

**ART PARIS ART FAIR 2013**  
**Galerie W [stand E12]**  
**RAYMOND HAINS**

**At the « Grand Palais » from Thursday 27th March until Monday 1st April**

**The *Galerie W* is proud to dedicate its space at the Art Paris Art Fair to  
Raymond Hains**

**By Eric Landau.** It seemed obvious to me – unavoidable – to exhibit the artist in a solo show whilst celebrating the friend through a selection of symbolic works: a nod to the man who defined himself as, “abstraction personified”, the man who, wrote Marion Daniel, “... challenged anyone who tried to write about him: it is impossible to transcribe literally the movement into which he leads us.”.

Raymond has since left this planet: it will be ten years since in 2015. What are we going to do? On the 9<sup>th</sup> November 2016 we will celebrate his 90<sup>th</sup> birthday. What are we going to do? It is irresistible not to want to partake of Hains’ beaming energy. What’s more, there are many of us, very many, young and old and all so different who like share both the Art and uniqueness of this cultural figure. “With Raymond, the contemporary art world never knew where to put itself. Raymond was ten times more Destroy and free than all these young artists who swagger about and play at being Destroy.” (Ben) ; “For twenty years Hains spun the worlds strangest spider’s web: a sun which shone only on coincidences all around” (Alain Jouffroy) ; “Raymond Hains spoke like a soothsayer, a fortuneteller or a prophet, he delighted in turning himself into the intermediary between the senseless world and the *Logos* of antiquity which make meaning appear suddenly” (Michel Onfray) ; ...

I can’t get over Raymond Hains. One never does. He is essential.

### **PUTTING ‘E12’ INTO A BOX**

Installing the stand E12 was like putting everything into a box. On rising above, one is plunged into a gigantic box, just like those which – red, blue and yellow – invade Raymond Hains’ apartment on rue Odessa from floor to ceiling. They hold his research: the essence of his raw material, the grey matter of his work.

In 2004, in the presence of Raymond, I was lucky enough to have a photographic report of this apartment/office, carried out: - a real in-situ work of art. And it is for the Art Paris Art Fair that I have finalized this project whose aim is to share this privilege, this ‘essence’, by presenting the ‘Hainstérieur’ limited series.

That is why we are transforming the back wall of our stand into a life-sized photo (3’5x4’5m) of Raymond Hains’ apartment. Visitors winding through the stands will be made to think that if they keep walking towards the photo, they’ll land straight in his corridor just before turning left into his living room.

## THE WORKS

Our selection of Hains' works for Art Paris was based on a favorable bias. They are his ripped posters, though taking many different forms: torn from walls, sheet metal, aluminum and fences. The installation will cover a period from 1962 until 2004. It is demonstrative of his unusual regard, so vibrant, always pioneering, erudite and amused by life.

Each featured work is a part of the artist's legend. The original « **Venezia Viva** » (1975) is a Hainsian point of reference for all art collectors and historians. The « **Ma Langue au Chat** » (2004) writing deformed by the rippled glass lens, come from a grand scale dream. « **Votez contre Pompidou / Votez Lutte Ouvrière** » (1969) was inspired by a real news event from a very specific date. The poster even has a second side: "Non à l'essence trop cher" (*No to expensive petrol*). The world changing (or time stopping), both can be perceived in these ripped up posters. Discovered and made into 'artwork' by Raymond Hains. These works, so invisible in the eyes of 'pedestrians', can here be discovered, along with the **fences** from 1976, made up of three or five planks, or this sheet metal from 1972. It was the anonymous passers-by who, simply through their tearing, gave them such a force, such an enigmatic beauty.

Moreover, here is what Raymond Hains, quoted by Otto Hahn had to say in 'L'Express' in 1986, « *When I stop in front of a torn poster, that means I'm thunderstruck* ».

## HAINSTÉRIEUR

I was lucky enough to visit the unusual apartment of Raymond Hains on the rue d'Odessa. I have never forgotten the immediate effect of those columns of boxes, with their bright colors and their fascinating content. Isabelle Euverte Landau (alias « Madame de Saint Euverte » for Raymond Hains, in reference to Proust) and I wanted to do something with them in homage to the artist.

« Hainstérieur » is built around a series of fifty four photos, selected by Raymond Hains, from the shoot carried out by Arnaud Brunet in 2004 on rue d'Odessa. It is a rare and very simple object: A box, identical to those which were piled right up to the ceiling of his apartment, inside of which, fifty two photos, named and numbered.

It is called « Hainstérieur » because inside the boxes there are the photos, the photos of the apartment invaded by the boxes. It is a limited series, numbered from 1 to 200. Two hundred boxes: red, yellow or blue. Exactly the same as Raymond Hains'.

"We classify things as we are able, but we do classify." Raymond Hains might have said, quoting Claude Lévi-Strauss. This quote is more delectable still when read in context and when one knows Raymond Hains: "Classification is the most elementary form of representation. Natural knowledge is classificatory; we classify things as we are able, but we do classify. In terms of our relationship with our environment, classifying signifies the recognition of a certain number of vital discontinuities. The act of classification represents the minimal condition for adaptation."

Finally, Hains, this discoverer of rebounding coincidences which link language, beings, places and objects, perfects the principles of structuralism developed by Lévi-Strauss in a most innate and poetic way.

**Eric Landau**