

**ARE YOU
BETWEEN
25 AND 85
YEARS OLD?
WOULD YOU
LIKE TO PLAY
IN AN art film
PROJECT?**

FONDERIE DARLING
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FONDERIEDARLING.ORG

Hello

I am looking for people
to play in an art film.

This would consist in 5 to 15
minutes voice recording (in English)
and a 30 seconds video shot.

No rehearsal needed. All together it will take less than half
an hour.

The studio is at the Fonderie Darling.

The film is a long dialogue
taking place in an art opening.

It is named "Private View":

Starting in the '60s, written texts were used increasingly
often in the visual arts. For 'Private View', I've collected
over 10,000 quotes. Each selected quote was the entire
verbatim transcription of all readable texts in a visual
artwork: mostly paintings and neon lights. I've composed
a coherent dialogue using just these words and sentences
from the works of Ed Ruscha, Lawrence Weiner, Barbara
Kruger, Tracey Emin, Rirkrit Tiravanja and many,
many others (over 300 artists are quoted). The text
is constructed in such a way that it becomes a lengthy
discussion, while keeping the chronology of the creation of
the artworks (from 1955 to 2006) intact.

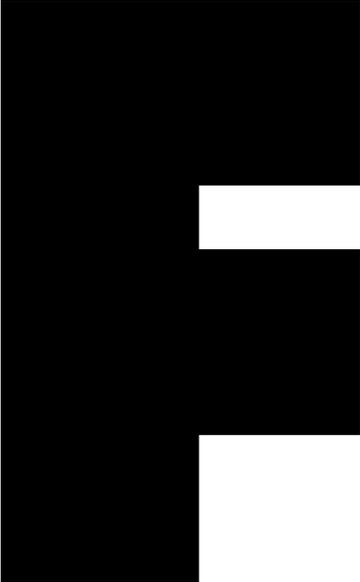
For the realization of the film I separate
sound and images: I record the voices of
each character separately, and then make a
short video sequence in the Fonderie Darling
exhibition space from which I keep a few
stills.

Spoken words and photos are combine
together in the editing, following the script in
a very elementary way, to give a harsh look
to the film, at the opposite of tv/video/cinema
usual productions. My project is to bring
attention to the words exchanged. It is also to
make a movie with a production deliberately
minimal, the same way I draw with a
ballpoint pen. <http://www.closky.info/?p=4014>
for example (only 2 w!)

If you are interested to play a part, I will send
you a script by email.

Please contact me at privateview@sittes.net

Regards
Claude Closky



Claude Closky's work is mainly immaterial,
based on an acute observation of the media
and the world of communication, and pre-
sents us with metaphors of our daily experi-
ence of the contemporary world. Language
is his model to articulate images, text, num-
bers, and sounds collected in our environ-
ment, or made in his studio. Although reluc-
tant to producing objects and spectacular
effects, Closky's work still addresses issues
about visibility and space appropriation.

Claude Closky does not have an artistic edu-
cation. He enters the École des arts décora-
tifs in 1982 and drops out at the end of his
first year to co-found the street artists group
Les Frères Ripoulin. Around 1988 he breaks
away from the group to develop his own
work. Claude Closky is a 2005 recipient of
the Prix Marcel Duchamp. He teaches at the
École nationale supérieure des beaux-arts de
Paris. He is widely exhibited in biennials and
museums around the world. His work was
shown at the Walter Philips Gallery, Banff,
Mercer Union, Toronto, the Centre Pompidou,
Paris, the MoMA, New York, the Hamburger
Bahnhof, Berlin, the Mori Art Museum, Tokyo,
the GoMA, Brisbane, among others.