

Michael Buthe, *Damaged Imagination*, 1972, dispersion, gouache, gold, bronze, graphite and collage on cardboard, 100,1 x 70,1 cm



JIMMIE DURHAM & MICHAEL BUTHE

A Long Story of Anything and Everything



Jimmie Durham, *Direct From the German Forest*, 2006, wood, metal, glass, canvas, 70 x 35 x 65 cm, Private Collection, The Netherlands

SHOWROOM

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A Long Story of Anything and Everything

JIMMIE DURHAM & MICHAEL BUTHE

Artists' BIO

Jimmie Durham (1940, USA) is an artist, activist, writer and poet. He began his artistic career in 1963, had his first solo show in 1965 and moved to Europe in 1969. In 1972 he returned to the USA to become a full-time organizer of the American Indian Movement, a time during which he became executive Director of the International Indian Treaty Council and a representative of the United Nations. In 1987 he moved to Cuernavaca in Mexico, and returned to Europe in 1994. Since his time in Mexico he has been extensively exhibiting worldwide and was the subject of numerous solo exhibitions in institutions such as the Serpentine Gallery, London (2015), Neuer Berliner Kunstverein, Berlin (2015), Parasol Unit, London (2014), MuHKA, Antwerp (2012), Portikus, Frankfurt am Main (2010), Musee d'Art Moderne de la Ville de Paris, Paris (2009), Kunstverein, Munich (1998), Palais des Beaux-Arts, Brussels (1993), ICA, London (1993), etc. Durham has participated in the Whitney Biennial (1993 and 2006, 2014), the Venice Biennale (1999, 2001, 2003 and 2005, 2013) and Documenta (IX, XIII) among several other biennials and group shows. His oeuvre also includes a large number of essays and poems on art and cultural politics.

Michael Buthe (1944-1994, Germany) graduated from art school in 1968, and in 1969 his works had already been included in Harald Szeemann's legendary exhibition "When Attitudes Become Form" at Kunsthalle Bern in Switzerland. He has participated four times in Documenta, in 1972, 1977, 1982 and 1992. His work has been presented in numerous solo exhibitions and is currently the subject of a large retrospective at the Kunstmuseum Luzern in Switzerland, which will travel to S.M.A.K. in Gent and Haus der Kunst, Munich in 2016. His works have been included in numerous group shows in such institutions as The Jewish Museum, New York (2015), Fondazione Prada, Venice (2013), Palais de Tokyo, Paris (2012), Hamburger Kunsthalle, Hamburg (2009/2010), Kunstmuseum Liechtenstein, Vaduz (2007), Kunstmuseum Bonn, Bonn (1997/2004), Schirn Kunsthalle, Frankfurt (1995), The Solomon R. Guggenheim Museum, New York (1989), San Francisco Museum of Modern Art, San Francisco (1983/1985), Musee d'Art Moderne de la Ville de Paris, Paris (1981), Teheran Museum of Contemporary Art, Teheran (1978) among others.

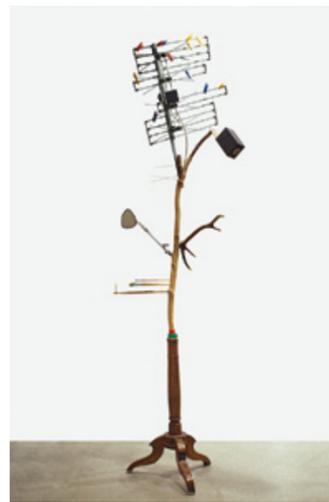
Making use of a variety of media, Jimmie Durham's politically engaged works challenge pre-defined concepts of ego-centric Western art practices. Through humor and irony, he demasks existing geo-political structures and contests authoritarian ideas of nationalism and borders. Employing a multitude of found objects, most often paired with personalized texts, he creates unique and idiosyncratic pieces that investigate our relationships with cultural objects.

While Michael Buthe's oeuvre is not overtly politically engaged, his works directly address non-Western art practices. His extensive visits to such places as Morocco, the Middle East and Africa became the sources of inspiration for his colorful, mystic and esoteric compositions. Fascinated by other cultures with their opulent colors and ornamentation, Buthe created artworks that explored the boundaries between high and low-art, focusing on exaggerated compositions that aimed to have a jarring impact on the viewers. Experimenting in various media, Buthe integrated *objets trouvés* and souvenirs of other cultures of the world, mediating for art that breaks nationalistic borders.

Leaving behind the conventional seriousness of art, both artists propose alternative methods of art-making, with the use of anything and everything, from everyday objects to items from their nomadic life experiences. Employing contrasting materials that previously were not considered as suited for the creation of art, the artworks directly confront the expectations of the viewers, and deconstruct stereotypical Western understandings of value in art.

The works included in the exhibition range from early pieces by Michael Buthe from the late 1960s, when he created his series of torn canvases that overtly protested against aesthetic conventions in art, to works from his final years of creation, when the exuberance of the motifs took full control of the canvases. Jimmie Durham's works made of wood, metal, glass, canvas, paper, stones, dirt and random everyday objects metamorphose into intriguing sculptural presences, reiterating his continuous investigation of the cultural and political meaning of such "purposeful junk".

Timea Andrea Lelik



Jimmie Durham, *The Bluebird of Happiness and the Miner's Canary (Classic Rock)*, 2008
Hand-made hat rack base (American blackwalnut wood), truck rear-view mirror, deer antler, television antenna, two paint brushes with dry acrylic paint, drumsticks, clothes pins and oak sapling, glass soft drink bottle and painted plywood, 300 x 80 x 90 cm
Private Collection, The Netherlands



Jimmie Durham, *There's Plenty More Where These Came From*, 2008
Mixed media, 101,5 x 38 cm
Private Collection, The Netherlands



Jimmie Durham, *Confessional Hair and Dirt on Canvas Piece*, 2006
Sculpture, Variable dimensions
Private Collection, The Netherlands



Jimmie Durham, *Stone House*
Mixed media, 85 x 48 cm, 5 x 33,5 cm
Private Collection, The Netherlands



Jimmie Durham, *A Long List*, 1999
Work on paper, 500 x 126 cm



Jimmie Durham, *It is nearly always like this; a man torments himself, believes the world is about to demand a full explanation, when in fact the world has moved on, thinking of other things.* Jose Saramago, 2009
Mixed media, 145 x 38 cm
Private Collection, The Netherlands



Michael Buthe, *Weisses Bild*, 1969
Canvas shreds and wooden stretcher, 151 x 256 cm
Exhibition view „When Attitudes Become Form: Bern 1969 / Venice 2013“ at Fondazione Prada, Milan
Photo: Attilio Maranzano, courtesy Fondazione Prada



Michael Buthe, *Tuch, Stocke*, 1969
Mixed media, 200 cm



Michael Buthe, *Untitled (Steine) No. 23 Hommage fur Ramon Llull (1232 - 1314)*, 1991/1992
Acrylic collages with tinfoil on color photograph, 70 x 50 cm



Michael Buthe, *Kopf*, 1984
Oil and silver color on canvas, 200 x 180 cm



Michael Buthe, *Untitled*, 1986
Dispersion, gouache, gold bronze, 78,4 x 106 cm