

MARNIE WEBER

ONCE UPON A TIME IN FOREVERMORE

BRUNO PÉLASSY

ÉMILIE PARENDEAU

ÇA M'INQUIÈTE TOUJOURS CES SIRÈNES

PRIX CULTUREL MANOR 2016



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mamco



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PRESS KIT

Press Release

Spring Sequence – February 24 – May 1, 2016

Press Conference, Tuesday February 23, 11am, Opening at 6pm

For the spring 2016 sequence, Mamco is inaugurating three monographic exhibitions.

Californian artist **Marnie Weber** (* 1959) occupies the whole second floor. Leading the visitor into the realm of burlesque fairytales, this exhibition was devised as a global theater combining various representational systems.

The retrospective dedicated to **Bruno Pélassy** (1966, Vientiane – 2002, Nice) is on the fourth floor. In his practice, initiated in the early 1990s, the artist has sought inspiration as much in the field of haute couture as in DIY, to produce his bawling, restless mechanical animals, known as “Bestioles”, and his elegant organisms floating in aquariums, known as “Créatures”.

Finally, **Émilie Parendeau** (* 1980, Ambilly), winner of the Manor Cultural Prize 2016, takes up 4 rooms of the first floor offering an original revisitation of presentation modes of the museum’s collections.

Marnie Weber, *Once Upon a Time in Forevermore*

Once Upon a Time in Forevermore, Marnie Weber’s exhibition gathers together a series of collages as well as a dozen films in various sets, specially designed by the artist. Among these productions features *The Day of Forevermore* (2016), which makes its world première at Mamco.

For 25 years, M. Weber has fashioned a dreamlike world, navigating between the real and the imaginary, from one exhibition to the next. Venturing into territories as diverse as music, performance, film, installation, collage, and sculpture, her works are populated by ghosts, hybrid creatures, and animal characters.

Far from being hierarchized, these practices prove porous: they are often linked together by a common past. *The Spirit Girls* are an example of this: members of a fictional progressive rock band, the five teenage girls purportedly died in the 1970s without obtaining the glory they deserved, have returned to Earth to convey a message of emancipation. Transitional figures, they reappear in collages and films and interact with other characters.

M. Weber’s collages serve as a kind of matrix for her films. In the mode of a burlesque fairytale, they establish a temporal blur, saturating the sets and scrambling the narrative. Stemming from this parallel world whose laws are dictated by the quirks of the subconscious, characters, sets, costumes, and accessories re-emerge in the installations that derive from the films.

Each of M. Weber’s exhibitions thus can and must be understood as a global theater, a total artwork that borrows as much from Surrealism as it does from counter-culture and

American folklore. The bewitching world of M. Weber is more sardonic than it appears at first. The repressions and traumas of American popular culture re-emerge to the surface of signs and images.

Paul Bernard, the curator in charge of this exhibition, will comment Marnie Weber’s work on Tuesday March 8 at 6:30pm.

Bruno Pélassy

Mamco dedicates a retrospective to Bruno Pélassy, whose work, despite its rich formal and aesthetic diversity, spans a period of barely ten years. This exhibition, which follows the one held at the Centre d’art contemporain – le Crédac in Ivry-sur-Seine in 2015, was produced in partnership with this institution, and with the participation of the Pélassy family, Florence Bonnefous, Marie Canet, Brice Dellsperger, and Natacha Lesueur.

Though well known in the art world, the work of B. Pélassy still remains largely unknown to the general public; the aim of this exhibition is to reveal all of its beauty and singularity.

Born in 1966 in Vientiane, Laos, B. Pélassy died in 2002 from complications related to AIDS, which he contracted in 1987.

From the early 1990s, a period marked by the traumatism related to this syndrome, B. Pélassy initiated an artistic practice that is at once dark and luminous, tragic and funny, imposing and delicate. His multifaceted body of work conveys a sense of the ambivalent nature of existence, its exuberance coupled with its fragility. It develops a poetics of life and death made up of symbols borrowed from religion and popular culture, expressed by the combination of precious materials and recycled elements.

Enclosed in aquariums and swathed in silk, lace or Swarovski stones, B. Pélassy’s “Créatures” undulate gently in the water. As though suspended, they appear to be capable of stopping time and thus delaying the reality of death.

Press Release

The “Bestioles,” created between 1994 and 2001, are mechanical creatures inspired by animals. Animated through inexpensive toy mechanisms that eloquently confer mobility, they wander freely and joyously around the exhibition space, banging into other artworks. Mobile audio parasites, they disturb the silence and escape from the designated rooms when not kept under surveillance. In short, these impolite, arrogant “Bestioles” have their own lives to lead, and they do so loudly.

The “Bestioles” will be activated on Wednesdays 2 March and 6 April, between 7 and 8pm.

Marie Canet, author of the monograph about the artist co-published by Mamco will also give a talk on Bruno Pélassy, on Tuesday 19 April at 6:30pm.

Émilie Parendeau, *Ça m'inquiète toujours ces sirènes*
Manor Cultural Prize 2016

Ça m'inquiète toujours ces sirènes [Those sirens always worry me] is the title chosen by Émilie Parendeau — winner of the Manor Cultural Prize 2016 — for her exhibition at Mamco in reference to the wailing alarms of ambulances and other police vehicles. A kind of pleonasm, the function of sirens being precisely to attract attention and promote disquiet, this title suggests that visitors rid themselves of their reflexes and automatisms.

In the exhibition, which occupies the four consecutive rooms of the Suite genevoise, Émilie Parendeau aims to take into account the question of display. The choice of works — mostly from Mamco’s collections — thus stems directly from the space in which they are presented. The exhibition also disrupts the usual mode of circulation, modifying our approach of this space.

The topics of the visible and invisible, what is hidden yet also reveals itself to the gaze guide Émilie Parendeau’s presentation. The exhibition involves a series of reflections and double-ups. Through inverted symmetry the work by Luciano Fabro, presented on the floor of the first room, refers to one of the most emblematic artworks of the museum, hung from the ceiling of the fourth room.

On Tuesday 5 April at 6:30pm, Lionel Bovier, Director of Mamco, and Émilie Parendeau will talk about this exhibition together.

MARNIE WEBER

ONCE UPON A TIME IN FOREVERMORE

Since the mid-1980s, Californian artist Marnie Weber (born in 1959 in Bridgeport, USA; lives in Los Angeles) has been involved in the fields of music, performance and film, as well as installation, collage and sculpture. Each of these practices spills over into the others: costumes become sculptures, collages illustrate the covers of records, music becomes the original soundtrack to films and the fictional films sets are materialised as installations. Her exhibitions must thus be considered as total artworks, as a single immersive installation in which systems of representation are combined.

This porosity of practice is in service to a unique poetic world. As the title of Mamco's exhibition suggests from the outset, this is the realm of fairytales. In the manner of Alice descending into Wonderland, or, to use a more specifically American example, Dorothy flying off to the land of Oz, here, we are entering a kind of parallel world whose laws are dictated by the extravagances of the subconscious.

To illustrate this, we could point to the very minimalist Western-style set that was created especially for the exhibition, with its barn, saloon and jail, reduced here to a few fair-ground façades. Around the set, the cowboys have been replaced by clowns, animals, ventriloquists' dummies or even scarecrows: a freak-show like something out of American folklore, a combination of Halloween, spiritualism and the Barnum circus. The incongruous presence of these characters in the conquest of the West is typical of the unstable relationship that the artist looks for — a surrealistic melting pot that introduces the strange into the familiar. But it is also a form of strangeness that flaunts its makeshift quality, its effects and make-up. The pared-down sets must be understood less as a radical aesthetic choice than as the material manifestation of a shoestring budget. "I like to get that mix of funny and disturbing," explained the artist in an interview with Mike Kelley.

The films in the exhibition feature many patched-together and unstable settings, from the apocalyptic landscape of Salton Sea, to the dry lake in the background of the film *Destiny and Blow Up Friends*, to the Zorthian Ranch, the motley punk village in the artist's latest film, *The Day of Forevermore*. Another example is the forest, a "metaphor for getting lost" for the artist, which appears numerous times, in the dark or under snow. On the screen and off it, her characters recur. Among these are the Spirit Girls, an all-girl band whose members all purportedly mysteriously disappeared in the 1970s. From one room to the next, they haunt collages, films, music and ventriloquists' dummies.

Displayed throughout the second floor, M. Weber's collages appear to be the matrix for her films and installations. Playing on scale, the artist arranges her characters against magazine

backgrounds in extravagant colours and in small models. A series of 366 collages entitled *The Diary Project* provides an overview of a collection of images archived over a thirty-year period. One collage per day allowed the artist to share sad or joyful moods over the course of a year. We again find some of her early work in this series, in which the artist cut out images of naked women in magazines described as soft-porn, in order to, in her own words, "save the naked women from the lives they were leading in men's magazines."

It is clear that the enchanted world of M. Weber is far more sardonic than it appears at first. Repressed elements from American culture re-emerge on the surface of signs and images. M. Weber belongs to a generation of Californian artists who, in the land of Hollywood, Walt Disney and all manner of sects, have continually strived to pervert the fantasies and ideologies that underpin these, with a great deal of humour and pathos.

MARNIE WEBER

Text Excerpt

"Mixing mainstream with counter-cultural elements, but also inspired by classic westerns and Surrealism, Marnie Weber's mythological world is populated with fantastic beasts and masked characters. Among the recurring figures are the clown, the doll and the bear. She describes them as friends or demons that follow her around. Her unique Surrealist lens is most trenchant in her videos, which she sees as 'moving dreamscapes'. [...].

MARNIE WEBER — I intentionally try to have a humble, home-made look to my films; it feels more genuine to me. The camera works in combination with the characters' movements, at times reflecting the consciousness of the character in vision, at times reflecting my consciousness, and at times, the consciousness of the camera operator.

Sometimes, if we are lucky, the camera works by finding the mystical union of all involved. Since I act in the films rather than hold the camera myself, I have to rely on the magical moments of everything working in unison.

I also think that this approach allows the viewer to enter emotionally into my work. For example, I can address life's heavier issues, such as death, tragedy, birth without being so depressing. The film stock, the hand-held camera, the way of walking, the costumes, all of this combined with subtle humor, balances the dark and light. I like it when people say they don't know if they should laugh or cry when they see my films. Charlie Chaplin was a genius at this. He was making films in a very dark time in human history but gave people an escape while at the same time broaching issues such as poverty, loneliness, abandonment and loss with a sense of humor. He was also exploring movement in unison with the camera as if it were a dancing partner. On a different level, when the film is finished I think the homemade quality is a way of hopefully inspiring other people to make creative work in a way slick productions cannot. The work becomes a labour of love rather than a product of a huge production team."

CHAILLOU Thimotée, "Interview with Marnie Weber", *The White Review* [online], September 2012, <http://www.thewhitereview.org/art/interview-with-marnie-weber/>

Bibliographical References

GOLDSTEIN Richard J., "A sentimental horror: Marnie Weber", *Bombsite* [online], November 2010, <http://bombmagazine.org/article/4682/a-sentimental-horror>

HARVEY Doug, "Marnie Weber: If I Ran the Circus", in exhibition cat. *Marnie Weber. Forever Free. The Cinema Show: a Film Retrospective and Installations*, MAGASIN – Centre National d'Art Contemporain de Grenoble, Grenoble, 2010, pp. 8-14.

WEBER Marnie, *The Day of Forevermore. Synopsis, Script, Storyboard*, The publishing house Mamco, Geneva, 2016 (unpaginated).

MARNIE WEBER

Solo Exhibitions (Selection)

2015

The Night Train, Mattress Factory, Pittsburgh.

2013

The Day After Forevermore, Cardi Black Box, Milan.
The Nature of Time, Galerie Praz-Delavallade, Paris.

2012

The Night of Forevermore, Marc Jancou Contemporary, New York.

2011

The Autumn Bear, Palais de Tokyo, Paris.

2010

Marnie Weber, Forever Free, The Cinema Show: A Film Retrospective and Installations, MAGASIN – Centre National d'Art Contemporain, Grenoble.

2005

From the Dust Room, Marnie Weber Survey Exhibition, Luckman Gallery, California State University, Los Angeles.
Spirit Girls, Songs that Never Die, Galerie Praz-Delavallade, Paris.

2001

Forever More, Galerie Praz-Delavallade, Paris.
Who's the Most Forgotten of Them All?, Fredericks & Freiser Gallery, New York.

2000

Sleepy Weepy Stories, Rosamund Felsen Gallery, Los Angeles.

1992

Woman with Bass, Sue Spaid Fine Art, Los Angeles.

Group Exhibitions (Selection)

2015

Faux Amis, Simon Lee Gallery, London.
Bunny Yeager, Gavlak Gallery, Los Angeles.

2014

VELLS, The Underground Museum, Los Angeles.

2013

Bunny Smash — Design to Touch the World, Museum of Contemporary Art, Tokyo.

2012

La Voix Dissociée, Centre Pompidou, Paris.

2008

Busan Biennial, Busan Museum of Modern Art, Busan.

2007

Sympathy for the Devil: Art and Rock and Roll Since 1967, Museum of Contemporary Art, Chicago.

2004

100 Artists See Satan, Grand Central Art Center, California State University Fullerton, Fullerton.

2002

Netherlands Per Saldo, Noordbrabants Museum Hertogenbosch, Netherlands.
Wonderland, Aeroplastics Contemporary, Brussels.
The Shirt Off Your Back, Santa Monica Museum of Art, Santa Monica.

1999

25 ans de collection d'art contemporain 1974-1999, SACEM, Paris.

BRUNO PÉLASSY

The work of Bruno Pélassy (born in 1966 in Vientiane, in Laos; died in 2002 in Nice) was created over a period of just ten years. Infected with the disease very early on, he died of AIDS-related complications at the age of 36. During this brief period, he succeeded in developing a highly unique aesthetic, supported by a body of work that constantly oscillates between tragic and burlesque, eccentric and refined, graceful and obscene, meticulous and precarious.

Trained in textiles and jewellery (he notably designed jewellery for Swarovski), Pélassy gravitated around the Villa Arson in Nice from the early nineties onwards. He became close to a generation of artists that enjoyed playing with sexual identities, manifesting a taste for decoration and symbolism, in an artistic context that remains marked to this day by the virile and formalist heroism of Supports-Surfaces. In this nebula, which notably included the artists Jean-Luc Verna, Marie-Ève Mestre, Brice Dellsperger, Natacha Lesueur and Jean-Luc Blanc, Pélassy distinguished himself through his artisanal expertise, enabling him to work with jewellery and costumes. Beaded curtains and sculptures, gowns, statuary gloves or intuitive assemblages are just some of the elements of this poetics of “wonder”.

His name remains particularly associated with two emblematic series. On the one hand, the “créatures”, elegant cloth dolls floating beautifully inside aquariums. On the other, the “bestioles”, small sculptures dressed in eccentric costumes that continually move about and squawk. To the mutating disturbance produced by the bewitching motion of the former replies the brash arrogance of the latter. Completing this bestiary, at once majestic and insufferable, are the two-headed snakes, coiled around velvet branches. One of them, entitled *Ouroboros*, refers to the auto-phagic myth of self-destruction and renewal.

A latent threat or morbid impulse runs through many of his works. Presented at the heart of the exhibition, his film *Sans titre, Sang titre, Cent titres* compiles excerpts from films, documentaries or advertisements, in a disjointed continuum. The opening shot of Stanley Kubrick’s *The Shining* never ceases to return like a ritornello, establishing a permanent state of tension — the sensation of an imminent nightmare. Edited by the artist using a videotape recorder, the film can only be shown on VHS. So the more often it is presented, the more it deteriorates, and the more the image and sound will fade, before disappearing altogether. This process of corruption is found again in the series of drawings *We Gonna Have A Good*

Time, in which disease afflicts the moronic models of hair salons.

The symbolism of mutation and the practice of editing characterise the monumental installation produced by Pélassy at the Atelier Soardi in 1997, as part of the exhibition *Sur le moment*. For the decor of a “safari photo rave” initiated by Ben, Pélassy recreated a bedroom with his own things. On the floor, motley rugs are spread out under a bed, armchairs, tables and all kinds of accessories; on the wall, there is a gigantic patchwork of dyed fabrics on which a certain number of his friends’ works are displayed, along with a false rhinoceros head by Ben. An essential work in the artist’s career, it was obviously impossible to recreate it exactly. Mamco thus invited the artists B. Dellsperger and N. Lesueur to provide a “version” of the bedroom recreated from photographic archives and discussions with certain witnesses of the time; as a way of taking stock of the connections that united Pélassy with Nice’s art community. It is important to insist on the benevolent role of Ben, whom Pélassy assisted occasionally, and who provided considerable support to the artist, particularly by purchasing many of his works.

Pélassy also cultivated a taste for the occult, cryptic symbols and sacred objects. The reliquaries series presents jewellery and a leather jacket in Baroque chests. These are shown in a black room, just as the artist had presented them in 1993. They are brimming with secret details yet remain mute regarding their potential ritualistic functions. A year later, the artist produced *Temple*, which brought the fetish objects together and was accompanied by a cryptic poem combining Latin with French and English. Hermeneutists could have a field day here. In short, this multifaceted, generous, eccentric, romantic body of work, littered with brilliant intuitions, manifests — to use Didier Bisson’s words — “the risk of living as well as concern for the unknown, with the idea of also having to die.”

This exhibition extends and enriches that of the Centre d’Art Contemporain d’Ivry – Le Crédac, organised by Claire Le Restif in January 2015. It enjoyed invaluable support from the Pélassy family, Florence Bonnefous, Marie Canet, Brice Dellsperger and Natacha Lesueur.

Text Excerpt

"[T]he *Bugs* [...] are delightful little constructions, inspired by the animal kingdom, often not much larger than a Chihuahua dog, and driven [...] by different mechanisms which lend them mobility and acoustic eloquence. [T]hey have their own life, they move about in the exhibition space which they merrily disturb [...]. They are essentially parasitic, and they upset the tranquility and the very conformity of the exhibition situation — they also attract attention. They are impolite, not to say rude, and also wonderfully arrogant, made of precious materials [...]. Halfway [...] between the pet and the precious knick-knack, these *Bugs* not only make light of exhibition conventions, but they also sketch, with a certain haughtiness tinged with irony, the portrait and the status of the work of art at the beginning of this century — at times not very far removed from the old granny's poodle. In so doing, they do not camouflage their very nature as an element in an overall spectacle which Pelassy situated on the borderline of cabaret and music-hall [...].

Pelassy came up with a counterpart to this folkloric and paradoxical population [...] in which [...] was unreservedly expressed the extraordinary poetic dimension of his work. The *Creatures*, likewise objects inspired from the animal world and manufactured using a mix of silicon, silk and crystal, evolve in aquaria filled with water [...]. Here the work finds a more traditional stance (it is on a stand), but without shedding any irony [...] and, above all, without abandoning its *almost living* character. The fact is that Pelassy's work is altogether permeated by an eroticism unable to come to terms with the fatal inertia of painting and sculpture. [...]

[...]. It is [...] in a fairly metaphorical way that this population, by turns agitated and hypnotic, combining elegance and provocation, assuming its monstrousness like finery, tells us as much about the human comedy as it does about the combination of desires which runs through the decision that leads a person to be an artist."

TRONCY Éric, "Creepie-crawlies: Bugs and Creatures", in exhibition cat. *Bruno Pélassy* (trans. by Simon Pleasance), MAMAC, Nice, éditions Nice Musées, 2003, pp. 19-21.

Bibliographical References

BISSON Didier, *Natacha Lesueur – Bruno Pélassy*, La Station, Nice, éditions Ulisse e Calipso – edizioni mediterranee, Naples, 2001.

BISSON Didier, COTTINGHAM, Laura and TRONCY Éric, *Bruno Pélassy*, exhibition cat., MAMAC, Nice, éditions Nice Musées, 2003.

CANET Marie, *Bruno Pélassy*, exhibition cat., Centre d'art contemporain d'Ivry – Le Crédac, Ivry-Sur-Seine; Passerelle – Centre d'art contemporain, Brest; Centre régional d'art contemporain, Languedoc-Roussillon; Mamco, Geneva; Air de Paris, Paris, éditions Dilecta, Paris, 2015, pp. 27-71.

BRUNO PÉLASSY

Solo Exhibitions (Selection)

2015

Bruno Pélassy, Centre d'Art Contemporain d'Ivry – Le Crédac, Ivry-sur-Seine.

2005

Air 2 Paris, Air de Paris, Paris.

2004

Néo Laos, MAMAC, Nice.

2001-2002

Deep, *Bruno Pélassy & Larry Krone*, Mark Pasek Gallery, New York.

1995

Bruno Pélassy, Chez Valentin, Paris.

1993

Bruno Pélassy, Art Concept, Nice.

Group Exhibitions (Selection)

2012

Un nouveau festival, Centre Pompidou, Paris.

2009

Le sort probable de l'homme qui avait avalé le fantôme, La Conciergerie, Centre Pompidou, Paris.

2008

WAAOOHH!, *Le merveilleux dans l'art contemporain*, CRAC Alsace, Altkirch.

2005

Le Voyage Intérieur, Espace EDF Electra, Paris.

2002

Chaussés croisés, MUDAC — Musée de design et d'arts appliqués contemporains, Lausanne.

2000

Artissima, Galerie Françoise Vigna, Turin.
Cross female, *Natacha Lesueur & Bruno Pélassy*, Künstlerhaus Bethanien, Berlin.

1995

Art Cologne, Art: Concept, Cologne.

1993

Tatoo collection, Air de Paris, Paris.

ÉMILIE PARENDEAU

ÇA M'INQUIÈTE TOUJOURS CES SIRÈNES [THOSE SIRENS ALWAYS WORRY ME]

Émilie Parendeau (born in 1980 in Ambilly, France) does not see her artistic work as a series of productions of objects. On the contrary, and even if the process that she develops is eventually finalised in a material form, a fundamental part of her activity is found in the realm of the immaterial: research, study of works by other artists, art history and aspects of the places in which she is invited to intervene.

When working on other artists' bodies of work, she does not however appropriate their works in the sense of the artists described as "appropriationists" (Elaine Sturtevant, Sherrie Levine, Mike Bidlo, or Richard Prince, in particular). She focuses her research on artists whose artworks she can "interpret" because they have an initial existence in language (a text, program, or protocol). This interpretation is expressed in what Émilie Parendeau calls an "activation", in other words, a translation from the textual form to a plastic form that will belong to a new context. She implemented this process at Mamco in 2013 by redeploing a definition/method by Claude Rutault.

Now participating as the winner of the Manor Cultural Prize 2016 in the four rooms of the Suite Genevoise, Émilie Parendeau applies the same *modus operandi* to this exhibition, by using the site as a starting point — a "site" represents for her a cluster of data, space, time, context, the characteristics of the host institution and economic factors. The artist has sourced works from Mamco's collections, selecting a number of works based on which a kind of score for several voices have been sketched out, whose *basso continuo* would be the "gaze in action". Visitors are invited to participate in a number of visual and spatial experiments. Devised as a circuit, in which the works and spaces are juxtaposed, interact, double up or reflect one another, the exhibition wishes to hold the visitors' attention on alert. This is announced from the outset by its intriguing title *Ça m'inquiète toujours ces sirènes*.

From the threshold of the exhibition, the visitor stops before Luciano Fabro's carpet of newspapers (1936-2007), *Pavimento – Tautologia* (1967), which occupies almost the full surface of the floor of one room. Can we walk on it? Do we need to go around it? Lean over to read the articles? A major figure of *Arte povera*, using anything from the most unusual materials to the most traditional, Fabro soberly noted, a decade after presenting the work for the first time in Turin, "in my city, after cleaning the floor, it was protected with newspapers for at least the first day, and, while the paper was in place, nobody saw the clean floor..." — a reversal of the invisible within the visible.

In another room, the paintings are hung with their faces turned against the wall, with only their backs visible. Flipsides that do not play any guessing games with what they hide, but that are to be observed for what they are in themselves. The museum's regular visitors will also see them with the double vision of their eyes and memory (Frank Stella, *Kamomika Strumilowa I*, 1972; Imi Knoebel, *Schlachtenbild*, 1991). Further on, an opening pierced into a wall frames a portion of a window with regular panes, inviting the urban landscape to penetrate within the museum and thus completely altering the spatial sensation of the room.

These diverse conditions and forms of presentation that organise the visit of the exhibition provoke echo effects, a serial logic, and connivances, discreet resurgences of former presentations. Their diversity goes hand in hand with a development continually underpinned by the idea of confronting visitors with what they are looking at, their way of moving within the exhibition, questions that suddenly suspend their attention, and questions that hone their thoughts.

Text Excerpt

« Les projets que je mets en œuvre se développent pratiquement toujours à partir et au regard du contexte qui les accueille. Par contexte, il faut entendre les données d'espace, de temps, économiques, ainsi que le cadre et l'esprit propres à la situation dans laquelle je suis invitée à travailler. Il s'agit bien à chaque fois de penser une proposition, un projet, une œuvre pour un contexte donné. De là, on peut dire qu'il est question d'une pratique qui se réalise dans des situations, qu'elle souhaite parfois éclairer mais dont elle tire inmanquablement une substance. [...]

L'attention au contexte et sa prise en charge sont des caractéristiques inhérentes aux travaux développés depuis 2009 dans le cadre du projet A LOUER [...]. Je définis A LOUER comme un mécanisme qui a pour objet l'activation d'œuvres d'autres artistes, et l'activation comme un processus qui donne une forme matérielle et tangible à une œuvre existant à l'état de langage lors de sa conception par son auteur. À travers l'activation, c'est bien l'œuvre en question et le contexte dans lequel elle va venir prendre forme qu'il s'agit de faire jouer ensemble. C'est l'analyse du contexte qui induira le choix d'une œuvre tandis que son activation viendra en retour saisir et parfois éclairer un élément particulier de ce contexte [...].

Dans l'ensemble de ma pratique, c'est bien l'expérience du spectateur face à l'œuvre qui m'intéresse. Quand A LOUER prend le parti de donner une forme matérielle, tangible, à des œuvres textuelles, c'est d'abord la possibilité d'une expérience par le corps et par les sens dont il est question. Cette approche n'est pas originale mais dans ma pratique l'existence de l'œuvre étant limitée tant au moment où elle est exposée qu'au contexte pour lequel elle est produite, cet élément devient prédominant. Une fois l'exposition terminée, il n'y a plus rien à voir si ce n'est que des documents et des images qui tentent, vainement à mon sens, de nous faire revivre et de témoigner de quelque chose qui a eu lieu dans un ici et maintenant révolu. »

PARENDEAU Émilie, Portfolio for the Manor Cultural Prize 2016's jury, August 2015.

Exhibitions (Selection)

2015

A LOUER in *Bricologie. La souris et le perroquet*, Villa Arson, Nice.

A LOUER in *Le Théâtre des opérations*, Théâtre de l'Usine, Geneva.

2014

varda sora – città – derlickln (in collaboration with Bernhard Rüdiger) in *Soleil Politique*, Museion, Bolzano.

2013

Anarchisme sans adjectif, Sur le travail de Christopher D'Arcangelo (1975-1979), Galerie Leonard and Bina Ellen, Montreal.

2012

A LOUER # 8 in *Reversibility: A Theatre of De-Creation*, Peep-Hole, Milan.

2011

Le sentiment des choses, Le Plateau, Paris.

A LOUER in *Ailleurs et autrement*, LiveInYourHead, Geneva.

2010

A LOUER # 2 in *Résurrection*, Galerie Dohyang Lee, Paris.

2009

A LOUER # 1, *Le Réfectoire*, Galerie de l'École nationale des Beaux-arts, Lyon.

Website of the project A LOUER:

<http://alouer-project.net/>

Mamco Events

February

Tuesday 23

— 6-9pm, VERNISSAGE.

Exhibitions opened until May 1, 2016.

March

Tuesday 1

— 12:30pm, WALKING WITH... Jean-Marc Brachard, stationer, former President of les Amis du Mamco and art collector.

— 6:30pm, PRESENTATION of *Projective*, *Projectif* and *Scripts*, three books on Victor Burgin published by Mamco, in the presence of the artist and Valérie Mavridorakis, teacher at HEAD-Genève, Geneva School of Art and Design.

Wednesday 2

— 7-8pm, ACTIVATION of Bruno Pélassy's "Bestioles."

Tuesday 8

— 6:30pm, COMMENTARY by Paul Bernard on *Once Upon a Time in Forevermore*, Marnie Weber's exhibition.

Tuesday 15

— 6:30pm, VOIX OFF, Sandra Moussempès reads a selection of her texts.

April

Tuesday 5

— 12:30pm, WALKING WITH... Manuel Ruedi, zoologist, conservator at the Natural history Museum in Geneva.

— 6:30pm, COMMENTARY by Émilie Parendeau on her exhibition *Ça m'inquiète toujours ces sirènes*, with Lionel Bovier, Director of Mamco.

Wednesday 6

— 7-8pm, ACTIVATION of Bruno Pélassy's "Bestioles."

Tuesday 12

— 6:30pm, VOIX OFF, Ariane Epars reads a selection of her texts.

Tuesday 19

— 6:30pm, EVENING dedicated to Bruno Pélassy with Marie Canet, author of the artist's monography copublished by Mamco (and other guests).

May

Tuesday 3

— 12:30pm, WALKING WITH... ORAIBI + BECKBOOKS.

Tuesday 10

— 6:30pm, VOIX OFF, Jean Daive reads a selection of his texts.

Other Events

Collaboration with Groove'N'Move Festival

Mamco collaborates with Groove'N'Move Festival, offering to the public a performance at the crossroad(s) of contemporary art and hip hop culture:

— Wednesday 24 February, 3-5pm, an urban dance workshop with Olivier Lefrançois.

All levels, from age 12, 10 CHF. Places are limited, registration on: contact@groove-n-move.ch

Boîte à musique

The students of the Conservatoire Populaire de Musique have composed pieces of music inspired by some of the artworks exhibited at Mamco. These pieces will be played at the museum to allow young visitors to discover the instrumental music universe. Guided by the sounds, children will move toward the instrument they would like to learn.

— Saturday 12 March, 11am, musical journey for children.

Coproduction with the CEGM (Confédération des Écoles genevoises de musique), the CMC (Centre de musique contemporaine de Genève) and Archipel Festival.

Passport Visits

On the occasion of Passeport Musées suisses' 20th anniversary, Mamco collaborates with this institution by organising four guided visits entitled *Passport Visits (for double artistic destinations)*. Guides will talk about two artists' works belonging to different geographic areas:

— Sunday 13 March, 3pm: *California – Iran*

— Sunday 10 April, 3pm: *Congo – French Riviera*

— Sunday 12 June, 3pm: *Germany – Toscana*

— Sunday 11 September, 3pm: *Japan – Vaud*

Nuit des musées

Saturday 21 May, 6pm-12am.

Special presentation of *Anges Inséparables: La Maison Éphémère de Walter Benjamin* by Esther Shalev-Gerz (2000) in collaboration with le Fonds d'art contemporain de la Ville de Genève (FMAC) during la Nuit des musées and la Journée internationale des musées.

Paid admission.

Journée internationale des musées

Sunday 22 May, 11am-6pm.

Press Office

For all requests, information and visuals, please contact:

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Information

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The Museum is open Tuesday through Friday from noon to 6pm, the first Wednesday of the month until 9pm, and Saturday and Sunday from 11am to 6pm. Closed on Mondays and Friday 25 March 2016.

Regular admission CHF 8.–

Reduced admission CHF 6.–

Group admission CHF 4.–

Partners

Mamco is overseen by Fondamco, which is made up of Fondation Mamco, the Canton and City of Geneva.

Fondamco would like to thank all its partners, both public and private, and in particular la Fondation Coromandel, la Fondation de Famille Sandoz, La Fondation de bienfaisance du groupe Pictet, la Fondation Lombard Odier, la Fondation Valeria Rossi di Montelera, JTI, la Loterie Romande, Sotheby's.

Along with la Fnac, Hôtel Bel'Espérance, Hôtel La Cour des Augustins.

Media partners: Le Courier, Espaces contemporains, Profil.

