

atmosphere of the day. She made a Dutch polder (an artificial beach and symbol of human expansion) into something that looked like the surface of the moon trod by the team of the Apollo 11 mission in 1969. The sound track comprises fantasy, epic music combined with original recordings of NASA communications. A cross between documentary and fiction, sometimes verging on the absurd, the film is an ironic, poetic look at humankind's ongoing urge to conquer. Aerospace is one of the choice targets of this artist who loves to deconstruct the symbols of imperialist, patriarchal domination.

Frédéric Nauczyciel

(born 1968 in Paris, lives and works in Paris)

Vogue! Baltimore (Eubie Blake Centre, Baltimore) series, 2011; *The Fire Flies, Francesca, Baltimore*, 2011-2012

Frédéric Nauczyciel spent several months with the Black Queer community of Baltimore, meeting the people who continue to develop the practice of Vogueing, the dance and general lifestyle that first emerged in the Black and Latino quarters of Harlem in the 1960s, and in which the virtuoso sequence of poses from the mainly white models in *Vogue* magazine are endowed with a strong critical and contestatory dimension. This phenomenon was ‘popularised’ in 1990 by Madonna in a video, *Vogue*, and covered in a documentary by Jennie Livingston, *Paris Is Burning*. Made on his iPhone, Nauczyciel’s videos immerse the viewer in the parallel but very real world

of the ghettos of Baltimore and the ‘balls’ where the *voguers* parade, flamboyant and ready to ‘give their life’ in order to become ‘legendary.’ A poetics of survival. In counterpoint, a long travelling shot shows Baltimore by day. The installation is accompanied by a series of studio portraits which deconstruct Vogueing.

Marylène Negro

(born 1957 in La Tronche, lives and works in Paris)

Et maintenant: 06 21 58 43 67, 2012; *Daymondes*, 2012

In *Et maintenant: 06 21 58 43 67* Marylène Negro invites people to text her, giving their imagination free rein in messages that, presented anonymously, will be relayed in real time to a screen, presenting an ongoing, personal mind map of the participants. As one message replaces another, the screen becomes a flux of information, none of which is stored. In contrast, *Daymondes* is constructed like a film diary, inviting the viewer to define their position in the current flux of media images. For three months, Negro focused on the iconography of each day’s issue of the newspaper *Le Monde*, slowly revealing the images, exploring ways into and through their content.

Tsuneko Taniuchi

(born Hyōgo, Japan, has lived and worked in Paris since 1987)

Micro-events, 2003-2010

Tsuneko Taniuchi organises wedding ceremonies complete with officiant and sealed by a certificate authenticating the exchange of vows.

In these fictive weddings, conducted like bona fide, solemn celebrations, Tsuneko Taniuchi ‘ties the knot’ with her chosen partner, who may be a man, a woman or even several persons. The photographs and certificates exhibited here come from a number of these performances, including *Micro-Event No.26 /I get married in Chinese*, done in 2005. Exploring stereotypes of Asian and Western women, the work questions the status of women today through the prism of an institution that continues to define the social pact. Marriage is an action both personal and social, as much institutional as contractual. By viewing it as a tool of exclusion or integration, the artist endows it with a political, identity-confirming quality.

Carte blanche to the journal Monstre

Since 2009 the periodical *Monstre* has been engaged in a process it calls ‘épuiser le genre.’ Behind this elliptical formula (which means exhausting or working through all the possibilities of gender and genres), it is referring to an editorial policy which is interested in homosexuality and its treatment in contemporary art, literature and university research. Focusing on underground culture and gender studies, *Monstre* gets committed researchers, sociologists and artists to share their vision of the world. As guest of the MAC/VAL for the duration of the exhibition, the journal is presenting its assessment of homoculture into three dimensions. It has devised a unique set-up to stimulate reflection on questions

of identity and community, occupying the book shop (interviews), hall (audiovisual device) and museum website (WebTv). Advisory and curatorial committee: Gilles Beaujard, Arthur Gillet, Stéphane Léger, Tim Madesclaire, Cyril Thomas. www.revuemonstre.com

Written by Julien Blanpied, Charlie Godin and Florent Jumel

Programme

Sunday 1 July: *Micro-event no.42 /Weddings, in the summer garden* 14.00–18.00: performance by Tsuneko Taniuchi. Starting with questions relating to her identity as a woman, her status as an artist (she has lived in France since 1987), Tsuneko Taniuchi offers to marry people of either sex in what is a symbolic and artistic ceremony.
Sunday 1 July: *Centre(s) of gravity* 16.00: special tours of the exhibition by Nacira Guénif (sociologist and anthropologist, lecturer at Paris-XIII university), and Marc Augé (anthropologist and writer, head of studies at EHESS), both of whom are contributing to the exhibition catalogue.
3-7 July: *Chorale, Encyclopaedia of speech* 10.00–13.00, 14.00–17.00 and/or 18.00–21.00: workshop for all taken by Emmanuelle Lafont and Nicolas Rollet, public recital Saturday 7 July at 16.00. During this recital they will develop a unique kind of spoken vocal ensemble, a compact verbal entity with shifting contours. Reservations: reservation@macval.fr

10-14 July: *Legendary! Hip Hop Vogue, Baltimore* 10.00–17.00: workshop for visitors aged 16–25 with Frédéric Nauczyciel and a group of dancers from Baltimore (USA), performance-recreation on 14 July at 17.00. The workshop will teach various Vogueing moves (Dips, Catwalk, Duckwalk) with a view to putting on performances and recording these on video. Reservations: reservation@macval.fr
Saturday 15 September: *C.I.R.C.U.S.* Performance by Marcello Maloberti. For its fourth annual edition (after Imola, Mestre and Palermo), *C.I.R.C.U.S.* is setting up an open-air disco in the heart of Vitry-sur-Seine, with a big market tent and two hundred mirrors by way of a mirror ball, the headlights of four cars to light the stage, and a DJ to mix.
Sunday 16 September: *You don’t love me yet* 15.00–18.00: performance orchestrated by Johanna Billing. Some thirty singers and groups were asked to perform the eponymous hit by Roky Erickson on stage in the MAC/VAL auditorium. This archive project of a collection

of cover versions begun in 2002 articulates singularity and collective dynamics, difference and repetition.

Publication

***Situation(s)* [48°47’34” N / 2°23’14” E]** Exhibition catalogue. Texts by Marc Augé, Étienne Bernard, Nacira Guénif, Frank Lamy, Lisa Ouss. Éditions du MAC/VAL. Texts in French and English, 256 pages, 25 euros. Publication scheduled in October.

Special participative website

www.macval.fr/situations This directly accessible, free, collaborative platform extends the exhibition, its content echoing the work of the artists. It constitutes a database around the exhibition themes, which site users can both share and expand.

Practical information

MAC/VAL 48°47’34” N / 2°23’14” E Musée d’Art Contemporain du Val-de-Marne Place de la Libération 94400 Vitry-sur-Seine T. +33 (0)1 43 91 64 20 F. +33 (0)1 43 91 64 30 www.macval.fr

Situation(s) [48°47’34” N / 2°23’14” E]

Curator: Frank Lamy, assisted by Julien Blanpied Interns: Charlie Godin, Éric Jarrot, Florent Jumel

Exhibition 30 June–16 September 2012 Open Tuesday to Friday from 10.00 to 18.00, Saturday, Sunday and public holidays from 12.00 to 19.00 (last admissions 30 minutes before closing time). Closed Monday

Admission: 5 euros. Concessions: 2.50 euros. Free: visitors under 26, students, unemployed, first Sunday of the month.

Our thanks to Hubert for his unfailing support.

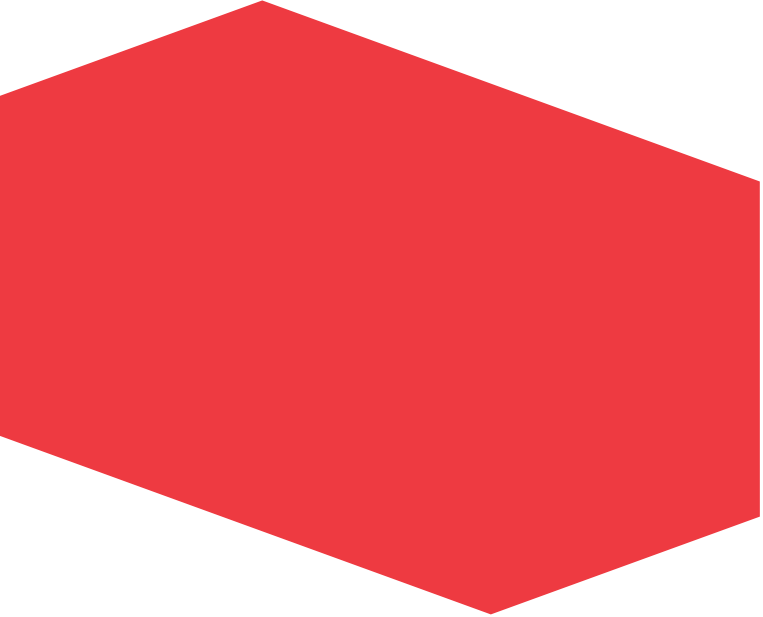
Design: les designers anonymes

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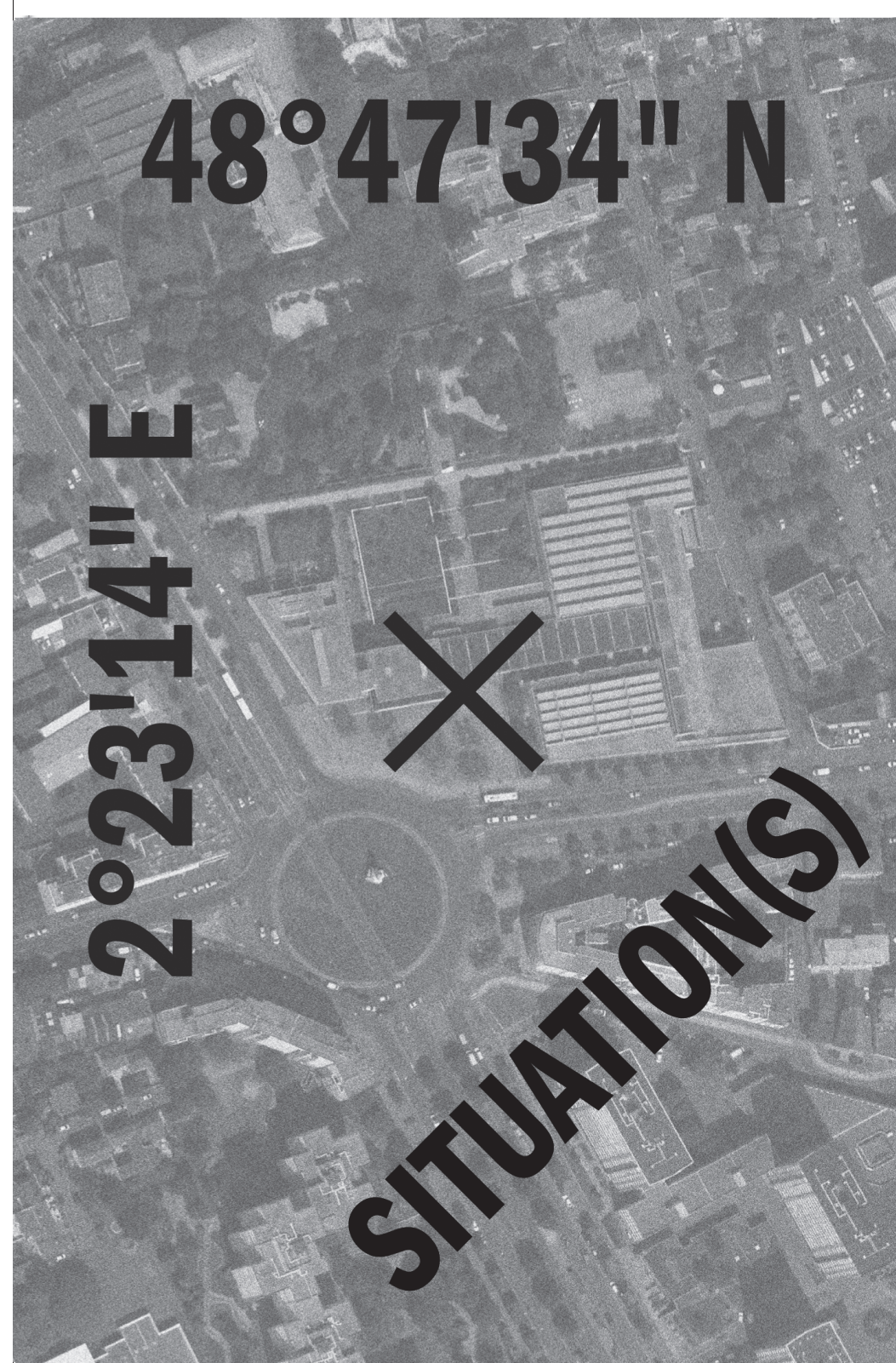
Situation(s)
[48°47’34” N / 2°23’14” E]

30 June–16 September 2012

‘Situation(s) [48°47’34” N / 2°23’14” E]’ brings together pieces by ten artists whose work is articulated, among other things, around the gap between personal and public space. Identity(ies) and self-representation(s) are at the heart of these open-ended, performative and collaborative works: identities in motion, seeking and under construction. The works are about the constitution of the individual as a subject. Between appearance and disappearance, camouflage and funambulism, they raise questions of genealogy, the social pact, community, visibility, genders, sex and society, colonialism, struggle, and centre and periphery. Of affirmation and situations. Of positions, of movements back-and-forth. They evoke the relation between the group and the individual. The image. The body. Or, how to take a stand, situate oneself, from within the art field, in a normalised real. Ultimately, what this exhibition invites us to do is reflect on the work, on the nature of art and the role of the artist.

Frank Lamy,
head of temporary exhibitions

Aerial photograph © IGN 2012. Graphic design: Maquette & Mise en Page.



Johanna Billing

(born 1973 in Jönköping, Sweden,
lives and works in Stockholm)

You don't love me yet, 2002-...

This Swedish conceptual artist works mainly with video and music and for many years ran an independent music label. Particularly interested in amateur activities and the interactions and collaborative processes that these involve, one of her most ambitious projects, *You don't love me yet*, involved asking groups to play the eponymous title originally sung by Roky Erickson and released on his album *All that may do my rhyme* (1995). Each performance/concert was filmed and the resulting hundred-odd live shows she has filmed over the last ten years are compiled on DVDs and shown in her exhibitions. It's always the same song, and always different: the result questions the ideas of original and copy, of remake and originality, not to mention artistic property. In addition to these archives, a film records the collective studio recording of the single (2003).

Jakob Gautel

(born 1965 in Karlsruhe, Germany,
lives and works in Paris)

Maria Theodora, 1862-1863
and 1996-1997

Jakob Gautel's installation takes as its starting point a family photo from the 1860s. His ancestor, Maria Theodora, the Indonesian-born daughter of a German doctor and an Indonesian woman, posed for the camera shortly after she came to Europe. Pursuing questions of identity, imperialism and mixed race, the artist set out to compose a multifaceted portrait of his forerunner, photographing

European and Asian models in the same pose and style as that family portrait. In the video *Batavia* (as Jakarta was known when part of the Dutch West Indies) a spectral figure dressed in a replica of Maria Theodora's dress wanders through the streets of the old colonial city. A collection of objects also evokes this enigmatic Maria Theodora, who is resuscitated by fiction and narrative at the same time as these undermine the sense of factuality.

Clarisse Hahn

(born 1973 à Paris, lives and works in Paris)

*Notre corps est une arme –
Los Desnudos (Mexique)*, 2011

Los Desnudos is, with *Gerilla* and *Prisons*, part of a trilogy entitled 'Our Body is a Weapon.' *Gerilla* documents the activities of young Kurdish guerrilleros from the PKK on the Turkey-Iraq border, and of young Kurdish émigrés in Paris. In an interview, *Prisons*, Clarisse Hahn goes over the killing of political prisoners held by the Turkish state in its 'back to life' operation in 2000. Another piece in documentary format, *Los Desnudos* is a video about the protest developed by peasants in Veracruz (Mexico). Protesting the expropriation of their land, the peasants camp out on a public square in Mexico and, every day, parade nude, with a photograph of a politician by way of a fig leaf.

Matthieu Laurette

(born 1970 in Villeneuve-Saint-Georges,
lives and works in Paris, Bogota and New York)

I AM AN ARTIST, 1998-2012

Headed notepaper from hotels in the various countries where he has stayed for professional reasons

is marked with the words of the title, in the local language if the artist speaks it. This series of works questions the very existence of the artist. In the same spirit, he randomly and recurrently tweets 'I AM STILL ALIVE. Matthieu Laurette.' on the Twitter account he has held since 2009. These ritualised interventions in the form of self-affirmation as an artist in public space humorously replay the conceptual angle on traditional codes and the representation and existence of the artist in the media sphere.

Marcello Maloberti

(born 1966 in Codogno, Italy, lives outside Milan)

*The Ants Struggle on the Snow
(Chelsea, Washington)*, 2009

The videos shown by Marcello Maloberti were made in 2009 for Performa, the New York biennial of performance art. They show carnival-like public processions to the sound of Euro-dance music. The performance in this truly participatory work draws on the collective, Dionysian codes of dance and group festivity. The mixed bunch of some thirty protagonists include friends, volunteers, passers-by, six basketball players, a group of teenagers and the artist himself. Each contributor brings a simple object which is treated as an extension of their body, and acquires artist status for the duration of the performance. Together, they form a motley, multiple band, putting flesh on anonymity and injecting meaning into the soulless blankness of urban developments.

Melanie Manchot

(born 1966 in Witten, Germany,
lives and works in London)

Dance (All Night, Paris), 2012;
Perfect Mountain, 2011

At the heart of Melanie Manchot's work is the relation between the (social) body and (public) space and the permanent negotiation that takes place between them. The video *Dance (All Night, Paris)* was filmed in Paris during the annual Nuit Blanche all-night public art event on 1 October 2011. It shows a school playground converted into a kind of makeshift bar occupied by a host of people dancing some ten different styles (waltz, rock'n'roll, hip-hop, French cancan, tango, etc.), all wearing caps with ear flaps, and taking over the space rhythmically and silently, in keeping with the rules. In *Perfect Mountain* the artist looks at image-making and the limits of mass tourism by filming an old photo studio in the Swiss mountains, where tourists pose in traditional Swiss costume. Among them are many Indians who have come in search of what they see in Bollywood movies, where Switzerland represents a kind of stereotypical Eden and perfect setting for romantic idylls.

Aleksandra Mir

(born 1967 in Lubin, Poland,
lives and works in London)

First Woman on the Moon, August 28, 1999

Amidst celebrations of Neil Armstrong's first steps on the Moon, thirty years earlier, Aleksandra Mir humorously staged her own moon landing and recreated the Cold War