MAC



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Musée d'art contemporain du Val-de-Marne

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Opening hours

Tuesday to Friday, 10 am-6 pm. Saturday, Sunday and public holidays, noon to 7pm. Last admissions 30 minutes before closing. Closed on 1 may.

'It all comes down to setting the scene' (Tout est affaire de décor) are the first words of 'ls this how men live?' (Est-ce ainsi aue les hommes vivent? a Léo Ferré song adapted in 1961 from a poem by Louis Aragon, 'Bierstube Magie allemande' (Le Roman inachevé. 1956:

'It all comes down to setting the scene/Go from bed to bed, change the body machine/But in the end. just what does it mean?/It's my own self I'm betraying.'

The works of Pierre Ardouvin brought together in this exhibiti create a mental landscape and weave a story, a paradoxical and non-linear narrative with strong autobiographical and generational strands. The motifs and references, which are taken from the popular culture of the 1960s and 70s, do however seem to conjure up shared memories and belong to a universal history of human beings caught up in their fantasies, fears and nightmares.

The exhibition is conceived as an overall scenographic arrangement, a space that invites visitors to move through it. to wander with, as their only guide, the works, these mute objects waiting to be activated. It opens up a multitude of possible scenarios in which the real seems to be reprogrammed and transfigured. Images and memories of childhood, fragments from the collective, popular imaginary emerge from these peregrinations carrying the imagination into an intermediate zone that is ambiguous and therefore not immediately identifiable. The Freudian uncanny? The repeated, diverted and assembled objects found in Ardouvin's works are indeed chosen for their emotional resonance, for their capacity to trigger emotions, to generate the strange and the monstrous. **Closer to Surrealist collage** than Duchampian readymades. they derail the real and stir doubt while offering an image of something familiar. The violence is latent, falsely softened by a kitsch aesthetic. But then, does not the decorative

accumulation of domestic interiof emptiness?

It is said that Ardouvin works "from the motif." However. his motif is not Cézanne's Montagne Sainte Victoire but raw reality, turned on its head. The real with a stammer. It is also said that he works "after nature," after a world that has disappeared but that is reconstituted here (as in a science fiction film) and lives on as if nothing had changed.

the title of a very popular TV show that ran from the 1960s t the 1980s, consisting of filmed theatre. Inspired by a famous observation in Guv Debord's Society of the Spectacle (1967) -"In a world that is really upside false" - the installation consists of a small theatre that can be entered by visitors, its stage giving onto the exhibition space. which it thereby transforms into a spectacle. Comfortably seated, the visitor is confronted with a reversal of roles and values: who



ors often express a fear or horror

Au théâtre ce soir (2006) reprises down, the true is a moment of the

is looking at whom? Where is the spectacle? Who are the actors? Who are the spectators? Subjecting the art scene to a veritable play of mirrors, or mise-enabvme. Ardouvin subverts the spectacular while offering it as an experience.

This staging of the real, a recurrent feature of Ardouvin's work goes hand in hand with his acerbic observation of infantile behaviour in adults. Childhood is evoked as something that induces a feeling of loss. Rather than the expression of nostalgia what we have here is more a form of retinal persistence, as when we continue to see an object, an image or a situation after its actual and permanent disappearance.

Stéphanie Airaud Head of public programmes

Saturday 21 May 2016	European Museum Night	Young visitors	
3–11 pm	A narrative tour of the exhibition with Florence Desnouveaux, storyteller.	Saturday 16 April 2016	
	Gestural guided tour for all (deaf, hearing-impaired, hearing) by deaf poet, artist and actor Levent Beskardes. Carte blanche to Pierre Ardouvin Concert by Twin Twin + Pizza	3–5 pm Parents and children from 5, free Information and reservations: cdm.macval@macval.fr or 01 43 91 14 64 From 19 to 22 April 2016 10 am-4 pm	Arti "Le tak Fab
	Noise Mafia. In partnership with Les Instants Chavirés.	Reservations available for specific days. 2 € per person per session Information and reservations: reservation@macval.fr or 01 43 91 64 23	wor age Léa
Sunday 3 July 2016		From 26 to 29 April 2016	
Noon–7 pm	Critical interludes Interventions, actions, talks, films and videos chosen by guests invited to respond —personally, subjectively, critically or poetically —to the work of Pierre Ardouvin.	10 am-4 pm Reservations available for specific days. 2 € per person per session Information and reservations: reservation@macval.fr or 01 43 91 64 23	"La Fab wor age Jon
4 pm	Tour in French sign language by Audrey Taguet.		
Sunday 4 September 2016			
3–6 pm	Paroles, paroles, paroles Writers Lorent Idir, Xavier Boissel, François Bon, Célia Houdart and Bruce Bégout are invited to read, perform and interpret the texts they wrote for the exhibi-		

tion catalogue

Tout est affaire de décor

Exhibition **by Pierre Ardouvin**

Curated by: Alexia Fabre and Frank Lamy, assisted by Julien Blanpied

Lightings: Serge Damon Editing and production assistance: Artfrontline

rtist's book workshop Les multiples de Pierre Petit", aken by Pierre Petit.

abrique d'art contemporain orkshop for children ged 8 and over, taken by éa Le Bricomte.

La fabrique du fanzine" abrique d'art contemporain orkshop for children ged 6 and over, taken by onathan Martin.

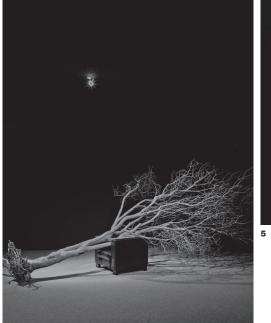
Free, no reservation required: Tuesday to Friday from noon to 6 pm and noon to 7 pm on Saturday Contact: cdm.macval@macval.fr or 01 43 91 14 64 English

Resource centre

To extend the exhibition experience with a selection of books and documents

List of works in the exhibition





In the exhibition room

1 *L'excursion*, 2016. "Écran de veille" series. Print on canvas, resin, glitter, frame, 234×176 cm. Production MAC VAL – Musée d'art contemporain du Val-de-Marne. Photo © Pierre Ardouvin. 2 Suspense, 2006. Artificial fire, jerrican, electricity, 31×25×52 cm. Private collection. Photo © Pierre Ardouvin.

3 La maison jaune, 2016. "Écran de veille" series. Print on canvas, resin, glitter, frame, 234×176 cm. Production MAC VAL – Musée d'art contemporain du Val-de-Marne. Photo © Pierre Ardouvin.

4 La Tempête, 2011. Tree, earth, armchair, 500×350×270 cm. Production CCC OD Tours.

Courtesy Pierre Ardouvin & Praz-Delavallade, Paris. Photo François Fernandez © CCC Tours. 5 Éclair, 2007. Electrical system, plastic, metal, bulbs, 253×223×10 cm.

Collection MAC VAL – Musée d'art contemporain du Val-de-Marne. Photo © Jacques Faujour.













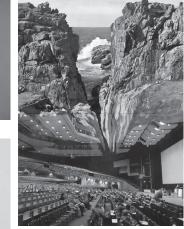
& Praz-Delavallade, Paris. Photo © Pierre Ardouvin. Photo Florent Gadin © CRAC Sète.

6 Bonne nuit les petits, 2008. Letters in painted wood, lights and multi-coloured cabochons, sequential programme, 70×750×15 cm. Collection FRAC Alsace, Sélestat. Photo © Marc Domage.

7 Le Déguisement 1, 2010. Suit, peg, 160×23 cm, ½. Collection agnès b. Photo © Florian Kleinefenn. 8 Mirage, 2009. Parasol, Christmas baubles, silver wire, 200×200 cm. Collection Famille Servais, Brussels. Photo © Pierre Ardouvin.

9 Le Mandala (un jour sans nuage), 1995. Wool, osier, 160×160 cm. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris. Photo © Florian Kleinefenn.

10 Élagage, 1995. Trimmed synthetic fir tree, 160×150 cm. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris, Photo © Jean-Francois Rocheboz.





11 Petit feu (2), 2006. Wooden crate, flickering bulbs, 40×60×25 cm. Courtesy Pierre Ardouvin

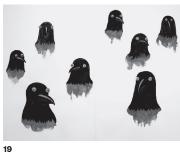
12 Desert Storm, 2014. Wood, stones, school desk, 120×80×100 cm. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris. Photo © Pierre Ardouvin.

13 La conférence, 2016. "Écran de veille" series. Print on canvas, resin, glitter, frame, 234×176 cm. Production MAC VAL – Musée d'art contemporain du Val-de-Marne. Photo © Pierre Ardouvin. 14 La vision, 2016. "Écran de veille" series. Print on canvas, resin, glitter, frame, 234×176 cm. Production MAC VAL – Musée d'art contemporain du Val-de-Marne. Photo © Pierre Ardouvin. 15 Ohlala, 2013. Swing frame, sculpture of tooth, 450×350×600 cm. Production CRAC

Languedoc-Roussillon-Midi-Pyrénées. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris.







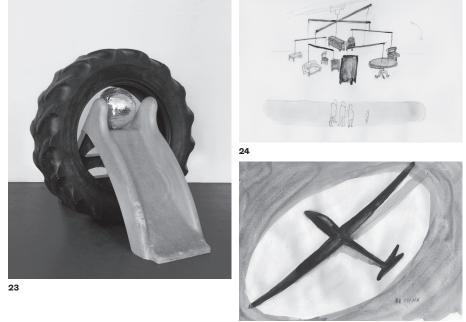
16 Elephant Man, 2008. Fireplace in MDF, electric fire, ceramic vase, bust modelled in plasticine, 125×125×38 cm. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris. Photo © Pierre Ardouvin. 17 Manteau troué, 1996. Woollen coat, gun, hanger, 220×220×100 cm. Collection Gérard Mavalais and François Michel. Photo © Pierre Ardouvin.

18 Au théâtre ce soir, 2006. Various materials, 305×525×555 cm. Collection Lafayette Anticipation - Fonds de Dotation Famille Moulin. Paris. Photo © Pierre Ardouvin.

19 Les Corneilles, 2011. Watercolour and pencil on paper, 120×160 cm. Centre National

- des Arts Plastiques. Inv. Fnac nº 2013-0179. Photo © Pierre Ardouvin.
- 20 Soleil couchant, 2005. Altuglas, neon bar, 120×150 cm. Private collection. Photo © Pierre Ardouvin.





- Fonds de Dotation Famille Moulin, Paris. Photo © Pierre Ardouvin. 22 La flèche du progrès, 2016. "Écran de veille" series. Print on canvas, resin, glitter, frame, 234×176 cm. Production MAC VAL – Musée d'art contemporain du Val-de-Marne. Photo © Pierre Ardouvin. 23 Aube de l'odyssée, 2015. Tractor tyre, slide, disco ball, 103×124×103 cm. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris, Photo © Pierre Ardouvin,

variable. Preparatory drawing. Production MAC VAL – Musée d'art contemporain du Val-de-Marne. 25 Bettina, 2016. Janus B glider, matt black paint, 862×1820×150 cm. Preparatory drawing. Production MAC VAL – Musée d'art contemporain du Val-de-Marne.





- 21 Ruisseau, 2005. Plastic rocks, wood, water pump, 720×130×80 cm. Collection Lafayette Anticipation
- 24 Perpetuum mobile 1, 2 et 3, 2016. Furniture, steel bars, fixing system and wires, motors, dimensions





In the vestibule

26 Les quatre saisons, 2010. Turntable, sofas, multi-coloured bunting. Height: 235 cm, diameter: 386 cm. Sound track: "The Four Seasons" by Antonio Vivaldi, played by Louis Kaufman, Henry Swoboda, Musical Masterpiece orchestra (1947). Courtesy Pierre Ardouvin & Praz-Delavallade, Paris. Photo © Florent Kleinefenn.

- In the garden
- 27 Le bonhomme de neige (4), 2007. Resin, 160×167×177 cm, ⁴/₅. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris, Photo © Pierre Ardouvin,
- 28 The future is going to be boring (J. G. Ballard), 2016. Pedestal, brushed steel finish, flashing light, coloured cabochons, 240×140 cm. Simulation. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris.
- 29 This is an illusion (Philip K. Dick), 2016. Pedestal, brushed steel finish, flashing light, coloured cabochons, 180×125 cm. Simulation. Courtesy Pierre Ardouvin & Praz-Delavallade, Paris.