PIERRE BISMUTH

BUGADA & CARGNEL - PARIS



At Bugada and Cargnel Gallery Pierre Bismuth sets up a mise-en-scène of a reflection on perceptual ambiguities and power relations previously and consequently generated. Once we enter the gallery we find the usual desk on the left and, in case we have never been there before, another seemingly usual desk in front of us. Behind each desk, women seem to concentrate on their jobs. Today, we could say that ready-mades in museums are more easily trusted than the same objects functioning in the world. The spectator can be shocked, confused by duplicating what we might consider a neutral situation. Once again Bismuth's work functions as a metaphor. We are invited to not trust reality and to question given meanings.

The desk is reduced to specificity, a sort of dramatization of it — it only takes a walk around it to realize this. In order (not) to define differences, Bismuth adds one more layer to this complex reality. The staged white cube has one of its walls covered by an image of the real office.

The alienation effect, which effectively reminds us of Brechtian expedients, comes later. The spectator moves around the stage and supposedly is able to gain authority on his position relative to the world, henceforth modifying his previous condition.

Bismuth focuses on perception, unveiling mechanisms of power and decoding the dynamics and movements that sustain the social world. This staged operation could be ideally repeated; it's the experience that finally matters, such that the fictitious office can function as a sign. If it weren't like that, it wouldn't be a metaphor for disclosing hidden relations sustaining the social world and suggestive of a specifically addressed critique. It's worth noting that in the small room behind the main space it's possible to see some of Bismuth's earlier works.

Emanuele Fontanesi



PIERRE BISMUTH, The Gallery is Pleased to invite you to Pierre BISMUTH's new exhibition, 2010. Installation view at Bugada & Cargnel, Paris. Courtesy Bugada & Cargnel, Paris. © Martin Argyroglo.