

Claude Closky

June 5 | 05 - 28.06.2025 (part 1)

Private View is a series composed of 20 episodes. It is a dialogue involving around 300 characters and ten thousand lines. Each utterance is the complete transcription of writings and/or typography visible on a work of art, essentially paintings, neons, and wall texts, which mainly (in my view) consist of presenting phrases, words, letters to be read. These lines are chained so that they respond to each other and construct a discussion, while strictly respecting the chronological order of the creation of the works involved, from 1955 to 2006 (the year I conceived this project). The title *Private View*, which refers to an exhibition opening, also suggests that the selection and association of the quoted messages are subjective and form a fiction.

This body of work stems from an observation: the progressive invasion of artworks by text. From the predominantly abstract and self-referential discourse that dominated the 1960s, to political, social, economic, cultural, and moral critique, passing through personal declarations and self-expression, language within the artwork follows the concerns of art. It implicitly reveals the political and social transformations, the hegemony of the Western world from the post-war boom years to the turn of the millennium. The discussion evolves through associative meanders, generating deviations, disconnections, and shifts in meaning. Detached from their support, words regain their common function, activating an open-ended narrative.

To give the film a raw and pictorial quality, it consists only of static shots. The characters are photographs captured at openings of contemporary art exhibitions. Each is presented in a single profile or three-quarter view, oriented upright or mirror-inverted to always face the previous speaker. A pixelated close-up is applied when they speak several times in a row.

The text was published in 2011 and was performed in a staging by Yves Lefebvre, in Paris at the Louvre Auditorium on October 21, 2011, and in Leuven at STUK Soetezaal on November 10, 2012.

Most of the film was created in 2019 during a residency at Quartier Éphémère, supported by the Fonderie Darling, a visual arts center in Montreal. Additional support came from the Canadian Cultural Centre in Paris, the City of Paris, the Fondation des Artistes, the Couvent des Récollets in Paris, and MoCo Montpellier Contemporain. The final sound recordings were made in Berlin in 2023.

CC

Alongside *Private View*, a selection of ballpoint pen drawings is also presented, that humorously challenge some of the commonplaces of communication.

salle principale
28 rue de Thionville
75019 Paris
+ 33 09 72 30 98 70
gallery@salleprincipale.com

—

Thursday & Saturday | 9:30 pm
and by appointment

—

www.salleprincipale.com

—

Private View, June 12 screening: episodes 5 and 6

BEN: Concept.

FOURTH ROBERT: Let, emit, expert, set, yes, include, second, pertain.

LAWRENCE: Curtailed, disengaged, restrained, weakened, tinged, as to pressure and/or pull.

FOURTH ROBERT: Ace, flow, small, count, ground, rave, aid, high, rage, line, one, dwell, fact, speed, type, us.

LAWRENCE: Curtailed, disengaged, restrained, weakened, tinged, as to corrosion and/or vacuum.

FOURTH ROBERT: Utility, wonder, pursuit, chagrin, recondite, associate, lighten, trap, arise, arouse, formidable, leave, surround, authorize, succumb, pay, alarm, lose, sublime, give, render, intimate, trick, lie, protean.

SECOND PETER: Wind.

ED: Tooth.

FOURTH ROBERT: Back, special, way, switch, push, watch, up, box, out, last, expose, home.

ED: Cracks.

FOURTH ROBERT: Special, let, close, product, out, break, none, pull, last, proof.

JASPER: Hand, foot, sock, floor.

ED: Clams.

BORIS: Ock.

JASPER: Buttocks.

BORIS: Ick.

JASPER: Face.

ED: Metal shavings.

JASPER: Torso.

ED: Kidney beans on galvanized steel.

LAWRENCE: Put out of place to/for.

ED: She didn't have to do that.

LAWRENCE: With relation to the various manners of use for/of various things: having had leverage for/of (with or without direction).

ED: Magnetic.

LAWRENCE: Not quite done to/for.

ED: Cotton puffs.

LAWRENCE: Placed upon a stone, upon a stone. Having thus been altered.

FOURTH ROBERT: Take, waste, refute, fix, tap, mix, trick, flip, crowd, store, trial, awake, terrific, forth, course, craze, style, lost, craft, sum.

ED: Acting silly.

ENDRE: If it is raining, you can safely piss out of the window.

BEN: Why not?

LAWRENCE: Up on (in) the air. Down on (in) the ground. Being within the context of (a) reaction.

NANCY: Acid rain.

ED: He didn't care and neither did she.

ENDRE: I am glad if I can type rain.

BRUCE: Sore eros.

NANCY: Normal love. Life force.

ADRIAN: Don't feel particularly horny, but feel I should masturbate anyway just because I feel so good about doing it.

BRUCE: I have quick hands.

ED: Preparations.

NANCY: The night hour of the night.

LAWRENCE: Having been laid on. () Laid on. () On. Perhaps within the realm of illumination.

THIRD ROBERT: Permanent playfulness.

(...)