



L'Effet Vertigo

New hanging of
works from
the collection

English

MAC VAL first opened in November 2005, so this year it is celebrating its tenth birthday: still young, but old enough to have a perspective over time, and to have put down roots in its territory.

For this birthday, the new exhibition of works from the collection explores artists' relation to history and its narratives, and our own relation as viewers to what went before us.

The gaze — what informs and constitutes it — is an essential element of this relation. The subject of the interpreter is therefore at the heart of the works and at the same time addresses the person who is looking, the beholder who makes any work of art exist.

The invention of the gaze

This new hanging, titled "L'Effet Vertigo", is guided by the artists' individual relations to history in a double, reverse movement which implies a concomitant closing-in and distancing. This filmic process was invented by Alfred Hitchcock in *Vertigo* in 1958, in order to suggest the dizziness felt by Scottie (James Stewart) on the famous stairs of the tower. It is designed to dramatize the subject by keeping them in the frame, so they don't go out of view, by means of a simultaneous forward and backward oscillation.

This can be taken as a metaphor for reading history in the present and for the stratagems and various attitudes adopted in its regard, from the distancing vital to visual focus to the displacements and changes of scenery that are sometimes needed to get closer to the subject.

"I was and remain persuaded that the role assigned to creators is out of proportion compared to the one allowed to viewers. There is a whole history of art that needs to be rewritten here." François Morellet.

With his customary insolence, François Morellet illumines this new hanging of the collection by questioning the notion of artistic genius and asserting the creative role of the interpreter. For it is the interpreter who gives and creates meaning, based on the narrative of the works. It is the beholder who adds, valorises, questions, and turns into music the story, notes, words, objects and time itself. Today, the museum is inviting visitors to question what constitutes their relation to the artwork and to history, what feeds and orients their gaze, this dimension of creativity, this space of thought that belongs to each one of us.

To this end, the exhibition sequence is deployed like a narrative in which the works embody and explore the questions of the gaze, the model, interpretation, reinterpretation, and revisiting. The artists brought together here reread, remake, replay or reinterpret historical facts, the use of materials, themes and subjects; they thus bring them into the light of a present that metamorphoses (them), either through the filter of their personal experience, or by sampling parts of this real past — objects, archives and stories — and projecting them into a universe that is other, a different situation, and towards a new meaning.

The hanging sets up a dialogue between works that relate the history of recent conflicts and explorations, episodes from scientific history, from the history of colonialism and decolonisation of which these artists are the products, that tell of

traditions and rites, the history of objects, part of our own cultural history.

Hot history

The present is engendered, then, between past and future, but this present is precariously balanced between the authority, doubt and certainty inherent in history and the hope and freshness that must be preserved and cultivated in order to invent the future. Perhaps this choice of works should be seen as a form of questioning, posing the questions that the museum is called upon to answer today, linked to the dangers and difficulties that we are all experiencing: the violence and cruelty of a turbulent world, the ravages of the barbarism that culture, conceived as a rampart, seems incapable of stemming, to the extent that it too seems endangered. From a less dramatic viewpoint, institutional reforms make the future uncertain. Certainly, to mention these issues is to "date" this introduction, but here, more than ever, history must be questioned from the place where the artist stands, from the time in which (s)he lives and works — in relation then, to both past history and to "hot history," to quote the concept forged by Claude Lévi-Strauss: a history that is imagined and evaluated in the light of progress. Fénelon said that the "good" historian was of "no time and no country." That illusion, if not principle, is shattered by reality, and probably by the inevitably subjective role of one who considers and studies their *in vivo* from the vantage point of their *in situ*.

The role of the interpreter — an air of truth

It is in this rereading that the missing part comes into play: the absence and silence, the emptiness that enable the reader, the viewer, the interpreter, to create their share of the score. History is seen as a composer's creation entrusted to a musician.

Here, history and personal stories are intermingled. It cannot be otherwise. Reparation, rereading, reuse and repurposing are all iterative actions whereby we can go back over the dissonance of time frames and conjugate them at last. The works presented here place us in a vertiginous position, in a present perturbed by the reinvention of the past, but also encourage us to resist the current fabrication of knowledge, at a time when data provided for the interpretation of the present are created and disseminated anarchically. Each one of us can be at once the maker, distributor and receiver of content, at one and the same time: the present of information, that of the fabrication of history.

This game with traces of the past, these doubts about its value, their necessary reintegration, the restoration of this fragmented "whole", gives us the chance to connect with what we are living through today, to shed light on a current reality that is both worrying and thrilling, to take stock of what is at stake in our being and partaking of the present. It is an attempt to avert and unpick the presages of the past, to escape the identical, looped repetition of history.

Alexia Fabre
Head curator, MAC VAL

The exhibition "L'Effet Vertigo," organised for the museum's tenth birthday, is dedicated to Jacques Ripault, its architect, who died earlier this year.

With works by: Mathieu Kleyebe Abonnenc, Dove Allouche, Carlos Amoraes, Arman, Renaud Auguste-Dormeuil, Bertille Bak, Gilles Barbier, Valérie Belin, Julien Berthier, Dominique Blais, Michel Blazy, Raphaël Boccanfuso, Christian Boltanski, Michel de Broin, Stéphane Calais, Roman Cieslewicz, Pascal Convert, Daniel Dezeuze, documentation céline duval, Malachi Farrell, Esther Ferrer, Thierry Fontaine, Aurélien Froment, Jakob Gautel, Agnès Geoffray, Julieta Hanono, Laura Henno, Chourouk Hriech, Marie-Jeanne Hoffner, Pierre Huyghe, Pierre Joseph, Michel Journiac, Kimsooja, Jiří Kolář, Laura Lamiel, Ange Leccia, Natacha Lesueur, Claude Lévêque, Benoît Maire, Didier Marcel, Philippe Mayaux, Annette Messenger, Lahouari Mohammed Bakir, François Morellet, Nøne Futbol Club, Antoinette Ohannessian, Melik Ohanian, Orlan, Gina Pane, Françoise Pérovitch, Daniel Pommereulle, Présence Panchounette, Julien Prévieux, Philippe Ramette, Emmanuel Régent, Germaine Richier, Anri Sala, Sarkis, Société Réaliste, Tazio, Nathalie Talec, Tsuneko Taniuchi, Stéphane Thidet, Agnès Varda, Felice Varini, Xavier Veilhan, Jean-Luc Verna, Jean-Luc Vilmouth, We Are The Painters...

Captions:

None Futbol Club, *Work N°144: Hot Wheels* (detail), 2014. MAC VAL collection. Purchased with the help of the FRAM Île-de-France. © None Futbol Club.

Natacha Lesueur, *Sans titre* (detail), 2009. Series "Carmen Miranda". MAC VAL collection. Purchased with the help of the FRAM Île-de-France. © Adagp, Paris 2015.

Presence Panchounette, *Bateke (Walkman)* (detail), 1985. MAC VAL collection. Purchased with the help of the FRAM Île-de-France. Photo © Marc Domage.

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