



michèle didier

PRESS RELEASE

MoMO galerie x alban le henry = mfc²

The exhibition will take place from March 21 to April 23, 2014

The opening will be held on Thursday March 20, 2014 from 6 to 9 pm
in presence of Romaric Tisserand and alban le henry

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mfc-michèle didier

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mfc1 x mfc2 = mfc²
 = **MoMO galerie x alban le henry**

This is the second edition of mfc-michèle didier's new exhibition concept: *mfc²*, again based on the idea of invitation. Two external collaborators will once again invest the space of the Paris gallery.

mfc1 = an artist, Romaric Tisserand, under the guise of MoMO galerie, proposes a totally new work, entitled *3360 TIMES (from M to O)*, a series of 3360 color combinations arranged similarly as the famous *LOVE* by Robert Indiana. Three colors are randomly interchanged and chosen from an arbitrary selection of sixteen colors, revealing four letters, M O M O.

mfc2 = a designer, alban le henry, creates here a storage space, updating *stack*, a work that will display almost all of mfc-michèle didier's publications. The question here for alban le henry is to take an interest in the productions containers, — box, slipcase or cover,— and show in a domestic exhibition works of art that we usually see closed — *books and boxes*.

A common idea connects both projects: the unity that is used as a module to be multiplied and combined. In Romaric Tisserand's case, the unity is the one created by the color. As for alban le henry, the unity in his installations arises from the stacking of the storage units.



Romaric Tisserand
3360 TIMES (from M to O)
 (from the top:) n° 002 / 672, n° 103 / 672, n° 118 / 672, n° 213 / 672, n° 231 / 672
 Sets consisting of 5 digital files
 Unique edition 1/1 + 1 AP
 Dimension of the materialized set: 5 times 40 cm x 40 cm
 2014

mfc1 = MoMO galerie

3360 TIMES (from M to O)

NO MORE PHOTOGRAPHY, NO MORE PAINTING, JUST THOUSANDS OF IMAGES. It's the state and the topography of image that is approached, questioned and manipulated by the work *3360 TIMES (from M to O)*, in its most elementary form, i.e. the digital archive file.

3360 TIMES (from M to O) consists of four letters, M O M O, graphically reminding us *LOVE* by Robert Indiana. Based on the idea of replica and parody, this fundamentally mechanical artwork gathers all the possible combinations and permutations of 16 colors, chosen arbitrarily from the Kodak chart, and applied to the letter matrix. Thanks to this protocol, 3360 combinations are generated and organized randomly and digitally in 672 sets of 5 MOMO, 1120 sets of 3 MOMO and 3360 single MOMO.

3360 TIMES (from M to O) questions the status of the artist, an archivist of present time, compiler and organizer, who doesn't want to act as a demiurge, but as a machine, entrusting to math and calculus the task of accomplishing the artistic gesture.

These sets of multiple or solo images, — in total 5152 unique multiples — are supposed to be printed on a framed canvas. The purchaser is invited to take part in the production process, as he has the choice to produce the work physically, reminding of Lawrence Weiner's declaration of intent in *Statements* in 1968. Handed over digitally in a PDF file, the work has possibility to be activated over and over again, without any limit.

3360 TIMES (from M to O) distinctly raises the question of the reproducibility and multiplicity of art, redefining its notion of originality and materiality.

Since its conception, *LOVE* by Robert Indiana paradoxically announces its mortal counterpart, *AIDS* by General Idea, while *VISA* by Mircea Cantor precedes MOMO's *3360 TIMES (from M to O)*.

Brotherly tribute or destruction of the icon through absorption, the masterwork henceforth only exists thanks to its capacity to be reproduced. It enforces the idea that paintings, sculptures, writing, drawing, or performances are but images that have their own destiny. The consecration of the multitude...

OF COLOR.

Romarc Tisserand



Romarc Tisserand
3360 TIMES (from M to O)
n° 0020 / 3360
Digital file Unique edition 1/1 + 1 AP
Dimension is 200 x 200 cm
2014

Romarc Tisserand = MoMO galerie

Romarc Tisserand (born in 1974) lives and works in Paris. His work focuses on the notion of the contemporary archive, the status of the image and the new topography of the visual field of contemporary thinking, for which the image would have become the instrument of construction — from the photographic subject to the era of liquid image.

Abandoning photography as subject, in favor of its reproduction, with the organization of herbariums of anonym photographs (*Collection d'un gentleman*, 2008), the decomposition of images in text (*Monochones*, 2009) or the creation of the fictitious archives of an Apollo XXI mission (*Mission*, 2010) — *Mission* is the occasion of his first collaboration with alban le henry, for the creation of the limited edition *Fossil* — his artistic approach develops in performances and curating, for which the use of space becomes the source of images in the making.

MoMO galerie is an exhibition space opened at his plumber's whose name is actually Momo. MoMO galerie has transformed into a new field of investigation, leading to new participatory and anticipatory artworks. Behind this acronym, the artist becomes a character, whose process raises questions of alter ego, of parody as an instrument of reasoning, of social spaces as generators of new forms of exhibitions.

Romarc Tisserand has taken part in both solo and collective exhibitions. Amongst the most recent ones: *Salle D'attente III* with Elvire Bonduelle, *Museum Of Monkeys* at the Fototeca de Cuba (2013) and *La vie rêvée d'Henri Langlois* at la Cinémathèque Française (2014).

www.momogalerie.com
www.romarictisserand.com



Romarc Tisserand
3360 TIMES (from M to O)
(From the top:) n° 0038 / 1120, n° 0068 / 1120, n° 0086 / 1120, n° 0115 / 1120
Sets consisting of 3 digital files
Unique editions 1/1 + 1 AP
Dimension of the materialized set: 3 times 120 cm x 120 cm
2014

mfc2 = alban le henry

books and boxes

books and boxes consists of an installation built with the storage unit called *stack*.

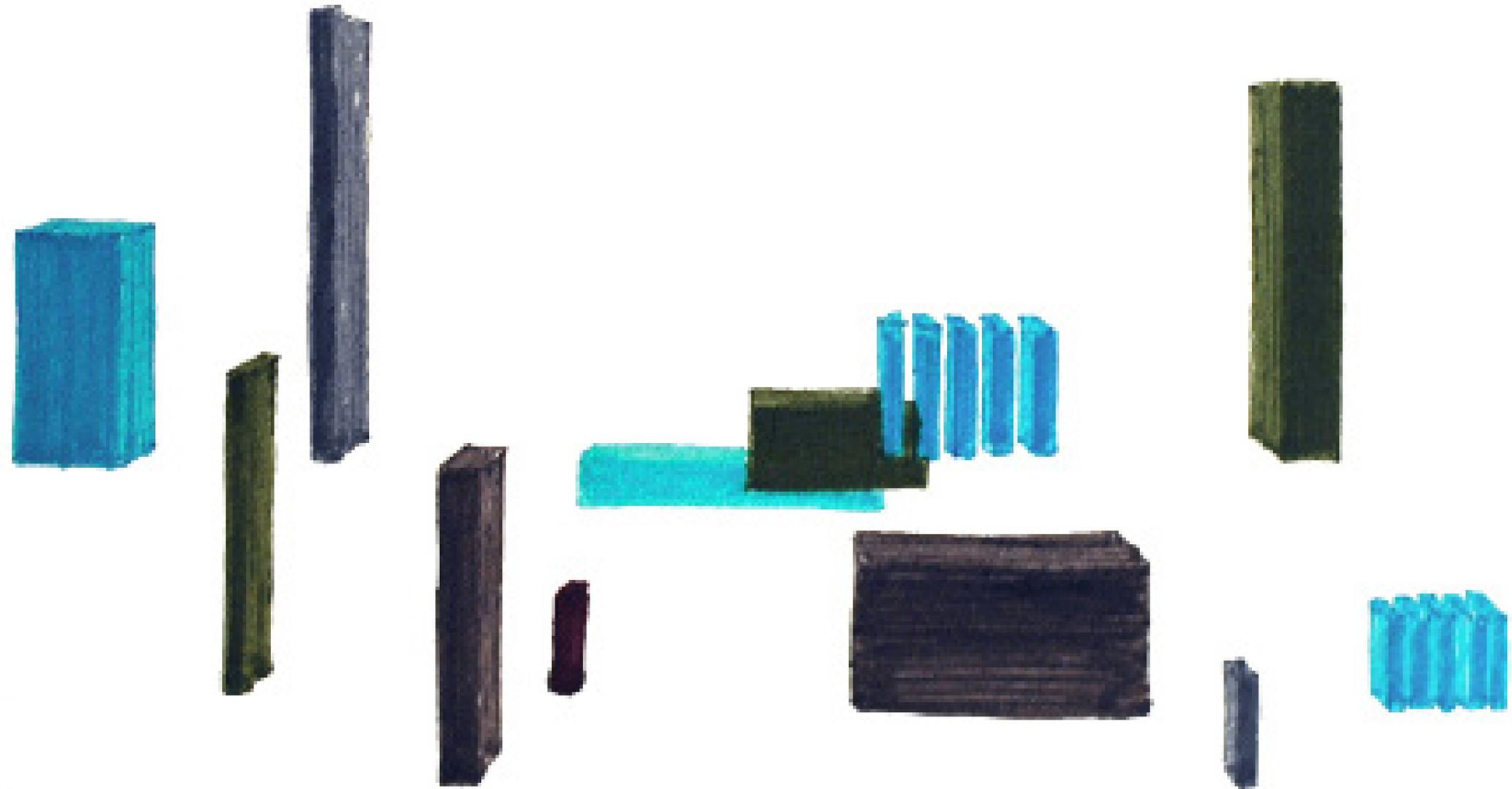
To show a part of the publisher's collection of publications may seem obvious.

Outside the gallery — a space dedicated to the unfolding of the artists' books and boxes — the content of a production is implied, under a closed casing or jacket. In the domestic sphere, the art works are kept stored until their owners choose to open them, read them and share them with others. In this context, the artworks coexist with other objects, with their own different meaning, their own shapes.

Detach the artworks from their content, while holding onto their status of stored artworks; then only remains the casing: *books and boxes*.

As the sizes of all the productions are variable, the choice of the storage unit *stack* seemed appropriate. *stack* is a storage unit that can be stacked freely, without limit. The unit consists of a starting element and an ending element. There are three types of finish, that are displayed on the preparatory drawings.

Through a simple assembling system, *stack* can extend or contract. Subsequently, *stack* can be adapted to the number of objects that have to be stored, as to the space available in the habitat.



alban le henry
books and boxes
Preparatory drawing
2014

alban le henry

alban le henry lives and works in Paris.

At ENSCI (École Nationale Supérieure de Création Industrielle) - Les Ateliers, alban completed his studies of design. He graduated in 2001 and, afterwards, worked for several years as an assistant to the Bouroullec brothers, whose studio became his second school.

In 2007, he opened his own design studio and embraced a broad variety of projects, designing industrial objects as well as scenography.

www.albanlehenry.com



alban le henry
stack
Preparatory drawing
2014



michèle didier

**FOR ANY FURTHER INFORMATION
OR IMAGE REQUEST
PLEASE CONTACT US**

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