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- ¹ *D'ailleurs c'est toujours les autres (Besides, it's always the others)* is the catalogue of Ai Weiwei's retrospective held at the Musée cantonal des beaux-arts de Lausanne from September 2017 to January 2018. The exhibition, curated by Bernard Fibicher who accompanied Ai's oeuvre since many years, unites about forty works. The title alludes to the famous epitaph on Marcel Duchamp's grave: "D'ailleurs, c'est toujours les autres qui meurent." [Besides, it is always the others who die] In this sense the exhibition opens to and includes other areas and spaces: "[...] creators and creations of the Asian and Western past and the present, specimen from the animal, vegetal and mineral worlds, and human beings [...]" (p. 183). Thus, the works are also infiltrating the spaces and the collections of the adjacent museum for natural history, archeology and zoology. The richly illustrated catalogue is one of the rare publications on Ai Weiwei in French; however, the reader can find an English translation of all the texts at the end of the publication. Next to essays by Bernard Fibicher, Stefan Banz and Dario Gamboni, there is the artist's biography and a short introduction to the exhibited works. Bernard Fibicher's text presents Ai Weiwei as an artist of Enlightenment, bringing light to China, that the artist defines as a country of darkness and opaqueness. To do so, Bernard Fibicher starts out from Kant's *Critique of Pure Reason* and his conceptualization of the phenomenon, passing by the definition of a universal aesthetic, neo-Confucianism and the aspect of human rights in Ai Weiwei's work, not forgetting Marcel Duchamp's influence. Even though Bernard Fibicher knows the oeuvre well, his tour de force rather reads like a defense in favor of Ai Weiwei, often criticized as being an activist, or a good dissident over being a good artist. Stefan Banz's well-researched essay discusses Ai Weiwei's oeuvre in relation to Marcel Duchamp. According to him Ai Weiwei succeeded in "politicizing the [...] intrinsically artistic, systematically critical mind" of Duchamp, who had a "monumental impact on his art". (p. 191) Dario Gamboni's text finally highlights the iconoclastic aspect of Ai Weiwei's work, tracing the artist's practice back to the Cultural Revolution but also further to Eastern and Western traditions of *tabula rasa*. He defines with Pierre Ryckman the Eastern, and in

particular Chinese tradition as one cherishing moral and spiritual aspects over the material aspects of cultural heritage per se. Western anti-traditionalism was inspired in particular by this facet of Eastern cultures and iconoclasm became an indispensable part of the Western avant-gardism, which finds a continuation in Ai Weiwei's work. The beautifully designed catalogue gives a good overview of the oeuvre of this controversial artist.