

## Le Pouvoir du Langage - Le Langage du Pouvoir

## DOSSIER DE PRESSE

mfc-michèle didier

**Le Pouvoir du Langage - Le Langage du Pouvoir** est une exposition articulée autour du rapport singulier que l'artiste peut avoir au texte, à l'écriture, au langage.

Au delà d'une lecture fugitive, les œuvres présentées ici proposent avant tout une expérience, attendu qu'elles empruntent la forme du texte, du récit, mais aussi du discours, de l'harangue ou de la prosopopée à différentes fins.

Chacun, chacune, des artistes entretient même un rapport distinct au langage. Les artistes y déploient un contenu critique proposant un énoncé ou une adresse donnée à lire sous forme épistolaire; sous celle de la rhétorique ou de la déclamation, ou sous celle de slogans politiques ou bien sous forme d'aphorismes.

Avec la participation exceptionnelle de l'artiste américaine **Jenny Holzer**, l'exposition réunit quatre autres artistes :

**Alex Cecchetti**  
**Benny Nemer**  
**Wesley Meuris**  
**Antoni Muntadas**

### Informations sur l'exposition :

Ouverture le jeudi 20 janvier 2022 de 12h à 19h  
Exposition du 21 janvier au 12 mars 2022

### Informations sur la galerie :

La galerie est ouverte du mardi au samedi de 12h à 19h ou sur RDV.  
66 rue Notre-Dame de Nazareth, 75003 Paris  
Téléphone : +33 (0)1 71 27 34 41

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Remerciements à Andrew Witkin, Krakow Witkin Gallery, Boston et Jérôme Poggi, Paris

DESTROY SUPERABUNDANCE. STARVE THE FLESH, SHAVE THE HAIR, EXPOSE THE BONE, CLARIFY THE MIND, DEFINE THE WILL, RESTRAIN THE SENSES, LEAVE THE FAMILY, FLEE THE CHURCH, KILL THE VERMIN, VOMIT THE HEART, FORGET THE DEAD. LIMIT TIME, FORGO AMUSEMENT, DENY NATURE, REJECT ACQUAINTANCES, DISCARD OBJECTS, FORGET TRUTHS, DISSECT MYTH, STOP MOTION, BLOCK IMPULSE, CHOKE SOBS, SWALLOW CHATTER, SCORN JOY, SCORN TOUCH, SCORN TRAGEDY, SCORN LIBERTY, SCORN CONSTANCY, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETY, SCORN EMBELLISHMENT, SCORN RELEASE, SCORN REST, SCORN SWEETNESS, SCORN LIGHT. IT'S A QUESTION OF FORM AS MUCH AS FUNCTION. IT IS A MATTER OF REVULSION.

FREEDOM IS IT! YOU'RE SO SCARED, YOU WANT TO LOCK UP EVERYBODY. ARE THEY MAD DOGS? ARE THEY OUT TO KILL? MAYBE YES. IS LAW, IS ORDER THE SOLUTION? DEFINITELY NO. WHAT CAUSED THIS SITUATION? LACK OF FREEDOM. WHAT HAPPENS NOW? LET PEOPLE FULFILL THEIR NEEDS. IS FREEDOM CONSTRUCTIVE OR IS IT DESTRUCTIVE? THE ANSWER IS OBVIOUS. FREE PEOPLE ARE GOOD, PRODUCTIVE PEOPLE. IS LIBERATION DANGEROUS? ONLY WHEN OVERDUE. PEOPLE AREN'T BORN RABID OR BERSERK. WHEN YOU PUNISH AND SHAME YOU CAUSE WHAT YOU DREAD. WHAT TO DO? LET IT EXPLODE. RUN WITH IT. DON'T CONTROL OR MANIPULATE. MAKE AMENDS.

ONLY MY BROTHER MEN KNOW MY SECRETS. ONLY THEIR HEARTS BEAT THE SAME CADENCE. ONLY BROTHERS SPEAK IN THE SPECIAL VOICE AND PLAN RAIDS TO STOP THE SPREADING INSOLENT OF THE SLAVE RACE. ONLY BROTHER MEN WEAR THE ROBES AND BECOME GREATER THAN THEIR INDIVIDUAL SELVES. IN DARK AND BREATHLESS SILENCE BROTHER MEN MINGLE THE BLOOD, SEAL THE PACT, START THE HUNT, CIRCLE THE SLAVE. BROTHER MEN CRACK THE HUSH AND SWING A TORCH TOWARD TERRIFIED EYES. BROTHER MEN LIGHT A FIRE TO CELEBRATE VICTORY OVER SLAVES WHO NEVER SHOULD HAVE BEEN BORN, WHO ONCE BORN MUST SERVE AND OBEY.

YOU GET SO YOU DON'T EVEN NOTICE THE HALF-DEAD VAGRANTS ON THE STREET. THEY'RE ONLY DIRTY GHOSTS. THE ONES WHO SEND SHIVERS DOWN YOUR SPINE ARE THE UNEMPLOYED WHO AREN'T WEAK YET. THEY STILL CAN FIGHT AND RUN WHEN THEY WANT TO. THEY STILL THINK, AND THEY KNOW THEY HATE YOU. YOU WON'T BE A PRETTY SIGHT IF THEY GO FOR YOU. WHEN YOU'RE OUT WALKING, YOU LOOK AT THE MEN FOR SIGNS OF LINGERING HEALTH AND OBVIOUS HATRED. YOU EVEN WATCH THE FALLEN ONES WHO MIGHT MAKE A LAST MOVE, WHO MIGHT CLAW YOUR ANKLE AND TAKE YOU DOWN.

**Jenny Holzer** a exposé ses idées, ses arguments et ses douleurs dans des lieux publics et dans des expositions internationales, notamment à la Biennale de Venise, aux musées Guggenheim de New York et de Bilbao, au Whitney Museum of American Art et au Louvre Abu Dhabi. Son support, qu'il s'agisse d'un T-shirt, d'une plaque ou d'une enseigne LED, est l'écriture, et la dimension publique fait partie intégrante de son travail. Depuis ses affiches dans les rues de New York dans les années 1970 jusqu'à ses projections de lumière sur le paysage et l'architecture, sa pratique rivalise avec l'ignorance et la violence par l'humour et la gentillesse.

Depuis 1977, Jenny Holzer a recours au texte et au langage. À la suite de l'œuvre intitulée *Truism*, l'artiste commence ***Inflammatory Essays*** en 1979. Le ton des textes de cette série est volontairement agressif et provocateur car influencé par les lectures de Holzer, provenant de manifestes politiques, artistiques, religieux, utopiques et autres. Comme tout pronunciamiento, la voix de chaque *Inflammatory Essays* exhorte et épouse une idéologie forte et particulière et présente un éventail d'opinions, de l'extrême droite à l'extrême gauche.

Certains des *Inflammatory Essays* que nous présentons dans l'exposition, empruntent aussi au style caractéristique des grands discours et récits fédérateurs ou séparatistes et mettent en place une dialectique du sens commun poussé à l'extrême. En masquant l'auteur des essais, Holzer permet au spectateur d'évaluer les idéologies sans tenir compte des personnalités qui les propagent. Holzer invite par conséquent le lecteur à réfléchir à l'urgente nécessité du changement social, à la possibilité de manipuler le public et aux conditions qui accompagnent la révolution.

Une installation intitulée *Inflammatory Wall, 1979-82* proposée par Jenny Holzer recouvrira les murs d'une salle de la galerie. Y sera également présentée un set de 10 *Inflammatory Essays* et un set de 20 *Inflammatory Essays*.

Nous présentons également de Jenny Holzer les quatre éléments constitutifs de ***Truth before Power***. Les quatre images qui composent cette œuvre sont issues des paradigmes à la fois de l'esthétique de l'artiste et de son approche singulière de l'art public qu'elle réalise sous forme de projections. Dans cette œuvre, elle combine à la fois, de célèbres satires, de la poésie et des documents expurgés des archives du gouvernement américain. L'artiste nous rappelle comment le langage peut soit exposer, soit renforcer la pensée dominante du pouvoir.

THE END OF THE U.S.A.  
ALL YOU RICH FUCKERS SEE  
THE BEGINNING OF THE END AND  
TAKE WHAT YOU CAN WHILE  
YOU CAN. YOU IMAGINE THAT  
YOU WILL GET AWAY, BUT  
YOU'VE SHIT IN YOUR OWN  
BED AND YOU'RE THE ONE TO  
SLEEP IN IT. WHY SHOULD  
EVERYONE ELSE STAY BEHIND  
AND SMELL YOUR STINKING  
COWARDICE? HERE'S A MESSAGE  
TO YOU—SPACE TRAVEL IS  
UNCERTAIN AND ANY REFUGE  
OF YOURS CAN BE BLOWN  
OFF THE MAP. THERE'S NO  
OTHER PLACE FOR YOU TO GO.  
KNOW THAT YOUR FUTURE IS  
WITH US SO DON'T GIVE US  
MORE REASONS TO HATE YOU.

IT ALL HAS TO BURN, IT'S GOING  
TO BLAZE. IT IS FILTHY AND  
CAN'T BE SAVED. A COUPLE OF  
GOOD THINGS WILL BURN WITH  
THE REST BUT IT'S O. K.,  
EVERY PIECE IS PART OF THE  
UGLY WHOLE. EVERYTHING  
CONSPIRES TO KEEP YOU HUNGRY  
AND AFRAID FOR YOUR BABIES.  
DON'T WAIT ANY LONGER. WAITING  
IS WEAKNESS, WEAKNESS IS  
SLAVERY. BURN DOWN THE SYSTEM  
THAT HAS NO PLACE FOR YOU,  
RISE TRIUMPHANT FROM THE ASHES.  
FIRE PURIFIES AND RELEASES  
ENERGY. FIRE GIVES HEAT AND  
LIGHT. LET FIRE BE THE  
CELEBRATION OF YOUR DELIVERANCE.  
LET LIGHTNING STRIKE, LET THE  
FLAMES DEVOUR THE ENEMY!

SHRIEK WHEN THE PAIN HITS  
DURING INTERROGATION. REACH  
INTO THE DARK AGES TO FIND A  
SOUND THAT IS LIQUID HORROR,  
A SOUND OF THE BRINK WHERE  
MAN STOPS AND THE BEAST  
AND NAMELESS CRUEL FORCES  
BEGIN. SCREAM WHEN YOUR  
LIFE IS THREATENED. FORM A  
NOISE SO TRUE THAT YOUR  
TORMENTOR RECOGNIZES IT AS A  
VOICE THAT LIVES IN HIS OWN  
THROAT. THE TRUE SOUND TELLS  
HIM THAT HE CUTS HIS FLESH  
WHEN HE CUTS YOURS, THAT  
HE CANNOT THRIVE AFTER HE  
TORTURES YOU. SCREAM THAT HE  
DESTROYS ALL KINDNESS IN YOU  
AND BLACKENS EVERY VISION  
YOU COULD HAVE SHOWN HIM.

SNAKES ARE EVIL INCARNATE.  
THEY ARE A MANIFESTATION OF  
THE DARK SIDE OF NATURE.  
THEY LIE TWINED IN DAMP  
PLACES, THEIR BODIES COLD  
TO THE TOUCH. THE FORM OF  
THE SNAKE IS DREADFUL; THE  
TONGUE AND WORM-BODY INSPIRE  
LOATHING. THE SERPENT IS  
SLY. HE ABIDES WHERE YOU  
KNOW NOT. HE COMES CRAWLING  
TO BITE AND POISON. HE HAS  
MULTIPLIED SO HE INFESTS THE  
FACE OF THE EARTH. HE IS  
NOT CONTENT TO EXIST, HE  
MUST CORRUPT THAT WHICH  
IS PURE. THE APPEARANCE OF  
THE SERPENT SIGNIFIES ALL  
IS LOST. HE IS A SYMBOL  
OF OUR FAILURE AND OUR FATE.



10 Inflammatory Essays  
1979-82

Set de 10 affiches offset imprimées sur papier de couleur  
Signé sur une feuille, au verso  
Format du papier : 43,2 x 43,2 cm chacun

CHANGE IS THE BASIS OF ALL HISTORY, THE PROOF OF YOUR, THE REALIS- SOLED AND HINGING BY NATURE, STATE FOOD IS REPELLENT, MONGAMOUS LOVE, GREENS CONTRAST, SENSITV CRIPPLES THE GOVERNMENT THAT YOU WILL GET AWAY, BUT YOU'VE SHIT IN YOUR OWN PIED AND YOU'RE THE ONE TO SLEEP IN IT, WHY SHOULD EVERYONE ELSE STAY BEHIND AND SMELL YOUR STINKING COWARDICE? HERE'S A MESSAGE TO YOU—SCAMS TRAVEL IS UNCERTAIN AND ANY REFUGE OF YOURS CAN BE BLOWN OFF THE MAP, THERE'S NO OTHER PLACE FOR YOU TO GO, KNOW THAT YOUR FUTURE IS WITH US SO DON'T GIVE US MORE REASONS TO HATE YOU.

BECAUSE THERE IS NO GOD SOMEONE MUST TAKE RESPONSIBILITY FOR MEN, A CHARISMATIC LEADER IS IMPERATIVE, HE CAN SUBORDINATE THE SMALL WILL TO THE GREAT ONE, HIS STRENGTH AND HIS VISION REDHEM MEN, HIS PERCEPTION MAKES THEM GREATFUL, LIFE ITSELF IS NOT SACRED, THERE IS NO DIGNITY IN THE FLESH, UNEXPECTED MEN ARE CONTEST WITH RANDOM, SOCIAL POINTLESS LIVES, THE LEADER GIVES DIRECTION AND PURPOSE, THE LEADER FORCES GREAT ACCOMPLISHMENTS, MANDATES PEACE AND REPELS OUTSIDE AGGRESSORS, HE IS THE ARCHITECT OF DESTINY, HE DEMANDS ABSOLUTE LOYALTY, HE MEANS UNQUESTIONING OBEDIENCE, HE ASKS THE SUPREME SACRIFICE, HE IS THE ONLY TRULY...

IF ALL HAS TO BURN, IT'S GOING TO BLEAZE, IT'S FELTY AND CAN'T BE SAVED, A COUPLE OF GOOD THINGS WILL BURN WITH THE REST BUT IT'S A EVERY PIECE IS PART OF THE GELLY WHOLE, EVERYTHING CONSPIRES TO KEEP YOU HUNGRY AND AFRAID FOR YOUR BABIES, DON'T WAIT ANY LONGER, WAITING IS WEAKNESS, WEAKNESS IS SLOWLY BRING DOWN THE SYSTEM THAT HAS NO PLACE FOR YOU, RISE TRIUMPHANT FROM THE ASHES, FIRE, PRIESTS AND KILLGANS ENRAGE, FIRE GIVES HEAT AND LIGHT, LET FIRE BE THE CELEBRATION OF YOUR DELIVERANCE, LET LIGHTNING STRIKE, LET THE FLAMES DEVOUR THE ENEMY!

FREEDOM IS IT YOU'RE SO SCARED, YOU WANT TO LOCK UP EVERYBODY, ARE THEY MAD DOGS, ARE THEY OUT TO KILL? MAYBE YES, IS LAW IN ORDER, THE SOLUTION DEFINITELY NO, WHY CAUSED THIS SITUATION? LACK OF FEELING, WHAT HAPPENS NOW? LET PEOPLE FULFILL THEIR NEEDS, IS FREEDOM CONSTRUCTIVE OR IS IT DESTRUCTIVE? THE ANSWER IS OBVIOUS, FREE PEOPLE ARE GOOD, PRODUCTIVE PEOPLE IS LIBERATION DANGEROUS! ONLY WHEN OVERLDE, PEOPLE AREN'T BORN RABID OR BERSERK, WHEN YOU PUNISH AND SHAME YOU CAUSE WHAT YOU HATE, WHAT TO DO? LET IT EXPLODE, RUN WITH IT, DON'T CONTROL OR MANIPULATE, MAKE AMENUS,

BURN YOUR FALCKING SELF BEFORE THEY DO, OTHERWISE THEY'LL SCREW YOU BECAUSE YOU'RE A NOBODY, THEY'LL KEEP YOU ALIVE, BUT YOU'LL HAVE TO CRAWL AND SAY "I'M SORRY" FOR EVERY BONE THEY THROW, YOU MIGHT AS WELL STAY IN OR SHOOT JUNK AND BE A CRAZY FUCKER, IF THE KID GAYS WANT TO PLAY WITH YOU, MAKE THEM GET THEIR HANDS DIRTY, SEND THEM AWAY TO AGING, OR MORNING IF THEY'RE NOT HONORED, YOU'LL BE LEFT ALONE, IF YOU'RE PROTECTING AND DRAG YOU'RE FREE, YOU CAN CHANGE THE RADIANT CHILD IN YOU TO A REFLECTION OF THE SHIT YOU WERE MEANT TO SERVE.

DESTROY SUPERABUNDANCE, STARVE THE PLEAS, SHAVE THE HAIR, EXPOSE THE BONE, CLARIFY THE MIND, BREAK THE WILL, RESTRAIN THE SENSES, LEAVE THE FAMILY, FLEE THE CHURCH, KILL THE VERMIN, VISIT THE GHOST, FORGET THE DEAD, LIGHT TIME, FORGO AMBIGUITY, DEBT NATION, REJECT ACQUAINTANCES, DISCARD OBJECTS, FORGET THE TIES, INSECT WITH, STOP MOTION, BLOCK IMPULSE, CIRCLE SONS, SWALLOW CHITTER, SCORN JOY, SCORN TASTE, SCORN TALKER, SCORN LIBERTY, SCORN CONSTANCY, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETY, SCORN AMBELLIMENT, SCORN RELEASE, SCORN REST, SCORN SWEETNESS, SCORN LIGHT, IT'S A QUESTION OF FORM AS MUCH AS FUNCTION, IT IS A MATTER OF REVELATION.

PEOPLE MUST PAY FOR WHAT THEY HOLD, FOR WHAT THEY STEAL, YOU HAVE LIIVED OFF THE FAT OF THE LAND, NOW YOU ARE THE PIG WHO IS READY FOR SLAUGHTER, YOU ARE THE OLD ENEMY, THE NEW VICTIM, WHEN YOU DO SOMETHING AWFUL, EXPECT REBTRITION, YOU LOSE OVER YOUR SHOULDERS, SOMEONE IS FOLLOWING THE POOR YOU HAVE ROBBED AND IGNORED ARE IMPATIENT, FLEAD INNOCENT, YOUR SPEAKS INVITE TORTURE, PROMISE TO BE GOOD, YOUR LIES EXCITE AND ONFLAME, YOU ARE DEPRIVED TO REFORM, TOO TREACHEROUS TO SPARE, TOO HIDDEN FOR MERCY, RUN, JUMP, HIDE!, PROVIDE SPORT FOR THE HUNTERS.

THE MOST EQUITABLE PLEASURE IS DOMINATION, NOTHING CAN COMPARE WITH THE FEELING, THE MENTAL SENSATIONS ARE EVEN BETTER THAN THE PHYSICAL, DUES, KNOWING YOU HAVE POWER HAS TO BE PROGENY, INDU, THE GREATEST CONFORT, IT IS COMPLETED SECURITY, PROTECTION FROM HURT, WHEN YOU DOMINATE SOMEBODY YOU'RE DOING THEM A FAVOR, BE PRAY, SOMEONE WILL CONTROL HIM, TAKE HIS MIND OFF HIS TROUBLES, YOU'RE HELPING HIM WHILE HELPING YOURSELF, EVEN WHEN YOU GET MEAN, HE LIKES IT, SOMETHING HE'S NAGGY AND FRIGHTS BACK BUT YOU CAN MANIPULATE, HE ALWAYS REMEMBERS WHAT HE NEEDS, YOU ALWAYS GET WHAT YOU WANT.

FEAR IS THE MOST ELEGANT WEAPON, YOUR HANDS ARE NEVER MESSY, THREATENING BOTH HARM IS CRUDE, WORK INSTEAD OF MINDS AND BELIEFS, PLAY INSECURITIES LIKE A PIANO, BE CREATIVE, AN APPREHENSIVE ANXIETY TO EXERCITATING LEVELS OR IT COMPLETED SECURITY, PROTECTION FROM HURT, WHEN YOU DOMINATE SOMEBODY YOU'RE DOING THEM A FAVOR, BE PRAY, SOMEONE WILL CONTROL HIM, TAKE HIS MIND OFF HIS TROUBLES, YOU'RE HELPING HIM WHILE HELPING YOURSELF, EVEN WHEN YOU GET MEAN, HE LIKES IT, SOMETHING HE'S NAGGY AND FRIGHTS BACK BUT YOU CAN MANIPULATE, HE ALWAYS REMEMBERS WHAT HE NEEDS, YOU ALWAYS GET WHAT YOU WANT.

SNAKES ARE EVIL, INCARNATE, THEY ARE A MANIFESTATION OF THE DARK SIDE OF NATURE, THEY LIE TWINED IN DAMP PLACES, THEIR BODIES COID TO THE TOUCH, THE FORM OF THE SNAKE IS DREADFUL, THE TONGUE AND WORM-BODY INSPIRE LOATHING, THE SERPENT IS SL, HE ARMS WINDS, YOU KNOW NOT, HE COMES CRAWLING TO BITE AND POISON, HE HAS MULTIPLED SO HE INFESTS THE FACE OF THE EARTH, HE IS NOT CONTENT TO ENY, HE MUST CORRUPT THAT WHICH IS PURE, THE APPEARANCE OF THE SERPENT SIGNIFIES ALL IS LOST, HE IS A SYMBOL OF OUR FAILURE AND OUR FATE.

SENTIMENTALITY DELAYS THE REMOVAL OF THE POLITICALLY BACKWARD AND THE ORGANICALLY UNSOUND, RIGOROUS SELECTION IS MANDATORY IN SOCIAL AND GENETIC ENGINEERING, INCORRECT MERCHUL IMPULSES POSTPONE THE CLEANSING THAT PRECEDES REFORM, SHORT TERM VICTORIES MUST YIELD TO LONG-RANGE NEEDS, METHODS WILL BE REVISED TO MEET THE REQUIREMENTS OF TODAY, MEANINGLESS PLATITUDES WILL BE FILLED FROM TONGUES AND MOWS, WORDS LIKE "PURGE" AND "ETHANASIA" DESERVE NEW CONNOTATIONS, THEY SHOULD BE RECOGNIZED AS THE RATIONAL PUBLIC POLICES THEY ARE, THE GREATEST DANGER IS NOT EXCESSIVE ZEAL, BUT UNDUCE HESITATION, WE WILL LEARN TO IMITATE NATURE, HER KILLS NUISANCE, STRONG LIFE, SQUAMISHNESS IS THE CRIME.

REPRESSING SEX URGES IS SO BAD, PERSON DARES UP INSIDE AND THEN IT MUST COME OUT, WHEN SEX IS HELD BACK TOO LONG, IT COMES OUT FAST AND WILD, IT CAN DO A LOT OF HARM, INGENUITY, PEOPLE GET SHOT OR CUT BY CONFUSED SEX URGES, THEY DON'T KNOW WHAT HIT THEM UNTIL TOO LATE, PARENTS SHOULD LET CHILDREN EXPRESS THEMSELVES, SO THEY DON'T GET MEAN EARLY, ADULTS SHOULD MAKE SURE THEY FIND MANY OUTLETS, ALL PEOPLE SHOULD RESPOND TO BIG-SEX NEEDS, DON'T MAKE FUN OF INDIVIDUALS AND SEND THEM AWAY, IT'S BETTER TO VOLUNTEER THAN TO GET FORCED.

SHRIEK WHEN THE PAIN HITS DURING INTERROGATION, REACH INTO THE DARK AGES TO FIND A SOUND THAT IS LIQUID HORROR, A SOUND OF THE BRINK WHERE MAN STOPS AND THE BEAST AND NAMELESS CARL, FORCE, BEGINS, SCREAM WHEN YOUR LIFE IS THREATENED, YOUR NOISE SO TRU THAT YOUR TORTURETOR RECOGNIZES IT AS A VOICE THAT LIVES IN HIS OWN THROAT, THE TRUE SOUND TELLS HIM THAT HE CUTS HIS FLESH WHEN HE CUTS YOURS, THAT HE CANNOT THROVE, AFTER HE DESTROYS YOU, SCREAM THAT HE DESTROYS ALL KINDNESS IN YOU AND BRACKENS EVERY MAN YOU COULD HAVE SHOWN HIM.

REWORK: OUR TIMES ARE INTOLERABLE, TAKE COURAGE, FOR THE WORST IS A HARBINGER OF THE BEST, ONLY YOUR FIRM DETERMINANCE CAN PRECIPITATE THE OVERTHROW OF OPPRESSORS, THE OLD AND CORRUPT MUST BE LAID TO WASTE BEFORE THE JUST CAN TRIUMPH, OPPOSITION IDENTITIES AND ASSAULTS THE ENEMY, CONFLICT OF INTEREST MUST BE SEEN FOR WHAT IT IS, DO NOT SUPPORT PALATABLE GESTURES, THEY CONFUSE THE PEOPLE AND DELAY THE DETAILED CONSPIRACY, DEATH IS NOT TOLERATED FOR IT DEPARAZIZES THE WELL-BEING OF THE MAJORITY, CONSTRUCTION WILL BE DROUGHTED, THE RACKINGING WILL BE HASTENED BY THE SAGING OF SEED HUSBANDRIES, THE APOCALYPSE WILL BLESSOM.

ONLY MY BROTHER MEN KNOW MY SECRETS, ONLY THEIR HEARTS BEAT THE SAME CADENCE, ONLY BROTHERS SPEAK IN THE SPECIAL VOICE AND FEEL RAIDS TO STOP THE SPREADING INSOLENCE ON THE SLAVE RACE, ONLY BROTHER MEN WEAR THE ROBES AND BECOME GREATER THAN THEIR INDIVIDUAL SELVES, IN DARK AND BECAUSE SILENCE BROTHER MEN MENGLE THE BLOOD, SEAL THE FACT, SEAR THE MIND, CRACK THE NEAVE, BROTHER MEN CRACK THE HESE AND SHING A TORCH TOWARD TERRIFIED EYES, BROTHER MEN LIGHT A FIRE TO CELEBRATE VICTORY OVER SLAVES WHO NEVER SHOULD HAVE BEEN BORN, WHO ONCE BORN MUST SERVE AND OBEY.

DON'T TALK DOWN TO ME, DON'T BE POLITE TO ME, DON'T TRY TO MAKE ME FEEL NICE, DON'T RELAX, I'LL CUT THE SMILE OFF YOUR FACE, YOU THINK I DON'T KNOW WHAT'S GOING ON, YOU THINK I'M AFRAID TO REACT, THE JOKE'S ON YOU, I'M RIDING MY TIME, LOOKING FOR THE SPOT, YOU THINK NO ONE CAN REACH YOU, NO ONE CAN HAVE WHAT YOU'VE GOT, I'VE BEEN PLANNING WHILE YOU'RE PLAYING, I'VE BEEN SAYING WHILE YOU'RE SPENDING, THE GAME IS ALMOST OVER SO IT'S TIME YOU ACKNOWLEDGE ME, DO YOU WANT TO FALL INTO EVER KNOWING WHO TOOK YOU?

YOU GET AMAZING SENSATIONS FROM GUNS, YOU GET RESULTS FROM GUNS, MAN IS AN AGGRESSIVE ANIMAL, YOU HAVE TO HAVE A GOOD OFFENSE AND A GOOD DEFENSE, TOO MANY CITIZENS THINK THEY ARE HELPLESS, THEY LEAVE EVERYTHING TO THE AUTHORITIES AND THE GUNSEN CORRUPTION, RESPONSIBILITY SHOULD GO BACK WHERE IT BELONGS, IT IS YOUR LIFE, NO TAKE CONTROL AND FEEL THAT, THERE WILL BE SOME ACCIDENTS ALONG THE PATH TO SELF-EXPRESSION AND SELF-DETERMINATION, SOME HARMLESS PEOPLE WILL BE HURT, HOWEVER, GUNS ARE BLESSED TO BE THE STRONG, SAFETY TO THE WEAK AND HOPE TO THE HOPELESS, GUNS MAKE WRONG, RIGHT FAST.

A CRUEL BUT ANCIENT LAW DEMANDS AN EYE FOR AN EYE, MURDER MUST BE ANSWERED BY EXECUTION, ONLY GOD HAS THE RIGHT TO TAKE A LIFE, AND WHEN SOMEONE BREAKS THIS LAW HE WILL BE PUNISHED, JUSTICE MUST COME SWIFTLY, I DON'T WANT HELP, ANYONE TO STALL, THE VICTIM'S FAMILY CRIES OUT FOR SATISFACTION, THE COMMUNITY RIGS FOR PROTECTION AND THE DEPARTED CRAVES VENGEANCE, SO HE CAN REST, THE KILLER KNEW IN ADVANCE THERE WAS NO EXCUSE FOR HIS ACT, TRULY HE HAS FULFILLED HIS OWN LIFE, HE, NOT SOCIETY, IS RESPONSIBLE FOR HIS FATE, HE ALONE STANDS GUILTY AND DAMNED.

YOU GET SO YOU DON'T EVEN NOTICE THE HALF-DEAD VAGRANTS ON THE STREET, THEY'RE ONLY DIRTY GHOSTS, THE ONES WHO SEND SIVERS DOWN YOUR SPIRE ARE THE UNEMPLOYED WHO AREN'T WEAK, YET THEY STILL CAN FIGHT AND RUN WHEN THEY WANT TO, THEY STILL THINK, AND THEY KNOW THEY HATE YOU, YOU WON'T BE A PRETTY SIGHT IF THEY GO FOR YOU, WHEN YOU'RE GET WALKING, YOU LOOK AT THE MEN FOR SIGNS OF LANGERING HEALTH AND OBVIOUS HATRED, YOU EVEN WATCH THE FALLEN ONES WHO MIGHT MAKE A LAST MOVE, WHO MIGHT CLAW YOUR ANKLE AND TAKE YOUR DOWN.

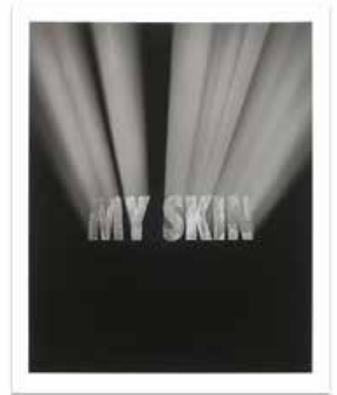
20 Inflammatory Essays

1979-82

Set de 20 affiches offset imprimées sur papier de couleur

Signé sur une feuille, au verso

Format du papier : 43,2 x 43,2 cm chacun



*Truth Before Power*

1983-1985, 1996, 2004

Set de quatre tirages jet d'encre

Signé et numéroté sur le colophon

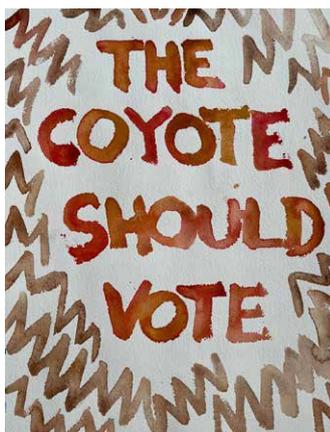
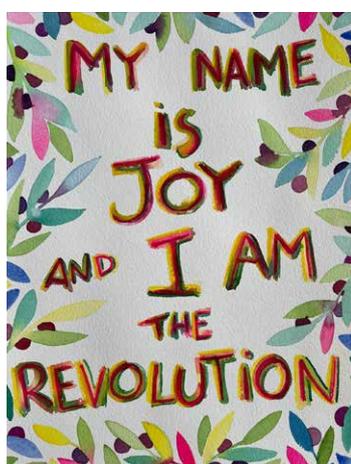
Format du papier : 55,6 x 45,1 cm chacun

Taille de l'image : 50,2 x 40 cm chacun

Édition de 40 exemplaires signés et numérotés

Édition #24/40

Artiste poète et chorégraphe, **Alex Cecchetti** déploie une œuvre protéiforme, associant, sculpture, performance, peinture, aquarelle. Son œuvre se caractérise par une attention particulière à la narration, mais aussi à la nature, la transe ou le chamanisme. Ses aquarelles réalisées entre 2020 et 2021 sont empreintes de motifs et ornements végétaux ou animaliers associés à des textes poétiques aux couleurs acides et psychédéliques, prenant tantôt la forme de slogans naturalistes et écologiques, ou évoquant un background new age et post-hippie.



*My name is joy and I am the Revolution*

2020-2021

Aquarelles sur papier

Environ 41 x 31 cm chacune

Essentiellement sculpteur **Wesley Meuris** a développé son œuvre autour de la notion de contenant et de contenu, propre aux espaces d'expositions mais aussi aux différents domaines associés à la présentation du savoir, des connaissances et de collections (*FEAK, Foundation for Exhibing Art and Knowledge*). Ses œuvres prennent généralement la forme d'architecture et de mobilier expositions, évoquant des vitrines de musées généralement vides de tout contenu. Ses assemblages en deux dimensions, jouent du même paradoxe en mettant en scène différents éléments de discours et de prise de note dans un cadre vitrine. Intitulés *Notes*, ces compositions réunissent des carnets, des cartes de visites, des clefs usb, des crayons et des post-it mis en scène dans des caisses américaines réalisées par l'artiste dont le contenu restent néanmoins inaccessibles au spectateur.



*Notes - Nilima Minakishi Vasudha*  
2020

Carnet, papier, post-it et trombone assemblés  
47 x 42 cm



*Conference - Unravelling the Art Market Mystery*  
2020

Papiers et bloc-notes assemblés  
47 x 42 cm



*Notes - Hafsat Yacouba Fumnanya*  
2020

Carnet, papier, post-it et trombone assemblés  
47 x 42 cm

Le travail de **Benny Nemer** est initialement articulé autour de la voix et de la parole, permettant la mise en contact avec le public au travers d'œuvres prenant la forme d'audio guides, de cloches, de bouquets, de vidéos etc. Les œuvres présentées dans l'exposition, *Love Letters transcribed*, sont des œuvres protocolaires : la description d'une lettre personnelle écrite par l'artiste est disposée dans un cadre et détaille différentes caractéristiques : motifs, localité, nombre de page, contenu... Le collectionneur qui fait l'acquisition de la pièce, reçoit ensuite par voie postale une lettre adressée à lui exclusivement par l'artiste dépliant ce contenu à son attention, lui annonçant une rupture ou déclarant son amour.

*Love Letters transcribed*  
2022  
Pièces uniques

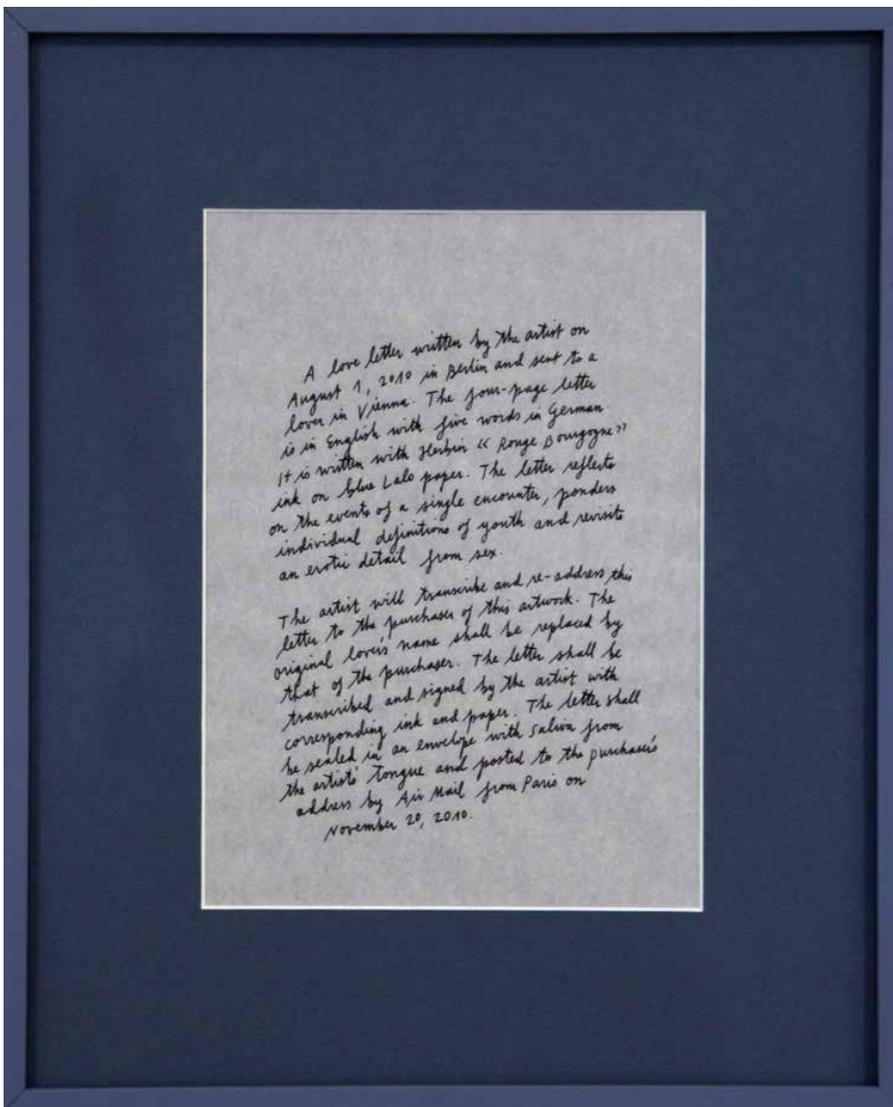


Figure historique de l'«art critique» et pionnier de l'utilisation d'un art multimedia, **Antoni Muntadas**, le plus souvent identifié par son simple nom de famille Muntadas, interroge, depuis le milieu des années 70, les lieux d'expression du pouvoir, qu'il s'agisse de l'architecture de l'espace urbain, du spectacle donné par l'univers médiatique ou des multiples formes de la culture et du langage. La série *Close Up* se focalise sur les espaces vacants laissés dans les corps typographiques par la correction, la censure ou la modification des articles de presse.



*Close up - Triptico «Quadern - El País (16 septembre 2010)*

2010

Impression digitale sur papier

40 x 60 cm chaque

## JENNY HOLZER (1950 - USA)

After studying drawing, painting, and printmaking, first at Duke University and then at the University of Chicago and Ohio University, Jenny Holzer received a Master of Fine Arts degree from the Rhode Island School of Design. After being accepted into the Whitney Museum of American Art Independent Study Program, she moved to New York in 1977 and worked as a phototypesetter at Daniel Shapiro's Old Typographer design studio. She then gave up her abstract pictorial work, which was influenced by that of Mark Rothko and Morris Louis, and started using language to question representation. For her first series, *Truisms* (1977–1979), she used advertising media or public spaces to spell out sayings in capital letters, such as 'private property created crime' and 'everyone's work is equally important'.

Inspired by American street performers, minimal and conceptual art, the discoveries of female authorship, and the body art of Yvonne Rainer, she sees herself as an agitator. Referring back to the Russian constructivists, she ascribes a utilitarian function to art and uses the media culture in which she is steeped to her own ends. Her second series, *Inflammatory Essays* (1979–1982), consists of texts inspired by political and philosophical writers (including Emma Goldman, Lenin, and Rosa Luxemburg), which were originally printed on brightly coloured paper and pasted to public walls. She has also carved texts on granite benches and sarcophagi, presented them on electronic signs, and projected them onto public buildings.

She has created memorials against racism, against the atrocities of the Second World War, or that deal with the thoughts of people about death, at the moment of the battle against the AIDS pandemic (*Laments*, Dia Art Foundation, New York, 1989). In 1990, for the Venice Biennale, she exhibited a polemical work on the ambivalent ties and fears that bind mothers and their children (*Mother and Child*), for which she was awarded the Golden Lion. By shining a light on political and social stereotypes, she attempts to incite thought about fundamental issues, using communication methods designed to reach the largest possible public. In the 1990s, she began drawing from her personal history and the intimate relationship between body and language, moving from ideological messages and aphorisms towards meditations on the human condition. In part, she has explored these themes through the words of others, incorporating the writing of renowned poets into her work and drawing on government documents to highlight the effects of U.S. military activities in Afghanistan and Iraq. A retrospective of her work was held at the Guggenheim Museum in New York in 2009.

## ALEX CECCHETTI (1977-IT)

Artist, poet, choreographer: Cecchetti has developed a unique practice, difficult to classify, that could be called art of avoidance. Tactical and poetic, aesthetic and materialistic, its system produces specific situations or objects that can exist both inside and outside traditional exhibitions. It is in this double movement of representation and concealment that it is possible to inscribe his staging of invisible choreographies of hidden nudes and sleeping dancers. His work is focused in the construction of specific narratives that are experienced both mentally and physically by the audience. Two works can describe better the world in which Cecchetti plunges his audience. *Louvre* is the tour guide of the Louvre without the Louvre. The whole collection of the museum is summoned from the domain of the invisible through techniques of rhetoric, storytelling and dance. In *Walking Backwards* the spectator is accompanied literally to walk backward inside a story and to become the core of the vision. One who walks backwards does not know the nature of the images to come. The world does not come into sight smoothly, but it suddenly appears from nowhere. In the new paradigm in which the viewer plunges his life, the future is on the back and the past in the front. Unknowns are the images that appear, and intimate and full of meaning are those that leave from us, that remain still visible in the horizon. Devised and orchestrated by Alex Cecchetti, *Voices of Urgency* is four days of panels of poetry and science hosted by Ecole de Beaux Arts in Paris, produced by FIAC and programmed during the international fair of contemporary art in Paris.

Cecchetti has exhibited his work broadly: recently in 2020 with a double solo show with artist Laure Provoust at Netwerk, Aalst and an incantation at Serpentine Galleries London. An installation of his paintings and watercolours have been shown at Castello di Rivoli, Turin (2019). Solo exhibitions include: At the gate of the music palace at Spike Island, Bristol, UK and Void, Derry, Ireland (2018). *Tamam Shud* at La Ferme du Buisson, Noisiel, France and Centre For Contemporary Art Ujazdowski Castle, Warsaw, Poland; *Cetaceans* at Sandretto Re Rebaudengo, Turin, Italy (2017); *The Printing House of Hell* at Kunstraum, London, UK (2015); *Comrades of fear and wonder* at Contemporary Art Centre (CAC), Vilnius, Lithuania (2012). Cecchetti's performances and incantations have been presented at venues including Serpentine Galleries (2019); *Palais de Tokyo*, Paris and *ThalieLab / Thalie Art Foundation*, Bruxelles (2017); *Parades*, Palais de la Découverte, FIAC, Paris and *Playground Festival*, M Leuven & STUK, Leuven, Belgium (2016); Serpentine Galleries, London (2015); *Serralves Foundation*, Porto, (2014); *South London Gallery*, London, and *Fondation d'Entreprise Ricard* in Paris (2013); *MAXXI Museum*, Rome (2012).

As a writer, Alex Cecchetti has published two novels: "A society that breathes once a year", Book Works, London, 2012; and "Tamam Shud", Stenberg Press, Berlin 2017.

## WESLEY MEURIS (1977-BE)

Wesley Meuris was born in 1977. He lives and works in Belgium.

Wesley Meuris designs and manufactures sculptures from generic forms, at the crossroads of architecture, design and exhibition scenography : museum showcases, zoo cages, picture rails, pedestals and pedestals, stands and platforms, archive furniture. His 1:1 scale creations often merge with the surrounding space, trapping for a moment the visitor who thinks they are replicas of existing objects. But the forms are hollow, the showcases and cages are empty, the drawers impossible to open: "My goal is not to show the content but the context and structure that exposes it," says Meuris in line with Michael Asher's conceptual adage "context as content".

But what characterizes Meuris' work is the sensitive and visual dimension of the container he makes, whose materiality and beauty rarely transforms it into a container, which fills the void it seemed to designate. Contrary to all expectation in the face of an approach that one might believe to be only conceptual, Meuris' work is characterized by the manual, even artisanal, construction of sculptures that he makes entirely himself, without borrowing existing elements: "I need to make these objects in order to be able to talk about their reality, without any intermediary". After his art studies, the artist began training as a carpenter in a prefabricated building company where he learned to master technical engineering, management strategies and industrial design. Both project manager and master builder, he is the author, technician and manufacturer of all the diagrams, technical plans and volumes used in his work, from cutting to space setting.

Wesley Meuris' work has made several important exhibitions and individual installations at the Centre Pompidou (2018), the Musée des Arts Contemporains du Grand Hornu (2017), the Kunsthalle in Vienna (2016), the *Confort Moderne* in Poitiers (2016), the *Mu. Zee d'Oostende* (2015), the *Espace JeudiJeudi* in Geneva (2015), the *BF15* in Lyon (2014), the *Kunsthalle Rotterdam* (2014), the *Casino du Luxembourg* (2012), the *SMAK* in Ghent (2005), the *Royal Academy* in Brussels (2010), the *Centre de Création De Bond* in Bruges (2010), the *Fresnoy* in Tourcoing (2010), the *MAMAC* in Liège (2010), the *Art & Essai Gallery* in Rennes (2010).

### BENNY NEMER (1973-CA)

Benny Nemer, né à Montréal en 1973, est un artiste pluridisciplinaire et chercheur. Il agit comme entremetteur et intercesseur de rencontres, en utilisant des matériaux comme la musique, l'histoire de l'art ou la culture queer. Il invite le spectateur à une écoute et une approche empathique; c'est ainsi qu'on retrouve dans ses œuvres : des audioguides, des cloches, des vases en céramique, des forêts enchantées, des ancêtres homos, des feuilles d'or, des lettres d'amour, des peintures imaginaires, des madrigaux, des mégaphones, des miroirs, des hommes nus, des arbres queers, des fleurs qui changent de sexe, des sous-titres, mais aussi le langage des signes, des chants d'oiseaux, des garçons sopranos, des contre-ténors et des sirènes.

Le travail de Nemer est présenté à l'international et fait partie, entre autres, des collections permanentes du Kunsthistorisches Museum Vienna en Autriche, du Polin Museum for the History of Polish Jews à Varsovie, du Thielska Galleriet Stockholm et du Musée des Beaux-Arts du Canada à Ottawa.

De 2020 à 2021, il fait une résidence à la Fondation Fimenco ainsi qu'au Museo Reina Sofía à Madrid.

### MUNTADAS (1942-ES)

Antoni Muntadas est né à Barcelone en 1942. Il vit et travaille à New York et Barcelone.

Figure historique de l'«art critique» et pionnier de l'utilisation d'un art multimedia, Antoni Muntadas, le plus souvent identifié par son simple nom de famille Muntadas, interroge, depuis le milieu des années 70, les lieux d'expression du pouvoir, qu'il s'agisse de l'architecture de l'espace urbain, du spectacle donné par l'univers médiatique ou des multiples formes de la culture.

Il a enseigné dans le monde entier, réalisé des workshops dans de nombreuses universités. Sa démarche peut être rattachée au courant post-conceptuel; il produit ses pièces majeures à partir des années 80. Il a été l'un des premiers artistes à s'intéresser de manière critique à la télévision. Il a d'ailleurs produit sur ce sujet des pièces importantes comme *The Board Room*, consacrée au phénomène du télévangélisme américain. Il s'intéresse aux phénomènes culturels, leurs codes, leurs rites, leurs enjeux cachés. Il a travaillé sur les relations entre espace public et espace privé, sur l'architecture et l'urbanisme en tant qu'entreprise de spectacle au service du pouvoir, sur l'espace et sa relation à la mémoire, en général.

Ses œuvres sont le fruit de cette somme de temps et de savoirs accumulés. (...)

Une importante rétrospective *Entre / Between* a retracé récemment l'ensemble de la carrière de l'artiste, quarante années de travail. L'exposition a été présentée fin 2011 au Museo Nacional Centro de Arte Reina Sofía à Madrid, puis en 2012 à la Fundação Gulbenkian de Lisbonne et à la Galerie Nationale du Jeu de Paume à Paris et enfin, en 2013, à la Vancouver Art Gallery à Vancouver.

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## mfc-michèle didier

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 dupliquée dans l'art contemporain.

### ARTISTES

AALLICCEELLEESS...

SAÂDANE AFIF

DENNIS ADAMS

CARL ANDRE

FIONA BANNER

ROBERT BARRY

BERNARD BAZILE

SAMUEL BIANCHINI

BLESS

MEL BOCHNER

BROGNON ROLLIN

AA BRONSON

STANLEY BROUWN

PHILIPPE CAZAL

LUDOVIC CHEMARIN©

CLAUDE CLOSKY

HANNAH COLLINS

DAVID CUNNINGHAM

CHARLES DE MEAUX

BRACO DIMITRIJEVIC

PETER DOWNSBROUGH

JEAN-BAPTISTE FARKAS

YONA FRIEDMAN

JAZON FRINGS

PAUL-ARMAND GETTE

LIAM GILLYCK

CARI GONZALEZ-CASANOVA

JOSEPH GRIGELY

FERENC GRÓF

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PIERRE HUYGHE

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MATT KEEGAN

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JOHN MILLER

JONATHAN MONK

ROBERT MORRIS

ANTONI MUNTADAS

MAURIZIO NANNUCCI

PHILIPPE PARRENO

MICHELANGELO PISTOLETTO

HUBERT RENARD

ALLEN RUPPERSBERG

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UNTEL

LAWRENCE WEINER

ELSA WERTH

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## EXPOSITIONS EN COURS ET À VENIR

### *Le Pouvoir du Langage - Le langage du Pouvoir*

Ouverture le jeudi 20 janvier 2022 de 12h à 19h

Exposition du 21 janvier au 12 mars 2022

### ArtGenève

Du 27 au 30 janvier 2022

### Leigh Ledare

Du 18 mars au 14 mai 2022

### Saadane Afif

*The Fountain Archives [Index]*

Du 20 mai au 16 juillet 2022