

Guerrilla Girls

Guerrilla Girls Forever



If You Keep Women Out They Get Resentful, 2018

Nous sommes heureux de vous informer que pour la deuxième fois les Guerrilla Girls investiront l'espace de mfc-michèle didier.

Les Guerrilla Girls dénoncent depuis 1985 un ensemble de comportements ayant lieu au sein du milieu de l'art et ayant trait aux discriminations sexistes et raciales ainsi qu'à un ensemble de pratiques relevant de la corruption et plus généralement de la politique.

Les Guerrilla Girls présenteront chez mfc-michèle didier leurs douze dernières affiches ainsi que leurs cinq derniers films.

Le set complet intitulé **Guerrilla Girls Forever: Poster Suite 2017-2021** comprend les douze affiches ainsi que les cinq films suivants :

- *As mulheres precisam estar nuas para entrar no Museu de Arte de São Paulo?*, 2017
- *Las Mujeres Artistas en Ecuador están en la lona*, 2017
- *Dear Boss, No Wonder You Don't Pay Us a Living Wage*, 2018
- *If You Keep Women Out They Get Resentful*, 2018
- *Nach 96 Jahren entdeckt die Kestner Künstlerinnen!*, 2018
- *3 Ways to Write a Wall Label When the Artist Is a Sexual Predator*, 2018
- *Don't Stereotype Me, Malayalam*, 2018
- *Guerrilla Girls' Code of Ethics for Art Museums Monument*, 2018
- *MoMA Loves DaDA Not MaMA*, 2019
- *Jeffrey Epstein, Leon Black and MoMA*, 2019
- *Hollywood Is Still Worse Than the U.S. Senate*, 2019
- *Are there more Naked Women than Women Artists in Art Museums*, 2021

- *One Is Not Enough*, Van Gogh Museum, 2017, 02'24"
- *Acts of Police Violence Are Crimes Against Humanity*, 2020, 01'12"
- *The Male Graze*, 2020, 03'04"
- *DiscrimiNation*, 2021, 30"
- *If You Keep Women Out They Get Resentful*, 2021, 30"

mfc-michèle didier

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Dossier de presse

mfc-michèle didier

Exposition du 4 septembre au 9 octobre 2021

Vernissage le samedi 4 septembre de 15h à 20h

Une rencontre online avec les Guerrilla Girls aura lieu le vendredi 17 septembre à 18h à la galerie.

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"Your assignment is to think of something you really want to complain about. Then, communicate your message in a unique, creative way."

Les Guerrilla Girls activeront aussi, et pour la première fois en France, un *Complaints Department* qu'elles ont traduit par **Département des Plaintes, Bienvenue à Toutes et à Tous.**

Le *Département des Plaintes* est un dispositif conçu pour recueillir les plaintes et protestations de manière libre et anonyme.

Le public est invité à inscrire sur des papiers ses doléances puis à les afficher sur les murs de la galerie. Plutôt que de se cantonner à leurs propres revendications et constats, les Guerrilla Girls laissent ici la place à la construction d'un espace de protestation collectif.

L'ensemble des données recueillies sera ensuite archivé et traité par les Guerrilla Girls.

Du 4 septembre au 9 octobre 2021, n'hésitez pas à venir vous plaindre sous la bannière que nous produisons à cette occasion.

Extrait de l'entretien réalisé à la Tate Gallery à Londres

Guerrilla Girls: Hi, we're the Guerrilla Girls. And this is your art assignment.

Kathe Kollwitz: Alright, so maybe, basically a lot of us were complainers, but mostly because we saw so much injustice in politics, of course, but also in our own little world of the art world in New York City, where we were artists. And we saw no opportunities for women artists and artists of color, and everyone was pretending that everything was okay. So we got this idea. Let's do something about it. And let's use some new, media-savvy techniques to break through people's ideas that whatever they see in galleries and museums is the best, which we knew so many great artists who weren't getting anywhere. So we decided to blame on group after another. We had this idea to do a new kind of political poster. We had a meeting in Frida's loft of a bunch of colleagues and friends, named ourselves the Guerrilla Girls, passed the hat around to pay to print the first posters, and the Guerrilla Girls were born.

Frida Kahlo: It's more than pointing your finger at something and saying, "This is bad." We have to figure out a way to change people's minds about things. And in the end, humor. If you can make someone who disagrees with you laugh, well, you kind have a hook in their brain, and once you're there, you just have an opportunity to change their minds.

Kathe Kollwitz: Your assignment is to think of something you really want to complain about.

Frida Kahlo: Then, communicate your message in a unique, creative way.

Sarah: So John, I really think that you should just sit and listen for this one.

John: Yeah, no, I agree.

Suite page 3

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Sarah: So if we think back through art history, we can really see a lot of art as various forms of complaining. You can think about abstraction as a way that artists are complaining about the way that things had been represented in the past. And, you know, complaining is really protest. And then that widens our consideration to all sorts of art: historical painting that thinks about war or inequities. But in thinking about what moment in history we're gonna talk about here, I couldn't help but realize I had a very handy resource for this: the Guerrilla Girls' own book *The Bedside Companion to the History of Western Art*. And I'd love to just read you the beginning. It says, "Forget the stale, male, pale, Yale textbooks, this is Art Herstory 101!"

And I've actually selected one of the moments in art history, or art herstory, for us to talk about today from the Middle Ages. At the age of 25, Christine de Pizan found herself widowed with kids and a mother to support. She had been allowed an education, a rarity in medieval France, and became a copyist and writer to support her family. She achieved renown for her ballads, poems, and allegories as well as her vociferous objection to the popular 13th century poem *The Romance of the Rose*, which depicts women as wanton and immoral seductresses. She countered with her 1405 allegory *The City of Ladies*, in which three women personifying reason, rectitude, and justice describe an entire city populated by strong, virtuous women throughout history, told entirely by women and about women. Her story used fashionable tropes and techniques to counter the prevailing narrative of women as illogical and inferior. Rooted in Christian morality, her work got away with its harsh critique of patriarchal society and highlighted women for their skills and discourse in peacemaking.

Like de Pizan, the Guerrilla Girls have found their own mistressful way of complaining in their time. The question is, "What's your way in your time? And how will you use the culture of now to voice your dissatisfaction and dissent?"

Kathe Kollwitz: Alright, so, everyone's always said to the Guerrilla Girls, "You're just a bunch of complainers." So when we were invited to do some kind of interactive residency project at Tate, it suddenly seemed like a really great idea: Why not everyone else complain? We are complainers. We consider ourselves, you know, creative, kind of unique complainers, but it is what we do, and everyone had complaints, so we've invited anyone who wants to come to bring their complaints in, make their complaints, put them on the board, and it took about one day for all the places we have to put them to be filled up. And every day, people are coming with more things that they just have to get off their chest.

Frida Kahlo: It's kind of a rift off the old idea of complaints departments in department stores. It allowed the consumers to sort of complain. Well, we're allowing the audience of this museum to instead of come and be passive to actually come and think critically about what they've seen, about what bothers them, and to really think about how a lot of our art comes out of complaints, comes out of a very strong reaction to the world.

Kathe Kollwitz: You can't really think of a complaint as one thing, one time in a vacuum. One thing we've learned is that if you do one thing, put it out there, if it works you do another, and if it doesn't, you do another. So, this is true for all of us. You can't expect one thing to make a difference, but if you keep doing it, and keep chipping away, over time you can make a difference. Obviously, we have a unique way of trying to find a new idea about an issue, combine it with some weird things that don't really belong there, so you end up thinking about it in a different way. But there are so many ways to complain. I mean, try to stop people from complaining!

Frida Kahlo: It's great to brainstorm with other people, identify a target, realize that you probably can't deal with a huge issue all at once; you can only deal with some small aspect of it. And then to think about who your target audience is. What would catch their attention? What would change their mind? What components would change their mind? Usually, information is a help, and if you can twist something around. You know, you put out an outrageous headline, you back it up, and you try to do it in a way that you've never seen before. And then try it out on other people. Make sure that you're not just convincing yourself. Let other people test drive and say, "What does this communicate to you?" Sometimes being angry and complaining is a good place to start, but it's not a great place to end. You have to craft your message.

Kathe Kollwitz: And I think reading the other complaints, looking at their complaints, thinking about what they complained about is going to have an effect. It's had an effect on me, and I've been complaining for years.

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Are there more Naked Women than Women Artists in Art Museums, 2021

Quelques éléments biographiques

Le collectif a été fondé à la suite de l'exposition *An International Survey of Painting and Sculpture* au MoMA en 1984. Cette exposition censée dresser un panorama de la production artistique de l'époque ne présentait alors que 13 femmes pour 169 artistes. Kathe Kollwitz et Frida Kahlo s'associèrent donc pour fonder les Guerrilla Girls, un collectif incluant au fil du temps différents membres et développant différentes branches.

Le cœur de leur travail se caractérise par un certain nombre d'actions essentiellement des campagnes d'affichage, des performances et des vidéos, ainsi qu'un ensemble d'objets conçus comme autant de produits dérivés de leurs revendications.

Depuis 1985, leur travail dénonce, en s'appuyant sur des données factuelles, la violence symbolique et politique à l'œuvre dans le monde de l'art et plus généralement de la culture. Initialement orienté sur les discriminations de genre, leur combat s'est rapidement étendu au racisme, aux discriminations sexuelles et plus largement à la corruption et aux trafics d'influence.

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mfc-michèle didier est une maison d'édition indépendante, fondée en 1987 à Bruxelles qui produit et publie des œuvres originales d'artistes contemporains, créant un ensemble d'œuvres telles que des livres d'artiste, des prints, des installations, des multiples, etc.

Depuis 2011, la galerie mfc-michèle didier, située au 66 rue Notre-Dame de Nazareth à Paris, permet de présenter les productions de la maison d'édition. Elle est également un lieu de réflexion sur la duplication de l'œuvre d'art. Cet espace donne ainsi la possibilité de montrer l'importance et le rôle des éphémères ainsi que celui de l'œuvre publiée et multipliée dans l'art contemporain.

Artistes

AALLICCEELLEESS...	ON KAWARA
SAÂDANE AFIF	MATT KEEGAN
DENNIS ADAMS	JUTTA KOETHER
CARL ANDRE	LEIGH LEDARE
FIONA BANNER	ALBAN LE HENRY
ROBERT BARRY	CHRISTIAN MARCLAY
BERNARD BAZILE	LAURENT MARISSAL
SAMUEL BIANCHINI	ALLAN MCCOLLUM
BLESS	MATHIEU MERCIER
MEL BOCHNER	ANNETTE MESSENGER
BROGNON ROLLIN	GUSTAV METZGER
AA BRONSON	JOHN MILLER
STANLEY BROUWN	JONATHAN MONK
PHILIPPE CAZAL	ROBERT MORRIS
LUDOVIC CHEMARIN©	ANTONI MUNTADAS
CLAUDE CLOSKY	MAURIZIO NANNUCCI
HANNAH COLLINS	PHILIPPE PARRENO
DAVID CUNNINGHAM	MICHELANGELO PISTOLETTO
CHARLES DE MEAUX	HUBERT RENARD
BRACO DIMITRIJEVIC	ALLEN RUPPERSBERG
PETER DOWNSBROUGH	CLAUDE RUTAULT
JEAN-BAPTISTE FARKAS	RAY SANDER
YONA FRIEDMAN	JOE SCANLAN
JAZON FRINGS	KLAUS SCHERÜBEL
PAUL-ARMAND GETTE	CAROLEE SCHNEEMANN
LIAM GILLICK	JIM SHAW
CARI GONZALEZ-CASANOVA	JOSH SMITH
JOSEPH GRIGELY	ROMARIC TISSERAND
FERENC GRÓF	UNTEL
THE GUERRILLA GIRLS	LAWRENCE WEINER
CARSTEN HÖLLER	ELSA WERTH
PIERRE HUYGHE	MARTHA WILSON
IKHÉA@SERVICES - GLITCH	CHRISTOPHER WOOL

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Ouvert du mardi au samedi de 12h00 à 19h00
Métro : Strasbourg Saint-Denis, Arts et Métiers, République et Temple

Simon Poulain

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Ouvert du lundi au vendredi de 9h00 à 17h30
Uniquement sur rendez-vous

Benedetta Grazioli

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Expositions à venir

Martha Wilson
The Political and Performance Art Collection,
Carte blanche et Journals
Preview le 15 octobre 2021 de 18h à 21h
Vernissage le 16 octobre de 15h à 20h
Exposition du 16 octobre 2021 au 8 janvier 2022

FIAC
Stand mfc-michèle didier
Carte blanche à Martha Wilson
Grand Palais Éphémère
Du 21 octobre au 24 octobre 2021

Centre Pompidou MNAM, Paris
Martha Wilson à Halifax
Vernissage public le 20 octobre 2021
Exposition du 21 octobre 2021 au 24 janvier 2022

Saâdane Afif
The Fountain Archives [Index]
Du 15 janvier au 19 mars 2022

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