

# MAC

# VAL

## « L'avant-dernière version de la réalité » (The Penultimate Version of Reality)

Exhibition by Brognon Rollin, 7 March to 30 August 2020

Opening 6 March, 6.30 pm

Curated by Julien Blanpied and Frank Lamy, assisted by Ninon Duhamel

In its fifteenth year of existence, MAC VAL is particularly pleased to be programming the first French monograph exhibition by two engaged young artists, David Brognon and Stéphanie Rollin. This duo, who have been active since 2006 and whose work already features in the MAC VAL collection, are as passionate about human realities as they are about art theory. In their numerous projects, characterised by a sense of poetic distance, the two artists offer densely intertwined narratives inscribed in the history of minimal and conceptual art.

Under the title “L'avant-dernière version de la réalité” (a title borrowed from the Borges story, “The Penultimate Version of Reality”), this show brings together eight new works along with other older pieces in a reflection on time, on its perception, its relativity, its unfolding and its relation to space.

Confinement (addictions, prisons, islands, occupied territories, etc.) is another unifying theme in this exhibition, which asks a simple but dizzying question: “Is reality soluble in its representation?”

Rather than the studio, the work of Brognon Rollin is constructed in the field. The duo set themselves challenges, testing their capacity for work with an almost obsessive constancy. David Brognon and Stéphanie Rollin see their art as a total experience, an immersion, a human encounter. The human element is at the centre of what they do, even when there is often no sign of it in the finished work. For them, the human becomes a material, while encounters and collective agency are a motor. The meanders they take are an integral part of the work; they are its source, its concept, and even its subject.

The two artists, who revel in the free play of ideas and the mixing of techniques, adapt their mediums to the project in hand, which itself evolves in response to encounters, to constraints, to time and to political events. Their work is polymorphous – installations, sculptures, videos, series of photographs – and the pieces presented in the exhibition “L'avant-dernière version de la réalité” at MAC VAL offer an immersion in their singular universe and minimalist aesthetic which offers a precise and distanced crystallisation of their perception of time and space.

If Brognon Rollin's works are stripped down pieces, that is also because they result from a long creative process, a combination of immersion in the field and social analysis, and offer several levels of interpretation. These humanist conceptual artists, both contemplative and active, sample things from everyday life that are usually invisible in order to make them perceptible.

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Fascinated by closed perimeters, they are interested in meaning, in the conception and measurement of time, particularly in the case of individuals who are in a state of expectation and confinement (be it geographical, physical, mental or psychic). By putting their body and their time in the service of their creations, in order to touch their subject as closely as they can, they immerse themselves in places where people do not go, and yet that bring us back to the question of humanity.

They thus produce a social analysis that is mediated by Men, their fractures, their lifelines and their destinies, whose source is zones of conflict, law-free zones, delimited geographical sites charged with history, places symptomatic of physical and psychic confinement, and in particular encounters and

attentions directed towards vulnerable populations that are marginalised, sometimes even invisible.

By taking the measure of our times, Brognon Rollin explore the systems whereby society is imprisoned, touching on its limits, whether geographical, political or existential. Geopolitics, religion, incarceration, euthanasia and addiction are their social and political concerns; subjects on the edge are treated with precision and subtlety. Tinged sometimes with melancholy, their constrained energy and their poetry of urgency bear witness to the difficulties of certain existences and the possibilities of averting fate.

With a detail, they touch on the universal.

*Exhibition organised in partnership with BPS22 Musée d'Art de la Province de Hainaut, Belgium, the Centre Wallonie-Bruxelles, Paris and the Mission Culturelle du Luxembourg en France. With the cooperation of the Fonds Culturel National Luxembourg. With the support of L'atelier de l'imaginaire.*

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