

# MAC

Full details of exhibitions and programming at MAC VAL at [www.macval.fr](http://www.macval.fr)

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## Opening hours

Tuesday to Friday, 10 am–6 pm. Saturday, Sunday and public holidays, noon to 7 pm. Last admissions 30 minutes before closing. Closed on 1 January, 1 May, 15 August and 25 December.

# VAL

Musée d'art contemporain du Val-de-Marne

Place de la Libération — Vitry-sur-Seine (94)

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contact@macval.fr  
[www.macval.fr](http://www.macval.fr)

Around the exhibition

Sunday 18 November 2018

4 pm

Sign language tour by artist and deaf lecturer Audrey Taguet  
Free  
Information: Luc Pelletier  
accessibilite@macval.fr or (+33) 1 43 91 64 22

Festival "Attention fragile"

Friday 30 November 2018, 10 am–7 pm (professional day)  
Saturday 1 December 2018, 12 pm–10 pm  
Sunday 2 December 2018, 12 pm–7 pm

Free  
Detailed programming on [macval.fr](http://macval.fr)  
For the professional day on 30 November, information and registration on: [reservation@macval.fr](mailto:reservation@macval.fr)

The MAC VAL presents the 8th edition of a festival dedicated to vulnerability as a creative form and invites us to pay attention to everyone's fragility. "Attention fragile" is part of a programming on hospitality in the framework of the exhibition "Persona grata" at the MAC VAL and the Musée national de l'histoire de l'immigration, and "Open Ended Now", an exhibition of Melanie Manchot.

With L'Amicale, Béatrice Balcou, Levent Beskardes, Mylène Benoit, Fabienne Brugère and Guillaume le Blanc, Nicolas Cilins, Yan Duyvendak and Nataly Sugnaux, Fanny Delmas, Lila Derridj, Simone Frangi and Katia Schneller, Núria Güell, Frank Lamy, Violaine Lochu and l'École supérieure d'art et de design Marseille-Méditerranée (ESADMM), Melanie Manchot, No Anger, Julie Pellegrin, PEROU (Pôle d'exploration des ressources urbaines), Pol Pi, Céline Poulin, Marie Preston, Émilie Renard, Thorsten Streichardt, Thierry Thieû Niang, Bérangère Vantusso.

Sunday 2 December 2018

4 pm

Tour of the exhibition and encounter with Melanie Manchot

Friday 15 February 2019

7 pm

Goethe-Institut Paris  
17 avenue d'Éléna 75116 Paris  
info-paris@goethe.de  
[www.goethe.de/paris](http://www.goethe.de/paris)

Carte blanche to Melanie Manchot at the Goethe-Institut Paris

Melanie Manchot and movie maker and theorist Érik Bullot will discuss around a selection of cinematographic artworks chosen by the artist, as well as her new movie *Casting*, during an exclusive night at the Goethe-Institut Paris.

Sunday 17 February 2019

From 3 pm

Free with museum admission ticket  
Detailed programming on [macval.fr](http://macval.fr)

Critical interludes—Carte blanche to Melanie Manchot

Concert by Beatrice Dillon, parkour performance, tour of the exhibition by Melanie Manchot and Frank Lamy, intervention by the critic and curator Paul Ardenne.

From Tuesday 19 to 24 Sunday February 2019

*Casting*

During the last week of the exhibition, the gallery room will turn into the movie set of Melanie Manchot's new movie *Casting*, which scenario will be elaborated by writer Hélène Villovitch at the MAC VAL between November 2018 and February 2019.

For adults

Contemporary art lab  
Adult writing workshop

The contemporary art labs are adult workshops conceived and conducted by artists. They take the form of writing workshops and allow the audience to meet with artists and discuss writing, narration, language as well as their relationship to images.

Detailed programming on [macval.fr](http://macval.fr)  
2 € per person and session  
Information and registration: [reservation@macval.fr](mailto:reservation@macval.fr) or (+33) 1 43 91 64 23

"Je suis un personnage"  
I am a fictional character

Hélène Villovitch is born in 1963 in Bourges. Since 1998, she has written about fifteen novels, among which *Pour en finir avec mon sofa* (2018, Verticales) and *Le Village des monstres* (2018, Bayard Jeunesse). She directed the movie *Sofa* (2017, 74') and will collaborate in the writing of the movie *Casting* directed by Melanie Manchot on the occasion of her exhibition at the MAC VAL.

Hélène Villovitch, guest artist from October 2018 to February 2019

Where do fictional characters come from? Based on Melanie Manchot exhibition "Open Ended Now", Hélène Villovitch proposes to create characters, going from oral to written language, improvisation and creative games to the elaboration of both personal and fictional texts.

Saturday 10 and Sunday 11 November 2018

3-6 pm

Hélène Villovitch and Viviana Moin

Saturday 15 and Sunday 16 December 2018

3-6 pm

Hélène Villovitch and Arnaud Guy

Saturday 12 and Sunday 13 January 2019

3-6 pm

Hélène Villovitch and Frédéric Danos

A step further

Publication

*Melanie Manchot, Open Ended Now*  
Texts by Fabienne Brugère and Guillaume le Blanc, Kate Bush, Maeve Connolly, Florian Gaité, Frank Lamy, Ellen Mara De Wachter, Sibylle Omlin. 244 pages, 150 copies, trilingual French-English-German. Co-edited with le Centre d'art Pasquart, Biel, Switzerland.

Guides tours

Free museum tours included in admission ticket on Wednesday at 3 pm, Saturday and Sunday at 4 pm.

Documentation center

A team of librarians has gathered a selection of reference books to prolong and deepen your visit.  
Free access from Tuesday to Friday  
12 pm to 6 pm and Saturday from 12 pm to 7 pm  
[cdm.macval@macval.fr](mailto:cdm.macval@macval.fr) / +33 (0)1 43 91 14 64

The MAC VAL thanks its partners:



# Open Ended Now

# Exhibition by Melanie Manchot

Curator: Frank Lamy assisted  
by Julien Blanpied

Lighting designer: Serge Damon

# English



The exhibition “Open Ended Now” presents Melanie Manchot’s most collaborative and performative works produced from 2001 to 2018 in an open scenography inspired by festivals and funfairs. Each project develops its own space, evoking the principles used in the minimal background of Lars Von Trier’s movie *Dogville* (2003). The title “Open Ended Now” refers to the idea of an open and constantly changing present, endlessly redefined or to be redefined.

Melanie Manchot’s works originate and feed on encounters, conjunctions of circumstances and coincidences orchestrated and staged by the artist. They belong to the great tradition of group portraiture in which the group represents and asserts itself as a whole. Her artworks are open: they establish a framework, a device, to produce images and situations without predicting the result of what actually happens in front of the camera. Planned or improvised, observed or thoroughly conceived, these situations leave active room to the Other, to models, in the construction of images, going as far as delegating the camera. This is the case in *Security* and *11/18*, for which the artist, after setting the camera’s frame, literally left the camera running and let the model become Subject. Besides, the entire work of Melanie Manchot roots in her interest in human beings as social beings expressing their plural and changing identities in public spaces –streets, parks and places of interaction, exchange and revolt.

Melanie Manchot was born in Germany in 1966, she lives and works in London. To follow the news of her exhibitions: [www.melaniemanchot.net](http://www.melaniemanchot.net)

*For A Moment Between Strangers*, 2001

In this video, Melanie Manchot invites unknown people from the street to give her a kiss. Their answers and reactions are filmed with a hidden camera. Using the kiss as a symbol of intimate interaction, the work stands at the crossroad of public space and private gesture. In this context, can such moments of intimacy exist between two strangers? Can anonymity and urban space phobia be interrupted? Staged like a documentary, the video works like a performance perpetrated as an endless ritual.

*Groups + Locations (Moscow)*, 2004

*Groups + Locations (Moscow)* is a series of twelve portraits made in public spaces of Moscow and its surroundings, where photography was prohibited. Melanie Manchot asked passers-by to stand motionless in front of the camera. She therefore proposes a performative and political approach to group portraiture as well as a questioning of the way individual and cultural identities express themselves in the public space. *Groups + Locations (Moscow)* is a double

reference to the official uses of photography in Russia. In the 19th century and the beginning of the 20th, it was used to document the various communities and regions of the Russian empire. Today it is a tool to control and censor the right of citizens to “see” and “be seen”.

*Security*, 2005

The work portrays seven nightclub bouncers in Ibiza. They are filmed during the day in their work outfit in front of the club. After a little while, they undress in front of the camera and stand naked as long as they can, before putting their clothes back on. Motionless, the camera keeps observing them, recording the physical, emotional and psychological transformations undergone by these men while taking off their work outfit. During the filming Melanie Manchot leaves the model alone in front of the camera (and himself).

*The Dream Collector (Mexico City)*, 2008

*For The Dream Collector (Mexico City)*, Melanie Manchot has filmed people sleeping in public parks in the city of Mexico. When

awakening, she asked them to remember their dreams and tell them in front of the camera. She tries to capture the impossible, a moment of total intimacy, which is probably impossible to communicate as every dream is an interpretative phenomenon. A sleeping body is fragile and open, and sleeping in public implies total vulnerability. However, appropriating public space for a sleep and turning it into a private refuge can also constitute a temporary resistance to never-ending urban movement and activity. This tension between individual vulnerability and intimacy in public urban space is also at the heart of Melanie Manchot’s work.

*Celebration (Cyprus Street)*, 2010

*Celebration (Cyprus Street)* evokes the historic place of street celebrations in British social life. Commissioned by Film and Video Umbrella in collaboration with the Whitechapel Gallery, the movie draws inspiration from the tradition of group portraits as we see them in films and photographs that document historic events. Filmed on 35 mm film stock, the work explores the relationship between still and motion picture, photography and film. *Celebration*

*(Cyprus Street)* was shot with the complicity of the residents of Cyprus Street in the London district of Bethnal Green over the course of 6 months. It is a street celebration as well as a celebration of the street in all its complexity, diversity and liveliness.

*Dance (All Night, Paris)*, 2011

Invited in the framework of Nuit Blanche 2011, Melanie Manchot gathered ten different types of dances in the courtyard of the Edgard Quinet high school located in the 9th arrondissement of Paris, interpreted by amateur dancers equipped with a silent sound system and filmed with three cameras. *Dance (All Night, Paris)* is a live performance as well as a video work that creates and observes a space where dissonance and harmony coexist. Here, Melanie Manchot looks into the act of public dancing and the meanings of this group experience inherent and native to all civilizations. As underlined by Barbara Ehrenreich in her study *Dancing in the Streets* (2007), communal forms of celebration and dancing are powerful rites that connect individuals to themselves and to a feeling of social belonging. Dancing has a subversive

dimension that defies both social codes and public space norms.

*Walk (Square)*, 2011

About a thousand pupils march to the square of the Contemporary Art Museum of Hamburg. They interpret a simple choreography inspired by a Bruce Nauman video entitled *Walking in an Exaggerated Manner around the Perimeter of a Square* (1967-1968). They therefore bring Nauman’s study on walking in his private studio space into a public space made to welcome cultural gatherings and political events. *Walk (Square)* is part of a research on group phenomenon like walking, dancing and celebration. The starting point of this video are walking crowds, whether during processions, pilgrimages, carnivals or gatherings. Melanie Manchot invites us to explore collective walking as a form of expression, a way to reclaim public space.

*Tracer*, 2013

*Tracer* follows a group of young parkour runners along the Great North Run, the most popular half marathon of the world. From

Newcastle to South Shields, they cross and give life to usually inaccessible or invisible, generally neutral urban and rural landscapes (deserted highways, roofs of architectural monuments, working gardens and garages). Melanie Manchot reframes and choreographs this alternate movement of bodies and cameras through the use of long and slow viewing sequences, along with shortened sequences that recall the aesthetic of video-surveillance camera images, omnipresent in public space. Parkour is a non-competitive practice and discipline. Also called the “art of moving”, it aims at modifying the perception of urban space and questions our capacity to move and individually or collectively redefine the authoritarian forms of urban architectures.

*11/18*, 2015

To make the video installation *11/18*, Melanie Manchot has filmed a young girl on Super8 film for one minute per month from the age of 11 until 18. The work becomes an investigation on time, duration and commitment. Between documentary and fiction, *11/18* takes the form of a study on the notion of subjectivity and identity through the model’s gestures and facial

expressions. The portraits reveal the changes and emotions the subject has experienced and overcome. This young girl answers to the camera as she would to someone familiar, unknown and disquieting. *11/18* appears like the distanced testimony of an unexplainable and constantly changing identity quest.

*Dance (All Night, London)*, 2017

*Dance (All Night, London)* is a collective dance event. Dancers marched in the streets at night-time and gathered in a semi-public space of London called the Exchange Square. The public could take dance classes at any time between 10pm and 1am: Cuban rueda, Chinese dance, Argentine tango, reggaeton, Irish dance etc. The square, illuminated and turned into an ephemeral stage, became a real social space for sharing and learning through gesture and movement. Once the classes were over, people could dance until dawn.

*The Ladies*, 2017

Melanie Manchot worked with a group of women from a Bangla-

Cambridge, in the United Kingdom. Evoking the intimate compositions of Vermeer, her images represent these “ladies” dressed up with their traditional clothes in postures that express both trust and detachment. They pose in emblematic spaces of the Cambridge University and the American Cemetery located in the city suburb: places these women had never gone to and thought inaccessible to them.

*Cornered Star*, 2018

The post-industrial city of Marl in Germany carries the scars of the economic depression that followed the fall of the mining industry. City squares are filled with public sculptures and bear witness of the past growth of the town. In the *Cornered Star* video, a horse stands alone on the main city square. Early morning lights progressively illuminate the brutalist concrete architecture around. The horse is almost static, with very little movements, but in spite of his relative fixity, it remains the only source of life present in this deserted urban environment. The work looks at the archetypal forms of equestrian public sculptures and more broadly questions the use, codes and authority of public space artwork.

*Casting*, 2018–2019

*Casting* is a work produced during the “Open Ended Now” exhibition. Melanie Manchot plays with scenography and the codes of standard casting, during which a casting director examines the profiles of the candidates in order to evaluate their talent and charisma. Yet Melanie does not look to audition individuals for a preset role, but on the contrary, invite (real, literary, mythological, fictitious etc.) roles and characters to audition for a story still to be written. Several public auditions are organized between November 2018 and February 2019 at the MAC VAL. Based on the selected roles and characters, a scenario will be written in collaboration with writer Hélène Villovitch. *Casting* will be shot at the museum between 20 and 24 February 2019, during the last week of the exhibition, thus transforming the exhibition space into a film set.

To take part in Melanie Manchot’s movie

*Present the role of your dreams*  
*The role of your life*  
*Become the person you always wanted to be*  
In the framework of *Casting*, you can chose the role you want to interpret and convince the team

of *Casting* by interpreting the character you most feel like playing (without any restriction regarding the nature of this role). The selected roles will inspire the writing of the film scenario.

Targeted audience

Professional actors, semi-professionals, enlightened amateurs

Audition dates

Saturday 3 and Sunday 4 November 2018  
Saturday 5 and Sunday 6 January 2019  
Saturday 2 and Sunday 3 February 2019  
Duration of each audition: 30 min

Rehearsal dates

From Wednesday 20 to Friday 22 February 2019

Film shooting

Saturday 23 and Sunday 24 February 2019

Location of the auditions, rehearsals and shooting: MAC VAL

Information and registration: [casting@macval.fr](mailto:casting@macval.fr)  
Limited number of participants

With the support of the Goethe-Institut Paris

