



M/M (PARIS) AND FIAC PRESENTS

THE ART WORLD

PHOTOGRAPHY FROM
THE FIAC POSTERS AND ADVERTISING

2005 — 2012

featuring

PHOTOGRAPHY BY
M/M (PARIS)

FOREWORD BY
ERIC TRONCY

‘A sort of geographical manual defining the movements of art works,
bringing them to a specific territory, to its peripheries.’

128 PAGES | 104 PHOTOGRAPHS IN FULL COLOR | 13.5 × 9 INCHES
UV OFFSET PRINTING | HARDBOUND | OBI-STRIP | NUMBERED EDITION OF 1500 COPIES
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NEW YORK CITY

M/M (PARIS) AND FIAC PRESENTS

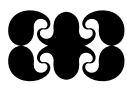
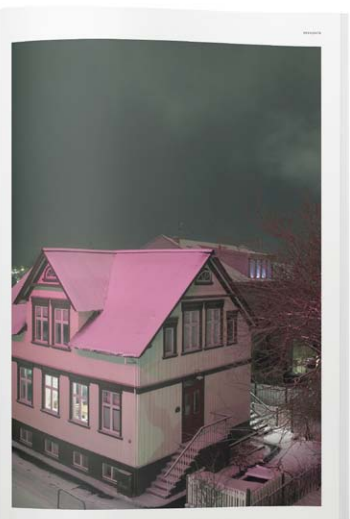
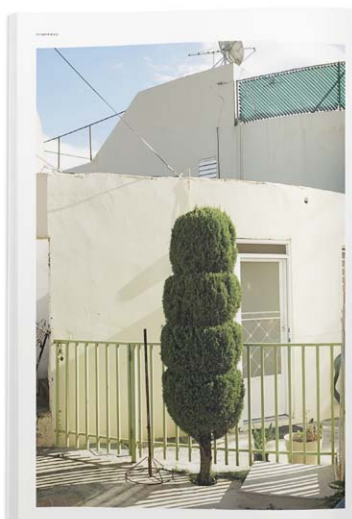
THE ART WORLD

For every FIAC since 2005, M/M (PARIS) has assembled a collection of photos from around the world that constitutes a sort of ongoing archive. Each of these photos shows a place—sometimes empty, sometimes inhabited; urban or perhaps bucolic; identifiable or ambiguous. In the framework of this project, each is supposed to work in connection with a simple message and a particular context, determined not so much by the content of the message as the site where it appears, its format or its intended recipients. Among other places, these images might have appeared on posters, advertising, invitations, billboards; or the canvas sign held each year on the façade of the Grand Palais.

Refraction has made this project imperceptible. The only way to have seen the whole of this collection of mute landscapes, simultaneously so familiar and yet enigmatic, is to have read every art magazine in the world; to have been invited to everything and received every single invitation; to have the ID tags issued to exhibitors, collectors, art professionals, artists and journalists; to buy every category of entrance ticket; to arrive in Paris by train and airplane at the same time; etc.

This combinatory principle works in a fluid and intuitive manner, with various kinds of connections (paradox, irony, disjunct, polysemia and the opposite of whatever might be expected), and yet over the course of its iterations certain favourite themes emerge. Some are obvious, such as the Statue of Liberty (the version by the Seine, seen from behind, from the front, in the Jardin du Luxembourg, dismantled in a film prop room), or various transportation vehicles (car, vaporetto, airplane, barge, streetcar, taxi, ocean liner, etc.). Some are secret, and are meant to remain that way. For example, a few of these shots were taken from the window of contemporary art figures. *They* sure know, but how many other people would recognize the view from the office or home of so-and-so?

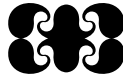




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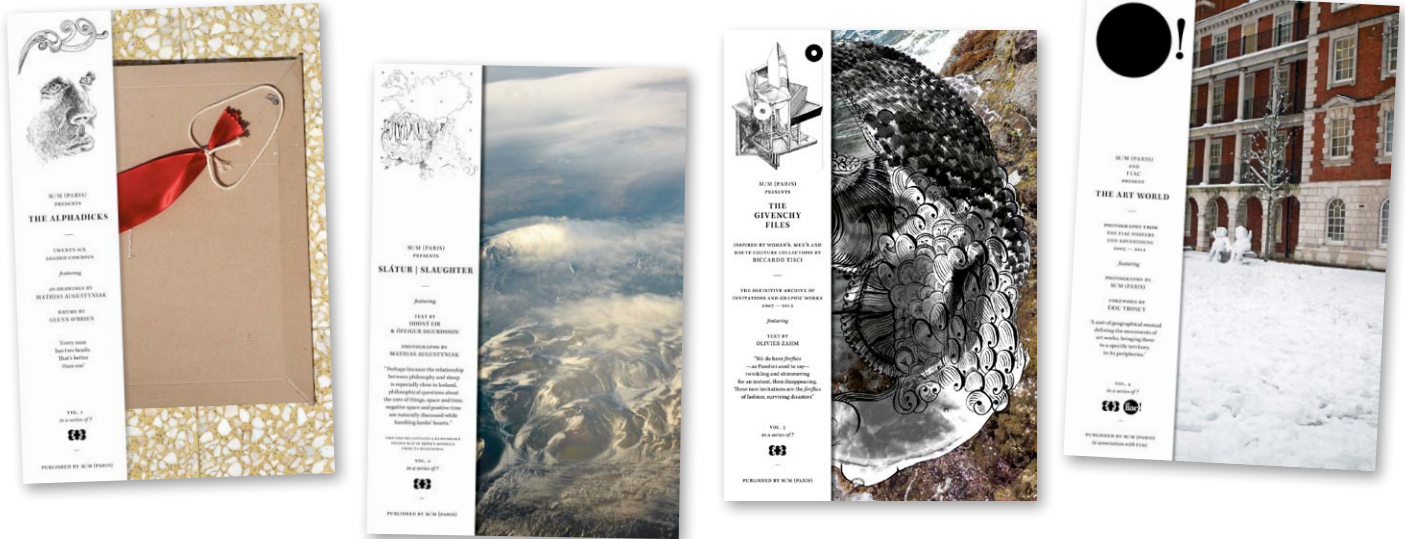
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ABOUT M/M (PARIS) BOOKS

For twenty years we have committed ourselves to producing imagery and symbols embedded in the every day. Given our experience it seems natural for us to extend into publishing — an intention originally included in our mission statement. Our aim is to offer both our own productions and those of others — contemporary works and historically neglected ones. Our books will be singular in their content and original in their configuration. We now can only hope you'll like them.

MICHAEL AMZALAG & MATHIAS AUGUSTYNIAK — M/M (PARIS)



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VOL.4

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