

MAC VAL

**Musée d'art contemporain
du Val-de-Marne**

« Chercher le garçon »

**A group exhibition of male artists from
7 March to 30 August 2015**

Preview Friday, 6 March 2015 at 6.30 pm

**Curated by Frank Lamy
Head of temporary exhibitions at the MAC VAL**

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**VAL de
MARNE**
Conseil général



Press release

For the first major rendez-vous in its tenth anniversary programme, the MAC VAL- Musée d'art contemporain du Val-de-Marne is holding a multi-disciplinary themed exhibition.

What defines masculinity these days? And how can we come up with alternatives to the figure of the dominant male in patriarchal society?

To answer these questions, the curator Frank Lamy is inviting more than a hundred male artists, offering as many avenues of reflection around cultural models of masculine representations... plenty to topple certain preconceived ideas, which are as tenacious as they are fragile. Self-acceptance and acceptance of others.

Text by the curator

Men love talking about women. At least then they don't have to talk about themselves. How is it that in thirty years no man has produced the slightest innovative work on masculinity? They are so expert, so voluble when it comes to holding forth about women, so why this silence when it comes to themselves? We know that the more they speak the less they say – of essentials, of what they really think. [...] Liberating ourselves from male chauvinism – such a stupid trap, fit only for idiots. Admitting that we don't give a damn about respecting roles and qualities. A system of forced masquerade. What autonomy is so terrifying to men that they continue to remain silent, not inventing anything? Producing no new, critical or creative discourse about their own situation? How long do we have to wait for male emancipation? It's up to them, to you, to take your independence.

Virginie Despentes, *King Kong Theory*, Grasset, 2006 (Serpent's Tail, 2009, p. 127-129)



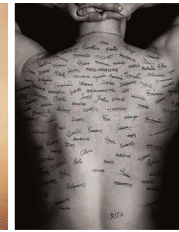
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The exhibition “Chercher le garçon” brings together a hundred or so male artists who, in one way or another, are challenging and destabilizing established models. In rejecting all manner of authoritarianism, and questioning the values traditionally associated with masculinity (effectiveness, authority, heroism, conquest, strength, etc.), the works here all offer strategies which withstand and re-define the masculine paradigm. In them, the masculine is *called into questions* in all its plasticity. Anthropology has taught us that the minimal and irreducible difference between the male and the female involves the different places occupied in the chain of procreation. The rest is social construction, rooted and dependent on places, periods and cultures.

Favouring slowness, the fall, failure and the invisible, playing with codes representing the masculine idea which, according to George L. Mosse, are “all pervasive in Western culture”,* creating a crisis within a whole utopian and modernist history of art, and thus questioning the artist’s place and function, these works make art history *stammer*, and are situated rather on the side of the minor (Gilles Deleuze) and the molecular revolutions dear to Félix Guattari. The exhibition develops an approach oriented towards artists and works which can be understood on the basis of feminist theories and stances emerging since the 1960s.

Or how feminism, seen as an undertaking deconstructing every manner of system of domination, informs contemporary creation within a necessary perspective anchoring art in an arena of reflection and analysis of contemporary reality.

In Giovanna Zapperi’s introduction to Carla Lonzi’s book *Autoportrait* (1969), she describes the contribution made by feminist studies to the history of art as a shift from “the statement of an authoritarian ego to the expression of a multiple and fragmented subject”. She goes on: “Producing knowledge based on subjective experience is one of the distinctive features of feminist practices”, which is rooted in “the narrative of self, the supremacy of subjectivity and the pleasure of conversation”. The works brought together here result from this dynamic: in them, artists express themselves in the first person singular, taking charge of the narration of their own subjectivities.

For, as Virginie Despentes writes: “Feminism is a revolution, not a rearranged marketing strategy, or some kind of promotion of fellatio or swinging; not just a matter of increasing secondary wages. Feminism is a collective adventure, for women, men, and everyone else. A revolution, well under way. A worldview. A choice. It’s not a matter of contrasting women’s small advantages with men’s small assets, but of sending the whole lot flying.” (*op. cit.* p. 130–131).



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If we regard feminism as a theoretical and practical endeavour to resist ALL forms of domination, if we consider that patriarchy and hegemonic masculinity are ideological forms to be fought against, then it seems important and urgent to raise questions about the masculine. To deconstruct it. And to open up a space where men would talk about themselves and their condition, in all conscience.

Obviously enough, it is not a matter of sorting out the question of the exhibition being partial, biased and subjective, but, quite to the contrary, of initiating a line of thinking that will hopefully be fruitful. The exhibition is intended to be contradictory, and even contradictory. The works in it are critical, distanced, analytical. There are issues involving images, representations, deconstructions, plasticities and bodies. By noting a similarity between the figure of the modern artist (brilliant, utopic, conquering, innovative...) and that of the dominant male, it is a matter of questioning them in one and same movement. In it we find orderly attacks against figures and forms of authority, exploring the plasticity of bodies, theatres of present ideological forces.

Frank Lamy

*George L. Mosse, *The Image of Man: The Creation of Modern Masculinity*, 1996, p. 3

Artists in the exhibition:

Soufiane Ababri, Vito Acconci, Boris Achour, Bas Jan Ader, Stéphane Albert, Dove Allouche, Carlos Amoraes, David Ancelin, Kader Attia, Fayçal Baghriche, Gilles Barbier, Taysir Batniji, Jérémie Bennequin, Patrick Mario Bernard, Tobias Bernstrup, Jérôme Bouterin, Genesis Breyer P-Orridge, Alain Buffard, Chris Burden, André Cadere, Maurizio Cattelan, Brian Dawn Chalkley, Nicolas Chardon, Nicolas Cilins, Claude Closky, Florian Cochet, Steven Cohen, John Coplans, Didier Courbot, Christophe Cuzin, Denis Dailleux, Sépand Danesh, Alain Declercq, Dector & Dupuy, Brice Dellsperger, Noël Dolla, Olivier Dollinger, Thomas Eller, Simon English, Simon Faithfull, Dan Finsel, Charles Fréger, Jean-Baptiste Ganne, Pippa Garner, Jakob Gautel, Douglas Gordon, Tomislav Gotovac, Rodney Graham, Ion Grigorescu, Joël Hubaut, Charlie Jeffery, Pierre Joseph, Michel Journiac, Dorian Jude, Jacques Julien, Jesper Just, Jason Karaïndros, Meiro Koizumi, Jiri Kovanda, Antti Laitinen, Alvaro Laiz, Matthieu Laurette, Leigh Ledare, Claude Lévêque, Pascal Lièvre, MADEleINE ERIC, Robert Mapplethorpe, Jean-Charles Massera, Florent Mattei, Emilio López-Menchero, Théo Mercier, Pierre Molinier, Kent Monkman, Jacques Monory, Yasumasa Morimura, Laurent Moriceau, Ciprian Mureşan, Bruce Nauman, Krzysztof Niemczyk, Oriol Nogues, Christodoulos Panayiotou, Carlos Pazos, Bruno Pelassy et Natacha Lesueur, Régis Perray, Philippe Perrin, Grayson Perry, Pierre Petit, Laurent Prexl, Prinz Gholam, Florian Pugnaire et David Raffini, Philippe Ramette, Patrick Raynaud, Hubert Renard, Santiago Reyes, Bertrand Rigaux, Didier Rittener, Lucas Samaras, Yinka Shonibare MBE, Florian Sicard, Pierrick Sorin, David Teboul, Laurent Tixador et Abraham Poincheval, Gavin Turk, Frédéric Vaesen, Jean-Luc Verna, Yan Xing.



Around the exhibition

A catalogue, three days of studies and an art programme will round off the exhibition in an inclusive spirit looking at these issues in a broader context.

The exhibition catalogue will be published on **6 March 2015**, with essays by **Raewyn Connell, Fabienne Dumont, Alexia Fabre, Éric Fassin, Jean-Yves Jouannais, Frank Lamy, Giovanna Zapperi...**

Friday 10, Saturday 11 and Sunday 12 April 2015: meeting, performances, visits and screenings around the exhibition.
Special programmes on 16 May, 5 June and 7 July 2015

In 2015, the MAC VAL will celebrate its 10th anniversary

For it, the MAC VAL is presenting a varied programme of exhibitions reflecting the policy it has pursued since it first opened, at the heart of a region undergoing great changes, which illustrates the ongoing re-invention of a unique museum, as familiar as it is special, dedicated to contemporary art.

Major events not to be missed:

“Avec et sans peinture”, exhibition of works from the collection until summer 2015

Friday 23 October 2015, Opening of the exhibitions:

François Morellet, “ Dorémifasolasi ” 24 October 2015 - January 2016

“Les Passagers du Grand Paris Express”, exhibition around future stations in Greater Paris, 13 June - 20 September 2015

New hanging of works in the collection

Yeondoo Jung, Korean artist in residence

**Find detailed information about our exhibitions:
www.macval.fr and Facebook.**

Captions:

1. Bas Jan Ader, *Broken Fall (Organic)*, Amsterdamse Bos, Holland, 1971. Film 16mm transféré sur dvd, muet, noir et blanc, 1'36". Courtesy Patrick Painter Editions, Santa Monica, California.
2. Philippe Ramette, *L'Ombre (de moi-même)*, 2007. Installation lumineuse, technique mixte, dimensions variables. © Adagp, Paris 2015. Courtesy Galerie Xippas. Photo © Marc Domage © Philippe Ramette.
3. Pierre Molinier, *Luciano Castelli*, 1975. Photographie noir et blanc, ensemble de 4 photographies, 17,7 x 12,7 cm sans cadre (42 x 32 cm avec cadre). Collection Frac Aquitaine. © Adagp, Paris 2015. Photo © Frédéric Delpech.
4. Maurizio Cattelan, *Untitled (Zorro)*, 1999. Acrylique sur toile, 110 x 110 cm. Courtesy l'artiste et Galerie Perrotin.
5. Charles Fréger, *Rudas 2*. Série « Rudas », 2010. Photographie couleur, 76 x 58 cm. Courtesy l'artiste.
6. Laurent Prexl, *Bien fait = mal fait = pas fait = pas faisable*, 2006. Sérigraphie, 100 x 70 cm.
7. Kader Attia, *Collages*, 2011. Triptyque vidéo, 67'. Courtesy l'artiste, Galerie Nagel Draxler, Galleria Continua, Galerie Krinzinger. Avec le soutien du Centre Pompidou – Paris. © Adagp, Paris 2015.
8. Thomas Eller, *THE white male complex, No. 11 (endgames)*, 25 mai 2014. Performance réalisée au MOMENTUM Worldwide, Berlin. Dans le cadre de l'exposition « Pandamonium » - commissariat David Elliot et Li Zhenhua. Tryptique, papier baryté sur dibond, 200 x 360 cm (200 x 120 cm chaque panneau).
9. Lucas Samaras, *Photo transformation*, 28 décembre 1973. Photographie couleur, Polaroid SX 70 retravaillé à la main, 7,8 x 7,8 cm (hors marge). FNAC 980221 / © Pace Wildenstein Gallery/ CNAP/
10. Philippe Perrin, *Rita*, 2010. Photographie noir et blanc, 160 x 120 cm. © Philippe Perrin. Collection Maison Européenne de la Photographie. © Adagp, Paris 2015.
11. Patrick Mario Bernard, *Le bonhomme*, 2010. Performance, feuillet en trois épisodes. Épisode n° 2. Co-production : Ménagerie de Verre, Association du 48. Avec le soutien de la DRAC – Art dans la Ville / Mairie de Paris.
12. Olivier Dollinger, *Autoportrait au Locabital*, 1995. Photographie couleur, 100 x 100 cm. © Adagp, Paris 2015.
13. Denis Dailleux, série « Mère et Fils », 2009-2013. Photographie couleur, Agona Swedru. Ghana, 80 x 80 cm.
14. Dan Finsel, *The Space Between You and Me*, 2012. Vidéo, 28'54". Courtesy l'artiste et Richard Telles Fine Art, Los Angeles.
15. Jean-Baptiste Ganne, *Détumescences*, 2012. Techniques mixtes. © Jean-Baptiste Ganne. © Adagp, Paris 2015.
16. Tobias Bernstrup, *Killing Spree*, 2005. Pochette de CD, couleur (Kunsthalle Nürnberg/Tonight Records 2005). Photo © Miss Liz Wendelbo.
17. Michel Journiac, *Hommage à Freud, constat critique d'une mythologie travestie*, 1972 - 1984. Installation photographique, ensemble de quatre tirages au gélatino-argentique sur toile, 250 x 200 cm, (110 x 90 cm chacun). Photo © Jean-Luc Lacroix Musée de Grenoble – 2005. Collection Institut d'art contemporain, Villeurbanne, Rhône-Alpes. © Adagp, Paris 2015.
18. Didier Courbot, *Needs (Rome)*, 1999. Photographie couleur, 94 x 120 cm. FNAC 02-329 / © droits réservés/ CNAP/ Photo Florian Kleinfenn.
19. Douglas Gordon, *Self-Portrait as Kurt Cobain, as Andy Warhol, as Myra Hindley, as Marilyn Monroe*, (détail), 1996. C-print, 75 x 75 cm. © Studio lost but found / VG Bild-Kunst, Bonn, 2014. © Adagp, Paris 2015.
20. Gilles Barbier, *Clone femelle*, 1999. Cire, peinture à l'huile et technique mixte, 170 x 65 x 30 cm. Collection privée, Paris. Courtesy Galerie GP & N Vallois, Paris. © Adagp, Paris 2015. Photo © Marc Domage.
21. Oriol Nogues, *Le Roi*, série « Allégories du Grand Théâtre du Monde », 2008. Tirage numérique contrecollé sur aluminium, 53 x 80 cm. Collection particulière Sylvie et Stéphane Corréard, Paris.
22. Alain Declercq, *Anti-héros*, 1998. Impression sur bâche PVC, 205 x 215 cm. Collection Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean. © Adagp, Paris 2015. Photo © Alain Declercq.