the magazine of contemporary art *Artforum*.

Jean-Hubert Martin

Working at the French Ministry of Culture, Jean-Hubert Martin has been director of many important institutions, among them Kunsthalle, Bern, the National Museum of Modern Art, Paris, the National Museum of African and Oceanian Arts, Paris, the Museum Kunst Palast, Dusseldorf. He curated the Biennial of Lyon *Sharing Exoticisms* in 2000. Jean-Hubert Martin is also recognized for the curatorship of many exhibitions : *Francis Picabia* (1976), *Malevitch* (1978), *Man Ray* (1982), *Robert Filliou* (1978, 1985 and 2003/2004), *Magiciens de la Terre* (1989)... He is curator of Moscow Biennial in 2009.

Midori Matsui

Midori Matsui is an art critic. She teaches at the University of Art "Tama and Musashino", Tokyo. She is the author of *Art in a New World: Post-Modern Art in Perspective* (2000) and develops her research of post-modern art in the Japanese context in *Curating Now 05*. In 2007, she participated in the book *Ice Cream: Contemporary Art in Culture*.

Ben at the museum's shop

In addition to the catalogue, the shop offers a wide range of books and publications about Ben Vautier, including a special issue of *Connaissance des Arts* and *Dada*, an introductory art magazine conceived specially for this retrospective at mac^{LYON}.

The shop also carries a selection of products signed by Ben (stationery, postcards, t-shirts, posters, objects, etc.).

Hans Ulrich Obrist

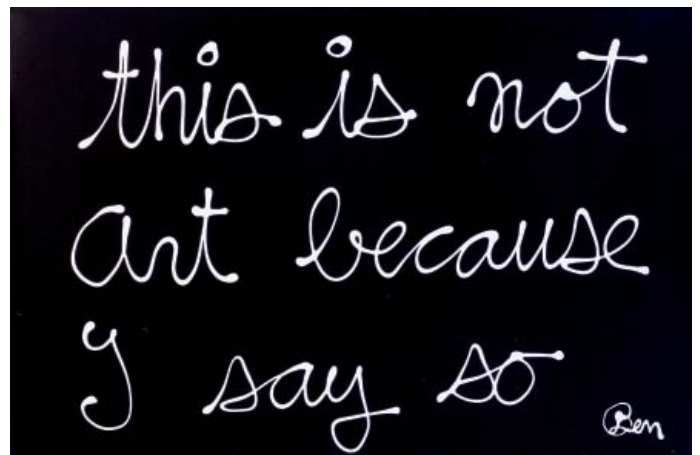
Independent curator, Hans Ulrich Obrist founded the Robert Walser Museum and was curator for Contemporary art at the Museum of Modern Art of Paris until 2005.

He organized or co-organized many solo exhibitions (Olafur Eliasson, Jonas Mekas, Pierre Huyghe, Anri Sala, Doug Aitken...) and group exhibitions (dont : *Do it* - more than 30 versions until 1994; *Cities on the Move*, 1997; first Berlin Biennial, 1998; *Mutations*, 2000; *Utopia Station*, 2003). He was co-curator of the Lyon Biennial *00's the history of a decade that has not yet been named* in 2007.

He is currently co-director for exhibitions and programs and director of the international projects at the Serpentine Gallery in London.

Philippe Vergne

Philippe Vergne is the director of the DIA Art Foundation in New York. He managed the Museum of contemporary art of Marseille and then the Walker Art Center in Minneapolis. He curated more than 25 international exhibitions, among which: *How Latitudes Become Forms : Art in a Global Age*, *Let's Entertain*, *Herzog & de Meuron : In Process* and the first retrospective of Chinese artist Huang Yong Ping.



BEN, *This is not art because I say so*, 2006, - © Adagp, Paris, 2009

AROUND THE EXHIBITION : CULTURAL PROGRAMME

LE GRAND BAZAR

Accompanying and extending the exhibition, “le Grand Bazar” cultural programme is conceived in keeping with the different aspects of Ben’s work and with his way of doing things (which consists in amassing and articulating a whole cluster of different interests, ideas and activities). It is based on the critical interpenetration of inside and outside, centre and periphery, but also on the abolition of the scales of values that continue to be applied in the social uses of art. In this dynamic, the work is no longer a fixed, unchanging object with the museum as its showcase, but becomes a creative matrix made to spread and disseminate art throughout the territory.

Café-debates, talks, a symposium and experimental film show, exhibition visits with workshops for children, all feature in the programme of events organised for this exhibition.

Rendez-vous

> Café-debates *Organised monthly*

Ben’s permanent questioning of art and its forms, and his positions “for or against”, naturally inspire discussion. The café-debates let everyone have their say, providing a special forum for exchanging viewpoints and ideas with invited personalities.

Themes:

- Portrait of the artist as a failure
- Is art useful?
- Humour in art
- To change art, ask for the programme

> Experimental cinema

An experimental cinema show is organised at the Museum to accompany the exhibition.

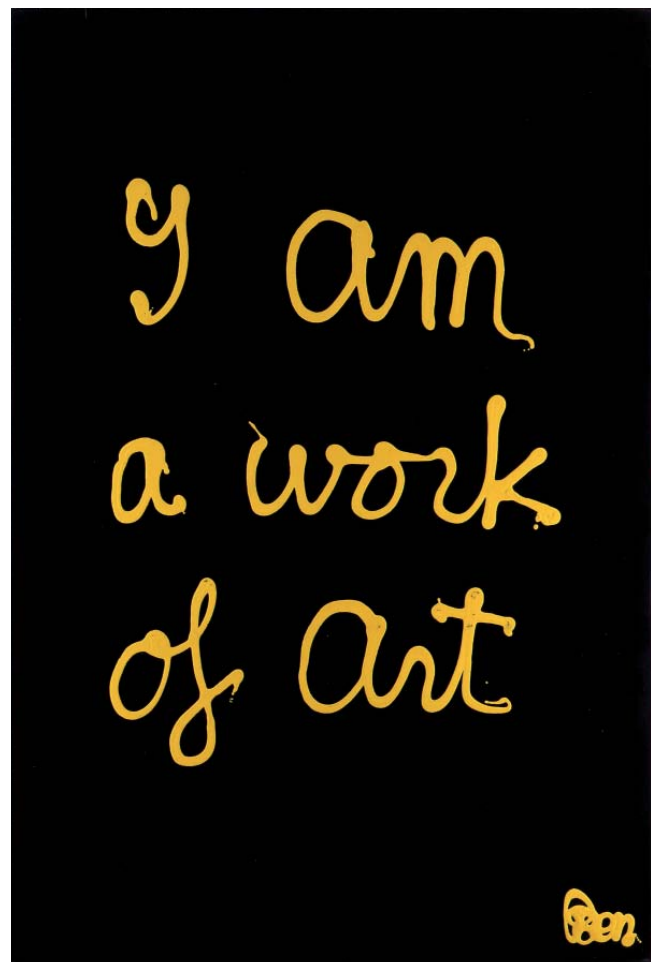
> Talks Fridays *at 7 pm, admission free*

Throughout the duration of the exhibition, art historians and critics will give talks on various aspects of Ben’s work:

- Ben in the history of *Fluxus*
- Ben and appropriation
- Total Theatre, gestes, actions: Ben and performance
- Ben and the French Riviera: Ben’s role in the emergence of an international scene on Côte d’Azur

> Symposium

macLYON is organising an international symposium on Ben’s work. By bringing together humanities, social sciences, cultural studies, literary analysis, performative studies, anthropology and other disciplines, it will set out to provide a new vision of the artistic and social issues informing Ben’s work, and on the position of his work in the history of art since 1960.



BEN, *I am a work of art*, 1982-83 - © Adapp, Paris, 2009

+ an
exceptional
talk with
Ben

For young children and teenagers

At mac^{LYON} visiting the Museum is a hands-on experience for kids and teenagers. Accompanied by a mediator, they explore the exhibition, discuss, and appropriate Ben's actions and attitudes, and then apply what they've seen in workshops.

> "Le Petit Labo" des enfants

Throughout the four months of the exhibition, "Le Petit Labo" will provide a special activity space to be used by 6-11 year-olds after their tour of the exhibition with a special guide.

The creative workshop that is will thus gradually fill up with works made by the children. Week after week, the development of "Le Petit Labo" can be followed on www.mac-lyon.com, where photographs of the workshop and the children's creations will be regularly posted.

- For 6-8 year-olds: "Object-pictures"

Children bring along an everyday object which then becomes the material for their experiment. They think up accompanying instructions that would prompt a reaction or an action from a visitor. This object thus becomes an "object picture" that will be hung on the wall of "Le Petit Labo".

Saturdays at 10.30 am, reservation recommended.

Guided tours are available for adults at the same time.

- For 9-11 years-olds: "The weight of words"

Ben uses his writing to attempt to catch the truth. How do we tell apart true and false? By trying out different forms of expression, by varying the tone or formulation, children become aware of the power of words. They then choose the truth they want to affirm and write it on the wall of "Le Petit Labo".

Wednesdays and Saturdays at 3.30 pm, reservation recommended.

Guided tours are available for adults at the same time.

Open days at "Le Petit Labo"

Before the summer holidays, children and their parents are invited back to the museum to meet up with other participants and visitors at "Le Petit Labo", and to take away their own creations.

Families

A choice of options for touring the retrospective together or separately:

> Family tour

Children aged 6 to 11 and parents share the experience of the works.

Sundays at 3.30 pm, reservation recommended.

At the same time, Studio for 12-14 year-olds.

> Personalised tours!

Activities for teenagers and younger children are organised at the same time as the guided tours.

> "Le Studio" for teenagers

Teenagers aged 12 to 14 can take part in "le Studio", combining a visit to the Ben exhibition with personal experiments.

"From chats to mail art"

Newsletters, website, mail art - these are just some of the means of communication used by Ben.

In the age of texts, chats and emails, "le Studio" offers young visitors the chance to experiment with the plasticity of the handwritten message. By creating a letter and giving it a singular and surprising form, they affirm their personal style.

As a trace of this moment spent in the world of Ben, their letter is sent to the recipient of their choice.

Sundays at 3.30 pm, reservation recommended.

A family tour is organised at the same time.

> Birthday at the Museum

Celebrate your child's birthday at the Museum

For this original birthday celebration, children invite their friends to visit the exhibition, followed by a children's party in the Museum.

For children aged 6 and upwards. By reservation only.

> Play guide

This free booklet of games and activities enjoying the exhibition is available for parents accompanying children aged under 6.

Tours

> Discovery tour

This guided tour offers a friendly approach to the exhibition that encourages discussion.

Wednesdays at 3.30 pm

Saturdays at 10.30 am, 2.30 pm and 3.30 pm

Sundays at 11 am, 2.30 pm and 4 pm

(subject to confirmation of opening times)

> An hour at the Museum

An artistic break to see the main parts of the exhibition with a guide.

Thursdays at 12.30 am

Fridays at 5.30 pm

> Tours with translation into sign language

These tours for hearing-impaired visitors are accessible to all, offering a moment of discovery and exchange around the work of Ben.

Organised monthly

> Special tours of the exhibition

An archaeologist, an actor, an ethnologist share their original perspectives on Ben's work during these special tours of the exhibition.

Information and
reservations
Education département
T +33 (0) 4 72 69 17 17
publics@mac-lyon.com

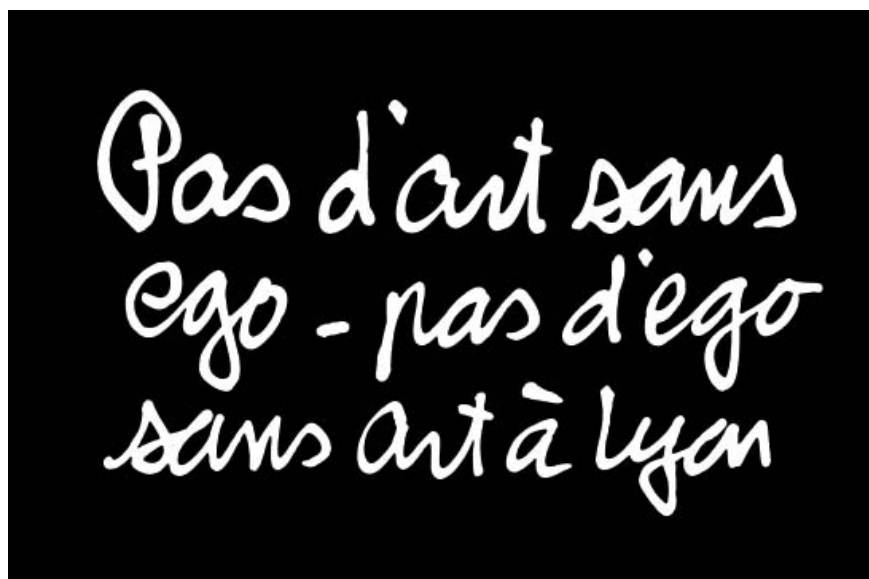
Teaching projects

In partnership with schools and cultural and social organisations:

- Forum of children-citizens
- Visual arts courses transferred to the museum
- Mixed literature/art, project with secondary schoolchildren ("I can do what I like")
- Tours combined visits and digital workshops at the municipal library, etc.

The education department proposes particular paths for each group, the artist's writings being as much statements addressed to visitors in tailor-made sequences.

Some examples: *"to write is to paint words"* (primary schoolchildren), *"there is no art without truth"* (philosophy final year), *"we are all ego"* (adolescents), *"What about art?"* (Anglophones)...



BEN, *No art without ego - no ego without art in Lyon*, 2009

TECHNOLOGICAL INNOVATIONS

Innovation to make culture widely accessible



BEN, *The life is 24 frames per second*, 2003 -
© Adagp, Paris, 2009

The mac^{LYON} was the first French museum of contemporary art to create its website (1997), one of the first to open a Facebook profile, to put virtual visits online, etc.

It also was the first museum to edit online a catalogue with West Coast American Museums (1999) or to experiment with a freely available audioguide to be downloaded to mobiles via Bluetooth (2008).

For Ben's retrospective, the mac^{LYON} initiates:

> in the exhibition spaces

- "video information boards" made by Ben explain the main themes of the exhibition

> on www.mac-lyon.com

- online ticketing will allow for reservation of guided tours and immediate-entry tickets for the exhibition that can be printed at home.
- copious material available for free downloading (exhibition information pack, interviews, podcasts, etc.).
- content available by streaming (videos, audio sequences).
- access to car pool services.

> on mobile phones

- by means of MP3 sequences for visitors, to be downloaded by Bluetooth in the Museum.

> and an active presence on



VISITOR INFORMATION

Lyon Museum of Contemporary Art
Cité internationale
81 quai Charles de Gaulle
69006 LYON
T +33 (0)4 72 69 17 17
F +33 (0)4 72 69 17 00
info@mac-lyon.com
www.mac-lyon.com

Opening hours:

Wednesday - Friday, from 12 am to 7 pm.
Saturday and Sunday, from 10 am to 7 pm
(Subject to modification)

Admission:

Full rate: 8 euros
Concessions: 6 euros
Free for visitors under 18
Visit: 3 euros + admission
(Subject to modification)

Ticketing:

Priority tickets:
- Fnac, Carrefour, Géant,
Magasins U, Intermarché, +33 (0) 892 684 694
(0.34 euros TTC/min), www.fnac.com
- Ticketnet: le Progrès,
Auchan, Leclerc, Virgin, Cultura

Access:

By car:
- along "Quai Charles de Gaulle", follow "Cité Internationale", carparks
By bus, Stop Musée d'art contemporain:
- Line 4 Jean Macé > Cité internationale
change with metro A at Foch
or metro B and D at Saxe-Gambetta
- Line C1 Part-Dieu station > Cité internationale
- Line 58, Bellecour (via Hôtel de Ville) > Rillieux
Sathonay Camp
By bike:
- Several Velo'V stations are located around the
Museum.

The exhibition:

Curator of the exhibition: Jon Hendricks
General curator: Thierry Raspail
Project manager: Isabelle Bertolotti
Production manager: Thierry Prat
Artistic assistants: Nathalie Janin,
Marilou Laneuville, Charline Monod-Juhel,
Eva Vautier, Annie Vautier, Ludo, Media Farzin
Exhibition registrar: Xavier Jullien

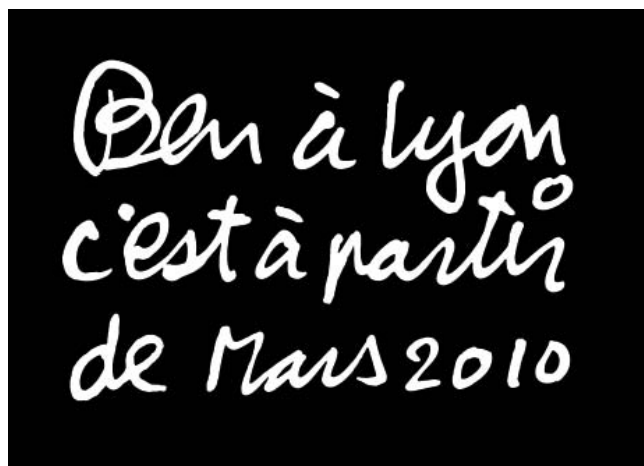
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Lyon Museum of Contemporary Art
Muriel Jaby/Elise Vion-Delphin
T +33 (0)4 72 69 17 05/25
communication@mac-lyon.com

Press contacts,

national and international:

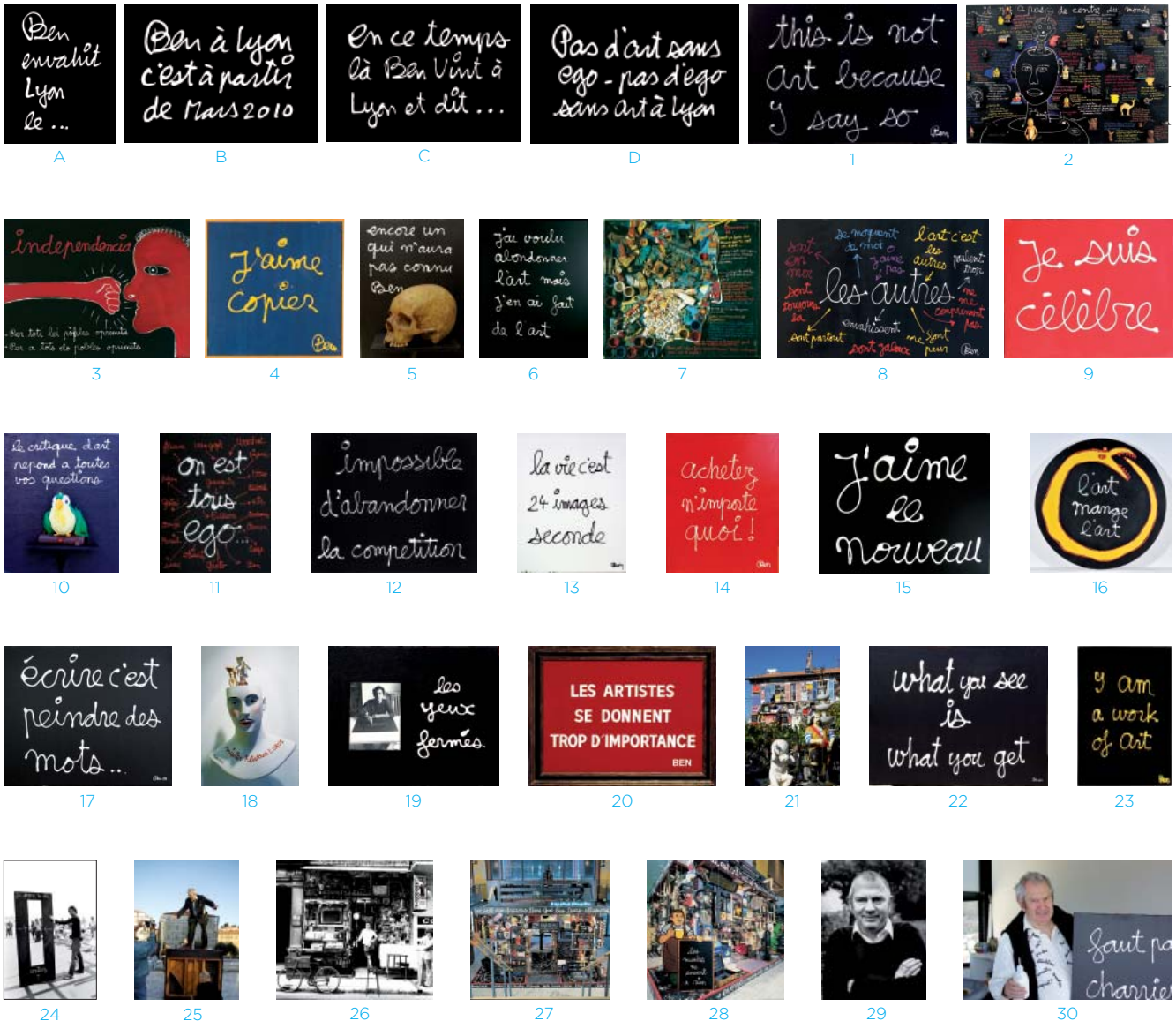
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l.gillion@heyman-renoult.com
e.lingwood@heyman-renoult.com
www.heyman-renoult.com



BEN, *Ben à Lyon c'est à partir de Mars 2010*, 2009



PRESS VISUALS



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A. BEN, *Ben invades Lyon the...*, 2009 - B. BEN, *Ben is at Lyon, from March 2010*, 2009 - C. BEN, *At that time Ben came to Lyon and said...*, 2009 - D. BEN, *No art without ego - no ego without art in Lyon*, 2009 - 1 BEN, *This is not art because I say so*, 2006, 54 x 81 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 2. BEN, *There is no center of the world, I doubt*, 1955, 225 x 330 cm, Acrylic and objects on wood - © Adagp, Paris, 2009 - 3. BEN, *Independencia per a tots els pobles oprimits - Per toti*, 1986, 150 x 210 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 4. BEN, *I like to copy*, 1978, 82 x 82 cm, Acrylic on canvas, Michaud collection - © Adagp, Paris, 2009 - 5. BEN, *Another one who hasn't known Ben*, 1980, 40 x 30 x 10 cm, Acrylic on wood - © Adagp, Paris, 2009 - 6. BEN, *I wanted to abandon art but I have made art of it*, 1970, 147 x 114 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 7. BEN, *Duchamp said, "Can one make works that are not..."*, 1986, 142 x 153 cm, Acrylic on wood - © Adagp, Paris, 2009 - 8. BEN, *The Others...*, 2006, 97 x 146 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 9. BEN, *I'm famous*, 2006, 38 x 46 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 10. BEN, *The art critic answers all your questions*, 1995, 60 x 50 x 22 cm, Acrylic on wood - © Adagp, Paris, 2009 - 11. BEN, *We are all "ego"...*, 1998, 162 x 130 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 12. BEN, *Impossible to abandon the competition*, 2007, 60 x 73 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 13. BEN, *The life is 24 frames per second*, 2003, 160 x 130 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 14. BEN, *Buy anything*, 2003, 160 x 130 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 15. BEN, *I like the new*, 2008, 50 x 61 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 16. BEN, *Art eats art*, 2005, Diameter 90 cm, Acrylic on wood - © Jean Bernard © Adagp, Paris, 2009 - 17. BEN, *To write is painting words*, 2009, 50 x 61 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 18. BEN, *Mister Fluxus Luxus*, 2009, 40 x 20 cm, Sculpture - © Adagp, Paris, 2009 - 19. BEN, *Eyes closed*, 1975, 50 x 61 cm, Acrylic and collage on canvas - © Adagp, Paris, 2009 - 20. BEN, *The artists devote themselves too much importance*, 1971, 69 x 97 cm, Acrylic on canvas, Bischofberger collection - © Adagp, Paris, 2009 - 21. View of Ben's house in Nice - © Eva Vautier © Adagp, Paris, 2009 - 22. BEN, *What you see is what you get*, 2004, 89 x 116 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 23. BEN, *I am a work of art*, 1982-83, 130 x 95 cm, Acrylic on canvas - © Adagp, Paris, 2009 - 24. BEN, *I sign life*, 1970 - © Adagp, Paris, 2009 - 25. 40 years of Fluxus at Nice, 2003 - © All rights reserved - 26. Ben in front of his shop, Nice, 1965 - © Ferrero - 27 et 28. BEN, *Bizart baz'art*, 2003 - © Blaise Adilon © Adagp, Paris, 2009 - 29. Portrait de Ben Vautier, 2001 - © André Villiers - 30. Portrait de Ben Vautier, 2001 - © Eva Vautier © Adagp, Paris, 2009

ADDITIONAL PRESS VISUALS



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E. BEN, *Love is words*, 1958, 22 x 27 cm, Oil on canvas - © Adagp, Paris, 2009 - F. BEN, *Eye*, 1959, 29 x 30 cm, Oil on wood - © Adagp, Paris, 2009 - G. BEN, *Are you for or against something in art declare it here*, 1960, 23 x 33 cm, Oil on wood - © Adagp, Paris, 2009 - H. BEN, *Part of all to Ben*, 1960/63, 31 x 31 cm, Acrylic on cardboard - © Adagp, Paris, 2009 - I. BEN, *Everything is art*, 1961, 33,5 x 162 cm, Acrylic on wood - © Adagp, Paris, 2009 - J. BEN, *Look at me is enough*, 1962, 67 x 78 cm, Drawing - Indian ink on paper - © Adagp, Paris, 2009 - K. BEN, *Dirty water*, 1962, 27,5 x 15 cm, Acrylic on wood and glass - © Adagp, Paris, 2009 - L. BEN, *If God is everywhere He is also in this hatbox*, 1962, 30 cm diameter 18 cm height, Acrylic on hatbox - © Adagp, Paris, 2009 - M. BEN, *Aguigui living sculpture*, 1963, 22 x 36 cm, Acrylic on wood - © Adagp, Paris, 2009 - N. BEN, *Ben*, 1965, 32,5 x 41 cm, Oil on canvas - © Adagp, Paris, 2009 - O. BEN, *Look everywhere else*, 1965, Printed characters on canvas - © Adagp, Paris, 2009 - P. BEN, *I sign nothing*, 1966, 46 x 61 cm, Acrylic on canvas - © Adagp, Paris, 2009 - Q. BEN, *To vomit*, 1962, Photography Uma Luitkus - © Adagp, Paris, 2009 - R. BEN, *To vomit (geste 26)*, 1958-75, 75 x 75 cm, Acrylic and collage on wood - © Adagp, Paris, 2009 - S. BEN, *Kick Geste*, 1963, Photography Ben's archives - © Adagp, Paris, 2009