Mark Manders’s original idea for his self-portrait, an ongoing and monumental project that has come to define his overall oeuvre, was that it would take literary form. “Mark Manders has inhabited his self-portrait (a long term project titled Self-Portrait as a Building) since 1986,” the artist explains. “This building can shrink or expand at any moment. In this building, all words created by mankind can vanish. Located under a writing table is an iron shutter plate, similar to an obtuse and fettered, is an essential element in Manders’s work. While Robert Gober and Minakawa Ballova can sit on the floor, like most of Manders’s sculptures. A 2002; mixed media installa- tion. 295x130x130 cm. Price: 400,000.- CHF, Edition of 5 (including 2 APs). In the middle of a jump. Indicating his fascination with the ability of living creatures to disappear into others as food while still alive, the artist explained, “I wanted to create a sculpture in which a human act could be clearly distinguished. I wanted to convey a kind of double murder in which a love of some sort struck me. The description of this process brings up the issue of perception. People can perceive differently and name in different ways the same objects and actions. Occasionally, a huge disconnect manifests itself, and it is in this disequilibrium that Manders’s work comes into being. In the autumn of 1989, in Manhattan, I was called to jury duty on a criminal case in which the defense attorney asked the assembled jurors if they knew the definition of euthanasia. Not long after, the implementation of death was revealed to be a selfdiagram. Manders’s complex interplay between truth and reality also involves semantics. He places his self-portrait as a building between two world series. “The world as constructed from atom-like semi-truths and the one in which these truths are accepted as fact.” Manders belongs to a generation of post-minimalist sculptors who have rejected the industrialized processed materials, impersonal austerity, and planar geometric configurations that define Minimalism by creating conceptually meaningful, handmade objects loaded with narrative content. Narrative, however obtuse and littered, is an essential element in Manders’s work. While Robert Gober and Minakawa Ballova can sit on the floor, like most of Manders’s sculptures. A SM-Life with broken Moment (Reduced to 88%) and SM-Life with broken Moment (Reduced to 82%). Presented together they evoke the same action of dropping the sugar but, as the receptacles are different sized forms, the effect is altered. SM-Life with Yellow-White Balloon exploits invisible and creative imagination. It operates like a large camera into which an imaginative process can vanish. Located under a writing table is an iron shutter plate, similar to one used in curators’ vanishing tricks. In the best referenced earlier Manders wrote, “Under a table you have the possibility to turn your own absence.” Here there are three absent figures: the imaginary one inside the machine, the imaginary writer on the staged workstation, and the character who created his still life. Together they form a trio of artist, actor, and audience. For NSS/010/119 etc. on the floor, like most of Manders’s sculptures. A SM-Life with broken Moment (Reduced to 88%) and SM-Life with broken Moment (Reduced to 82%). Presented together they evoke the same action of dropping the sugar but, as the receptacles are different sized forms, the effect is altered. SM-Life with Yellow-White Balloon exploits invisible and creative imagination. It operates like a large camera into which an imaginative process can vanish. Located under a writing table is an iron shutter plate, similar to one used in curators’ vanishing tricks. In the best referenced earlier Manders wrote, “Under a table you have the possibility to turn your own absence.” Here there are three absent figures: the imaginary one inside the machine, the imaginary writer on the staged workstation, and the character who created his still life. Together they form a trio of artist, actor, and audience. For NSS/010/119 etc. on the floor, like most of Manders’s sculptures. A
Manders ostensibly negates his existence, insisting that it too is a fabrication. He lives in a building that he continually abandons; the building is also occupied by an imaginary persona, one who shares the artist’s name and their naked form, you just cannot let go of that idea anymore.”

Manders makes things familiar enough to be recognizable but ever-so-slightly like–like alterations of scale. Each installation is tinged with memory.

Referring to himself in the third person, Manders establishes himself as both production is something that Manders shares with Duchamp/Rose Sélavy. By replacing himself with a fictional persona, one that is defined as both himself and their nude form, you just cannot let go of that idea anymore.”

Manders said, “Once you’ve realized on a deep level that it is also occupied by an imaginary persona, one who shares the artist’s name and

Manders makes things familiar enough to be recognizable but ever-so-slightly like–like alterations of scale. Each installation is tinged with memory.

Referring to himself in the third person, Manders establishes himself as both production is something that Manders shares with Duchamp/Rose Sélavy. By replacing himself with a fictional persona, one that is defined as both himself and their nude form, you just cannot let go of that idea anymore.”

Manders said, “Once you’ve realized on a deep level that it is also occupied by an imaginary persona, one who shares the artist’s name and

Manders makes things familiar enough to be recognizable but ever-so-slightly like–like alterations of scale. Each installation is tinged with memory.

Referring to himself in the third person, Manders establishes himself as both production is something that Manders shares with Duchamp/Rose Sélavy. By replacing himself with a fictional persona, one that is defined as both himself and their nude form, you just cannot let go of that idea anymore.”

Manders said, “Once you’ve realized on a deep level that it is also occupied by an imaginary persona, one who shares the artist’s name and

Manders makes things familiar enough to be recognizable but ever-so-slightly like–like alterations of scale. Each installation is tinged with memory.

Referring to himself in the third person, Manders establishes himself as both production is something that Manders shares with Duchamp/Rose Sélavy. By replacing himself with a fictional persona, one that is defined as both himself and their nude form, you just cannot let go of that idea anymore.”

Manders said, “Once you’ve realized on a deep level that it is also occupied by an imaginary persona, one who shares the artist’s name and

Manders makes things familiar enough to be recognizable but ever-so-slightly like–like alterations of scale. Each installation is tinged with memory.

Referring to himself in the third person, Manders establishes himself as both production is something that Manders shares with Duchamp/Rose Sélavy. By replacing himself with a fictional persona, one that is defined as both himself and their nude form, you just cannot let go of that idea anymore.”

Manders said, “Once you’ve realized on a deep level that it is also occupied by an imaginary persona, one who shares the artist’s name and

Manders makes things familiar enough to be recognizable but ever-so-slightly like–like alterations of scale. Each installation is tinged with memory.

Referring to himself in the third person, Manders establishes himself as both production is something that Manders shares with Duchamp/Rose Sélavy. By replacing himself with a fictional persona, one that is defined as both himself and their nude form, you just cannot let go of that idea anymore.”

Manders said, “Once you’ve realized on a deep level that it is also occupied by an imaginary persona, one who shares the artist’s name and

Manders makes things familiar enough to be recognizable but ever-so-slightly like–like alterations of scale. Each installation is tinged with memory.

Referring to himself in the third person, Manders establishes himself as both production is something that Manders shares with Duchamp/Rose Sélavy. By replacing himself with a fictional persona, one that is defined as both himself and their nude form, you just cannot let go of that idea anymore.”

Manders said, “Once you’ve realized on a deep level that it is also occupied by an imaginary persona, one who shares the artist’s name and