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## Art Basel 2022 - Hall 2.1, Booth K02

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## Press release

mfc-michèle didier

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### ART BASEL 2022 - HALL 2.1, BOOTH K02

From June 16 to 19, 2022

[www.artbasel.com](http://www.artbasel.com)

With works by:

**Brice Dellsperger**

**Michel Journiac**

**Suzy Lake**

**Lynn Hershman Leeson**

**Martha Wilson**

### SUMMARY

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## Art Basel 2022 - Hall 2.1, Booth K02

### INTRODUCTION

For its participation to the 2022 edition of Art Basel, mfc-michèle didier is curating a booth revolving around the notion of transformation and representation of the self through specific depiction, imitation, parody but also drag and gender-swapping.

Entitled *Posturing*, the proposal is presenting artists who mostly used their own bodies through videos and photographs to emphasize how appearance affect perception.

Constructed in mirror to Martha Wilson and Suzy Lake's works, our proposal highlights how imitation, impersonating or posturing put in place a social subversion, deviance/defiance and outcasting that create a different reading of the body and the self.

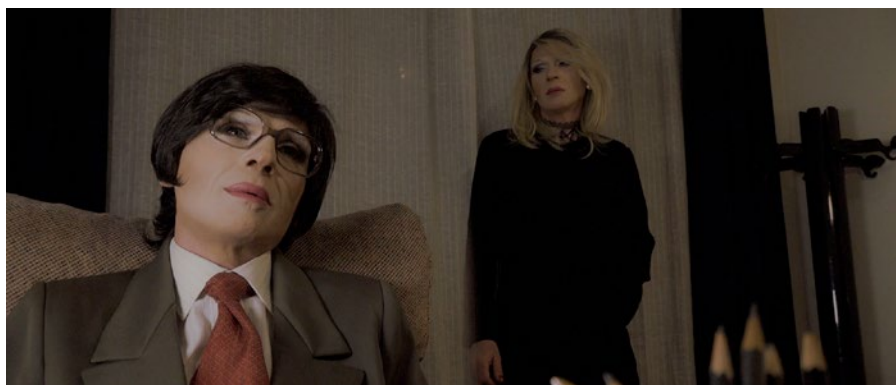
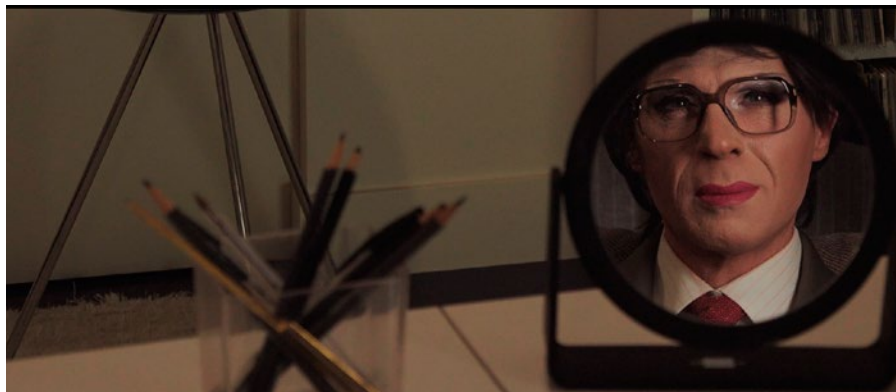
Their works are presented in confrontation to artists from different generations that stage the same mechanisms of transformation through make-up, dressing, « shapeshifting », drag but also alteration of the body.

We are gathering major works by five legendary artists who focus on changing their own self, mainly through the photographic medium:

**Brice Dellsperger**  
**Michel Journiac**  
**Suzy Lake**  
**Lynn Hershman Leeson**  
**Martha Wilson**

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## Art Basel 2022 - Hall 2.1, Booth K02



Brice Dellsperger  
*Body Double 37*  
2020

Film 16/9, color, sound  
3 min 55 secondes, looped  
Edition of 3 + 2 AP

**Inquire**

Since 1995, **Brice Dellsperger** has been doing a series of remakes of movies sequences under the name of *Body Double*. Remade after popular movie, he reshot exact sequences, mostly by directing drag actors, or himself interpreting every characters and lip-syncing. We are pleased and proud to present *Body Double 37* (2020), the last of the series, done after *Dressed to Kill* by Brian de Palma (1981).



Michel Journiac  
*Hommage à Freud*  
1972

4 vintage silverprints on paper pasted on cardboard  
Each 23.5 x 17.5 cm  
Stamped on the back  
Framed

*Hommage à Freud* is one of the most seminal work by **Michel Journiac**. It consists of four black-and-white photographs of the same size showing Michel Journiac simultaneously transvestite as Renée and Robert Journiac, his parents, as well as the latter 'transvestite as themselves', according to the caption accompanying the images. This photographic series documents an action carried out by the artist with the complicity of his parents, and not against them, as the reference to the Oedipus complex in the ironic title *Hommage à Freud* would suggest. It is a counter to the excesses of the 'Freudianism' that was saturating society at the time. This work is based on transvestism, a device that the artist regularly uses to get closer to and identify with the Other. As with Marcel Duchamp (alias Rose Sélavy) or Claude Cahun, cross-dressing is a tool for overcoming societal, moral and religious conventions and norms, making Michel Journiac one of the references for a generation of queer artists.

**Inquire**

## Art Basel 2022 - Hall 2.1, Booth K02



Michel Journiac  
*Tirage préparatoire - Rita Hayworth*  
1972

6 vintage silverprints  
Paper dimensions: 9 x 9 cm  
Framed

*Rita Hayworth-Tirage préparatoire* is one of the rare studies of the artist series entitled *Piège pour un travesti*.

**Inquire**

In 1972, Michel Journiac tackles this Christian ban in his series *Piège pour un travesti*. He asked his model Jean-Paul Casanova to play three different women, Rita Hayworth, Greta Garbo and Arletty.

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## Art Basel 2022 - Hall 2.1, Booth K02



Michel Journiac

*24 Heures dans la vie d'une femme ordinaire*  
1974/2018

42 black and white prints on Ilford warm tone 255 g  
Each embossed mountboard 50 x 40 cm  
Each image 28 x 27,5 cm  
Edition of 10

The re-edition of *24 Heures dans la vie d'une femme ordinaire* is the result of methodical research and cataloguing of the various prints held in public and private collections as well as in the archives of Michel Journiac. It is based on the original negatives, rigorously reworked as closely as possible to the works under the supervision of Jacques Miège, the artist's legal successor.

This new edition brings together the only complete set of 42 sequences from 24 hours in the life of an ordinary woman. The format reproduces the one preferred by Michel Journiac for a set he conceived in 1974.

*24 heures dans la vie d'une femme ordinaire* is the most famous work by the artist, in which he impersonates himself 42 states and archetypal depictions associated to the patriarchal vision of a woman. 24 heures contains 24 Réalités and 18 Phantasmes in two slipcases.

For this «photographic action», he disguises himself as a woman and overplays the typical day of a housewife, as well as the figures she dreams of embodying. The ritualized and banal gestures of household tasks contrast with her fantasies (prostitute, communicant, stripper, widow...). The artist parodies the clichés conveyed by the women's press, which installs women in this social subjugation.

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**Inquire**

## Art Basel 2022 - Hall 2.1, Booth K02



Suzy Lake  
*On Stage*  
1972-74

84 selenium-toned fibre-based prints;  
printed 2017  
Grid of 84 works, 35,5 x 28 cm  
Overall grid format approx.: 282 x 396 cm  
Edition 2/3

During the early 1970s, **Suzy Lake** created her major work, *On Stage*. Using herself as the model for a series of photographs, she explores how our identity is shaped by both ourselves and society. The work would have a far-reaching impact on the international art world. The American artist Cindy Sherman (b.1954) has credited it as a major inspiration for the conceptual portraits for which she became famous.

Over the years, *On Stage* became iconic as the forerunner of many recurring features in her oeuvre: the use of her own body as a constant reference point; the arrangement of the images in a grid sequence, much like the contact sheets common in advertising photography; the use of whiteface to erase her own individuality and provide a "zero" slate for the work; and her interest in the themes of feminism, identity, and protest.

As Lake expressed it: "Art became a mode through which to explore the social, political, and philosophical concerns of the time."

**Inquire**



Suzy Lake  
*Choreographed Puppet, study #3/12*  
1976/77

Gelatin silver print  
40 x 50.5 cm  
signed and dated in pencil "Lake 77" bottom right on  
reverse

*Choreographed Puppets* is a prominent piece in Lake's development as an artist. Her previous series from the early 1970s, such as *Miss Chatelaine*, 1973, had explored issues of identity and appearance using a variation of a grid pattern.

**Inquire**

In *Choreographed Puppets*, Lake turns to themes of dominance and resistance, presented in a series of individual photographs organized in a linear pattern. Lake describes the work as "control in the hands of another" that results in the loss of the performer's identity.

Born in 1947 in Detroit (USA), Suzy Lake moved in 1968 to Montréal (CA), in a context following the murderous Detroit riots, the assassination of Martin Luther King, and the Viet Nam war specific context of the United State.



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## Art Basel 2022 - Hall 2.1, Booth K02



Lynn Hershman Leeson

*Roberta Enters the Belmont Amusement Park in San Diego*

1976

Gelatin silver print, 20.32 x 25.4 cm

Edition of 3 + 2 EA

Numbered and signed

**Lynn Hershman Leeson** 'work combines art with social commentary, particularly on the relationship between people and technology. Leeson's work has as its themes: identity in a time of consumerism, privacy in an era of surveillance, interfacing of humans and machines, and the relationship between real and virtual worlds. From 1974 to 1978, she assumed the identity of created characters, implementing it her into the real like by getting her simulacrumed persona, played first by herself, and then by a series of multiple individuals.

**Inquire**

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## Art Basel 2022 - Hall 2.1, Booth K02



Lynn Hershman Leeson  
*(S)mug Shot, No. 3*  
1974

Chromogenic Prints, printed 2007  
Frame: 42.55 × 52.71 × 3.81 cm  
Unique artwork  
Signed

Roberta Breitmore existed in both real life and real time and during the decade of her activity engaged in many adventures that typified the cultured in which she participated. She had a checking account and driver's license, and saw a psychiatrist. Her existence was proved by the trackings of her psychiatric reports and credit ratings. Her construction included specific language and gestures as well as a stereotyped cosmetic ambience. Her life was only recorded by photographs and texts that could be viewed without predetermined sequences. This allowed viewers to become voyeurs into Roberta's history. We are presenting two works taken from this series, *Roberta Enters the Belmont Amusement Park in San Diego* and *(S)mug Shot, No. 3*.

**Inquire**

## Art Basel 2022 - Hall 2.1, Booth K02



Martha Wilson  
*Posturing: Drag*  
1972

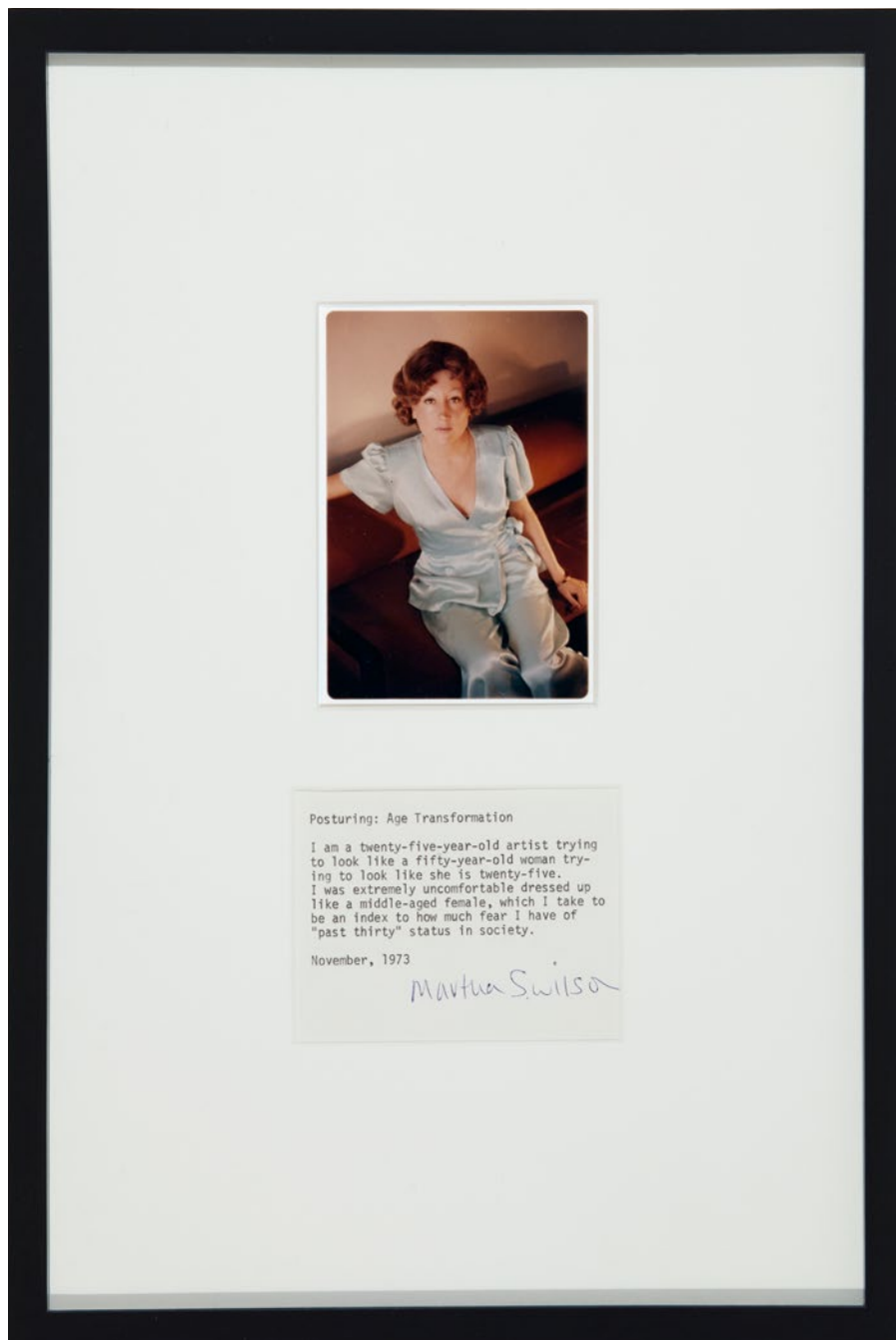
Color gelatin silver prints, typewriting on paper,  
mounted on matte board, printed 2008  
50 x 36 x 3 cm  
Edition of 4 + 2 AP  
Numbered and signed AP 1/2

"Form determines feeling, so that if I pose in a role  
I can experience a foreign emotion. This was an  
attempt at double sex transformation; I am dressed in  
"drag" so that the transformation is from female into  
male, back into female. Theoretically, the uninitiated  
audience sees only half of this process, from "male"  
into "female."

**Inquire**

Recently celebrated on the occasion of her first solo show at the Centre Pompidou, **Martha Wilson** is one of the most important artist of her generation. From Conceptual Art to performance, and as the director of the Franklyn Furnace in New York, she has a significant influence on the 70's art scene in New York. We are presenting present two powerful works taken from her Halifax series created between 1972 and 1974, that deals with the notion of the self and its perception by others. *Posturing: Drag* and *Posturing: Age transformation* associate a picture with a typewritten text.

## Art Basel 2022 - Hall 2.1, Booth K02



Martha Wilson

*Posturing: Age Transformation*  
1973

Color gelatin silver prints, typewriting on paper,  
mounted on matte board, printed 2008

51.5 x 36 x 3 cm

Edition of 4 + 2 AP

Numbered and signed AP 1/2

"I am twenty-five year-old artist trying to look like a fifty-year-old woman trying to look like she is twenty-five. I was extremely uncomfortable dressed up like a middle-aged female, which I take to be an index to how much fear I have of "past thirty" status in society."

**Inquire**

Both are staging a mise-en-abime process as *Posturing: Drag* depicts the artist trying to appear as a drag — a female trying to look like a male posturing as a woman — and *Posturing: Age transformation* in which the twenty-five years old artist impersonates a fifty-year-old woman trying to look like she is twenty-five.



Demi seeks Ashton Kutcher. Very attr single white Female 44 seeks tall attr responsible honest sexy sweet & financially stable younger man, 25-35 for possible relationship. Ext#7449

Leigh Ledare  
*Personal Commissions*

10 Dry Prints on Hahnemühle paper 310 g in a portfolio  
Each 100 x 70 cm  
Printed by Cultura  
Portfolio produced by Cultura

Edition of 10 numbered and signed copies and 2  
artist's proofs  
Certificate numbered and signed by the artist  
2008/2022  
Produced and published by mfc-michèle didier in 2022

In addition to the booth, we are pleased to present on the Online Viewing Room as an **Online Exclusive** *Personal Commissions* by Leigh Ledare with works by Suzy Lake and Lynn Hershman Leeson.

**Inquire**

For this work, Ledare answered classified ads in the «Women Seeking Men» section of the New York newspaper The Village Voice. Ledare contacted these women and offered to pay each subject her asking fee, adding one caveat. Instead of sleeping with «him», «she» would photograph him inside their flats, with the freedom to show him as she wished, standing; sitting or lying down; clothed or unclothed; erect or not. At the end of the session, the whole will be shown to the spectator who will become de facto voyeur of a revealed intimacy. It also indirectly reveals these women by highlighting their ambitions, values and self-proclaimed desires in relation to their personal domestic spaces. Each of the ten prints associates the texts of the classified ads with each of the photographs produced.



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## Art Basel 2022 - Hall 2.1, Booth K02

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## List of works

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### BRICE DELLSPERGER

*Body Double 37*, 2020

Film 16/9, color, sound, 3 min 55 secondes, looped

Edition of 3 + 2 AP

### MICHEL JOURNIAC

*Tirage préparatoire - Rita Hayworth*, 1972

Vintage silverprint, ink on paper

Paper dimensions: 9 x 9 cm

*Hommage à Freud*, 1972

4 vintage silverprints on paper pasted on cardboard

Each 23.5 x 17.5 cm. Stamped on the back

*24 Heures dans la vie d'une femme ordinaire*, 1974/2018

42 black and white prints on Ilford warm tone 255 g

Each image 28 x 27,5 cm. Edition of 10

### SUZY LAKE

*On Stage*, 1972-74

84 selenium-toned fibre-based prints; printed 2017/18)

Grid of 84 works, 35,5 x 28 cm

Overall grid format approx.: 282 x 396 cm

Edition 2/3, Numbered and signed

*Choreographed Puppet, study #3/12*, 1976/77

Gelatin silver print, 40 x 50.5 cm

signed and dated in pencil "Lake 77" bottom right on reverse

### LYNN HERSHMAN LEESON

*Roberta Enters the Belmont Amusement Park in San Diego*, 1976

Gelatin silver print, 20.32 x 25.4 cm.

Edition of 3 + 2 EA. Numbered and signed

*(S)mug Shot, No. 3*, 1974

Chromogenic Prints, printed 2007. Frame: 42.55 x 52.71 x 3.81 cm

Unique artwork. Signed

### MARTHA WILSON

*Posturing: Age Transformation*, 1973

Color gelatin silver prints, typewriting on paper, mounted on matte board, printed 2008

51.5 x 36 x 3 cm. Edition of 4 + 2 AP. Numbered and signed AP 1/2

*Posturing: Drag*, 1972

Color gelatin silver prints, typewriting on paper, mounted on matte board, printed 2008

50 x 36 x 3 cm. Edition of 4 + 2 AP. Numbered and signed AP 1/2

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## Art Basel 2022 - Hall 2.1, Booth K02

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## Biographies

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### BRICE DELLSPERGER

Born in 1972 (FR). Lives and works in Paris.

Brice Dellsperger was born in 1972 in France. After studying fine arts for five years in Nice at the arts center Villa Arson, he moved to Paris where he has been living and working as a visual artist since 1995 and as a teacher at ENSAD since 2003.

Dellsperger's main work is a video series of more than 30 films of various lengths, named "Body Double," after Brian De Palma's 1984 feature film. The whole video series is based on the concept of body doubles in commercial, feature films. In his work, he proposes a new version of an existing movie sequence by producing a copy, also called remake, of the sequence itself. Then, he replaces the characters of the original with various transvestites.

Dellsperger's work has been exhibited in various locations, including the MoMA in New York, the Centre Pompidou in Paris, as well as institutions in Brasil, Germany, UK, Spain, Italy, Turkey, and Japan. Dellsperger's work is also included in prominent public collections, including that of the Museum of Modern Art in New York.

«The French artist Brice Dellsperger takes cinephilia to absurdist extremes. He makes ultra-low-budget films in which he and a few other actors — usually in drag — recreate scenes and full-length versions of well-known movies, retaining the original soundtracks. He particularly favors Brian De Palma, the director of "Body Double," but he's also created interpretations of movies by David Lynch, Stanley Kubrick, Alfred Hitchcock and numerous others. [...]

The films range from the ridiculous to the sublime. A 30-second version of a scene from "Body Double," in which a killer garrotes a woman in a bathroom stall, with both parts played by Mr. Dellsperger, is more farcical than scary. But the 16 ½-minute "Body Double 17," in which two women play all the male and female roles in a hallucinatory barroom scene from Mr. Lynch's "Twin Peaks: Fire Walk With Me," is almost as visually and emotionally gripping as the original. As Andy Warhol did with his movies, Mr. Dellsperger has produced a cinematic alternate universe that's queer in all senses of the word.

Excerpt of a New York Times article by Ken Johnson, July 3, 2014

### COLLECTIONS (SELECTION)

Centre Pompidou  
Musée Centre de création industrielle, Paris, France  
Centre National des Arts Plastiques, Paris, France  
FRAC Aquitaine, France  
FRAC, Limousin, France  
Nouveau Musée National de Monaco, Monaco  
MoMA, Museum of Modern Arts, New York, USA  
Sammlung Goetz, Munich, Allemagne  
Bambi Foundation, Tel Aviv, Israël

### MICHEL JOURNIAC

Born in 1935. Died in 1995 (FR).

In 1969, Michel Journiac (1935-1995) emerged as one of the major French artists of his generation, a leading figure in body art, along with the Vienna Actionists (Hermann Nitsch, Rudolf Schwarzkogler) and Gina Pane, Vito Acconci, Bruce Nauman, and Chris Burden. The art of Michel Journiac is one of revolt, militancy, and subversion. His paintings, actions, videos, photographs, sculptures, mail art, contracts and stage sets use the body as raw material for questioning how society conditions it. His multifaceted body of work ranges across all the artistic practices of the time. It has been the subject of numerous solo and collective exhibitions and today belongs to collections in some of the world's most important museums.

A «total» artist whose work crosses several disciplines, Michel Journiac, a pioneer of body art, gives the photographic medium a central role in his work. For him photography was at once a means of artistic expression and social protest and a way of immortalising his performative «actions».

Michel Journiac (1935-1995, Paris, FR). Studied theology at the Catholic Institute and aesthetics at the Sorbonne in Paris. Entered the seminary in 1956 and taught French literature in Damascus, Syria, between 1960 and 1962, the year he left the seminary. 1965: First paintings, *Alphabet du corps*, *Signes du sang*. 1968-1969: First installations and actions (*Parcours - Piège du sang*, *Cloître des Billettes*, Paris, 1968; *La lessive*, Galerie Daniel Templon; *Piège pour un voyeur*, Galerie Marc Martin Malburet; *Messe pour un corps*, Galerie Daniel Templon, Paris). He committed himself against the death penalty in 1971 with *Piège pour une exécution capitale* (American Center, Musée Galliera, Paris) and begins his research on the transvestite body (1972: *Hommage à Freud*; *Piège pour un travesti*; 1974: *24 heures dans la vie d'une femme ordinaire*, Galerie Stadler, Paris). 1972-1973: series of *Contracts* (*Contrat pour un corps*; *Contrat de prostitution*, Galerie Stadler, Paris). 1976-1986: *Rituals series* (*Rituel du sang*, Diagrama Gallery, Milan; *Rituel pour un mort*, Galerie A. Zerbib, Edition de la différence, Paris; *Rituel pour un autre*, Galerie Stadler, Paris, 1976; *Rituel de corps interdits I*, Centre Georges Pompidou, Paris; *II*, Musée d'Art Moderne, Stockholm; *III*, L'autre Musée, Brussels, 1981; *Rituel Initiatique*, Galerie Michel Vidal, Paris, 1986). 1983: *Action de corps exclu* (Centre Georges Pompidou, Paris) and *action de Marquage*, performed again in the last major cycle *Rituel de transmutation, du corps souffrant au corps transfiguré* (1993-1995, Collège Marcel Duchamp, Châteauroux; Galerie J. & J. Donguy Gallery, Paris; Museum of Contemporary Art, Bilbao).

His work is in public and private collections all over the world, notably in France (Centre Georges Pompidou, Centre National des Arts Plastiques, Musée d'Art Moderne de la Ville, Maison Européenne de la Photographie, Paris; MAC/VAL, Vitry-sur-Seine; Musée d'art moderne et contemporain, Strasbourg; FRAC Aquitaine, Champagne-Ardenne, Limousin, Les Abattoirs - Toulouse, I. A.C. Villeurbanne; FDAC Seine-Saint-Denis and Pinault Collection, Paris) and abroad (I.V.A.M., Valencia, ES; Sammlung Verbund, Vienna, AT).

The recent solo exhibitions of Michel Journiac include: Galerie Christophe Gaillard in collaboration with the Galerie Loevenbruck, Paris; the Maison Européenne de la Photographie, Paris (FR). His work has also been included in several group shows such as MAC/VAL, 2019 (FR); Frac Grand Large and LAAC, Dunkerque, 2019 (FR); Hayward Gallery, London, 2018 (GB), among others.

### COLLECTIONS (SELECTION)

Centre Georges Pompidou, Paris  
Centre National des Arts Plastiques, Paris  
Musée d'Art Moderne de la Ville de Paris  
Maison Européenne de la Photographie, Paris  
MAC-VAL, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine  
Musée d'art moderne et contemporain, Strasbourg  
FRAC Aquitaine, Bordeaux

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## Art Basel 2022 - Hall 2.1, Booth K02

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## Biographies

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### SUZY LAKE

Born in 1947 (USA). Lives and works in Toronto.

Born in 1947 in Detroit (USA), Suzy Lake move in 1968 to Montréal, in a context following the murderous Detroit riots, the assassination of Martin Luther King, and the Viet Nam war specific context of the United State. In Montréal, Suzy Lake first worked as a life model in several art schools in 1968. From 1969 we began to work as an art teacher, and continued until 2008 in various reknown institutions and university in Canada. From 1970, she took an even more active part in the local artistic scene by co-founding the artist run space Véhicule Art Inc, and getting involved with guests artists such as Sol Lewitt, Alisson Knowles, les Levine, General Idea, Marina Abramovic, Vito Acconci or Bill Viola. At this time, she created major artwork that had a large influence and audience on artists, such as Cindy Sherman that has acknowledged the determinant significance of Lake's artworks in her own career. Suzy lake founded a work initially based on performance and activism, and a burgeoning feminism. It question the self-perception and self sentence, by creating larges series of photographs and performances. The photography is there used for its technical capacity and its documentary aspect, but also in its relation to the then ever-increasing overload of popular imagery with movies, magazine and television in the 70's. She revealed being influenced by Nancy Sperro and Adrian Piper for those early works.

«On stage» (1972-74) is a series of 82 photographs featuring the artist a a role model performing in various setting, balancing between her true identity, decorum and role playing. (Coll. Art Gallery of Ontario, Toronto).

«Miss Chatelaine» (1974) is a series of twelve collage, featuring the artist with several trendy «haircuts». Lake's whitened face and shoulders are comically combined with collaged images of different fashionable hairstyles mirroring the magazines mass-market representation of women. (Coll. Met Museum).

In «ImPOSITIONS» (1978) and «Choregraphed puppet» (1976), she deals with the idea of being sentient, but controlled and bound by others, society or men. In 1979, «Are you talking to me» (1979), explicitly made as a tribute to Robert De Niro famous scene in Taxi driver, is a series of 88 portraits of the artist focusing of the temporal nature of identity and in perpetual flux. (Coll. MoMA).

«A genuine simulation of...» (exhibited in Art Basel 2014 in the New Trends section to then represent Canada) Suzy Lakes photo grid considers female identity as performance, dealing with white make-up as a mask or a revealing process of the self.

«Suzy Lake as...» series are grids that documents the gradual transfer of an other face to hers. While comparable to contemporaneous experiments by Ana Mendieta, Lake exerts relatively high levels of exacting labour and compositional craft, using a range of masks and stencils in order to achieve the effect of a seamless transition from one self to another.

In 1993, she was the subject of a major mid-career retrospective, *Point of Reference*, organized by the Canadian Museum of Contemporary Photography in 1993. Suzy has participated in significant conceptual or feminist exhibitions such as: *WACK ! Art and the Feminist Revolution* (LA MOCA, 2007-2008), *Identity Theft : Eleanor Antin, Lynn Hershman, Suzy Lake, 1972-1978* (Santa Monica Museum of Art, 2007), *Held Together With Water* (Sammlung Verbund, Vienna, 2008) and *Traffic : Conceptual Art in Canada 1965-80* (2010).

Suzy continues to address the relationship of the individual to societal forces in order to reveal constructions and restraints that have been built into our culture.

Her works are part of the collection of MoMA (NY), du Metropolitan Museum of Art, (NY), Albright Knox Gallery, Buffalo, (NY), National Gallery of Canada, Ottawa, Sammlung Verbund, Vienna...

### COLLECTIONS (SELECTION)

Albright Knox Gallery, Buffalo, NY  
Art Gallery of Hamilton, Hamilton, ON  
Art Gallery of Ontario, Toronto, ON  
Canada Council Art Bank, Ottawa, ON  
Glenbow Art Gallery, Calgary, AB  
London Regional Art Gallery, London, ON  
Montreal Museum of Fine Art, Montréal, QC  
Musée d'Art Contemporain de Montréal, QC  
Museum Lodz, Wroclaw, Poland  
National Gallery of Canada, Ottawa, ON  
Nickel Arts Museum, Calgary, AB  
Royal Bank of Canada, ON  
Sammlung Verbund, Vienna, Austria  
The Metropolitan Museum of Art, New York, NY  
The Museum of Modern Art, New York City, NY  
Vancouver Art Gallery, Vancouver, BC  
Winnipeg Art Gallery, Winnipeg, MN

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## Art Basel 2022 - Hall 2.1, Booth K02

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## Biographies

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### LYNN HERSHMAN LEESON

Born in 1941. Lives and works in San Francisco, California

Over the last five decades, artist and filmmaker Lynn Hershman Leeson has been internationally acclaimed for her art and films. Cited as one of the most influential media artists, Hershman Leeson is widely recognized for her innovative work investigating issues that are now recognized as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. Over the last fifty years she has made pioneering contributions to the fields of photography, video, film, performance, artificial intelligence, bio art, installation and interactive as well as net-based media art. ZKM | Center for Art and Media Karlsruhe, Germany, mounted the first comprehensive retrospective of her work titled *Civic Radar*. A substantial publication, which Holland Cotter named in *The New York Times* "one of the indispensable art books of 2016."

Her six feature films – *Strange Culture*, *Teknolust*, *Conceiving Ada*, *!Women Art Revolution: A Secret History*, *Tania Libre*, and *The Electronic Diaries* are all in worldwide distribution and have screened at the Sundance Film Festival, Toronto Film Festival and The Berlin International Film Festival, among others. She was awarded the Alfred P. Sloan Foundation Prize for writing and directing *Teknolust*. *!Women Art Revolution* received the Grand Prize Festival of Films on Art. A retrospective of Lynn's work, 'Lynn Hershman Leeson: Twisted' opened at the New Museum in July, 2021.

« In 1971, I had an exhibition at the Berkeley art museum. It a work called "Self Portrait as Another Person, which included audio tapes in which people were interviewed as they approached the work. The exhibition was closed because I was told that media was not art and did not belong in a museum. This led me to open a room at the Dante Hotel, where people signed in at the desk, received keys and trespassed a room comprised of fictional essences of an identity. It was site specific, and lasted a year, when someone called the police, who took wax body parts to central headquarters, which seemed like an apt ending to that narrative. I believe it was one of the first site specific pieces in America.

No one saw this as art, until Sophe Calle did a piece somewhat similar 14 years later.

There were other site specific pieces, like in San Quentin Prison, the Windows of Bonwit Teller and Shopping Malls. Because my work was ignored because there was no critical language or context for it, I was forced to write about it myself, both to historify and explain it's content. I wrote under 3 names, Prudence Juris, Herbert Good and Gay Abandon. They published these texts internationally, one had a weekly column. I would show the articles in order to obtain exhibitions, because the articles gave the work credibility.

I created a work that grew out of the Dante, a ten year piece called Roberta Breitmeyer, which was one of a successive series of works that critics, curators, and dealers also said was not art. She was a breathing, simulacrum persona, played first by myself, and then by a series of multiple individuals. Roberta existed in both real life and real time and during the decade of her activity engaged in many adventures that typified the cultured in which she participated. She had a checking account and driver's license, and saw a psychiatrist. Her existence was proved by the trackings of her psychiatric reports and credit ratings. Her construction included specific language and gestures as well as a stereotyped cosmetic ambience. By accumulating artifacts from culture and interacting directly with life, she became a two-way mirror that reflected societal biases absorbed through experiences.

Roberta always seen as a surveillance target. Her decisions were random, only very remotely controlled. Roberta's manipulated reality became a model for a private system of interactive performance. Instead of a disc or hardware, her records were stored on photographs and texts that could be viewed without predetermined sequences. This allowed viewers to become voyeurs into Roberta's history. Their interpretations shifted depending on the perspective and order of the sequences. Everyone thought I was schizophrenic.

Almost no one saw this objectification of identity as Art, until Cindy Sherman did something similar 5 years later.»

Excerpt of a Talk at MoMA NY (1994) by Lynn Hershman Leeson

### COLLECTIONS (SELECTION)

Brooklyn Museum, Brooklyn, New York  
Carl & Marilyn Thoma Art Foundation, Santa Fe  
CA2M Centro de Arte Dos de Mayo, Madrid  
Fine Arts Museums of San Francisco, San Francisco  
Hammer Museum, Los Angeles  
Los Angeles County Museum of Art, Los Angeles,  
Museum of Modern Art, New York  
San Francisco Museum of Modern Art, San Francisco  
Tate Modern, London  
Walker Art Center, Minneapolis, Minnesota  
Whitney Museum of American Art, New York  
The Whitworth, The University of Manchester  
ZKM, Karlsruhe, Germany

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### MARTHA WILSON

Born in 1947 (USA). Lives and works in New York

Born in 1947 in Newtown, near Philadelphia Pennsylvania, Martha Wilson grew up in a Quaker community. In 1969, she moved in Halifax in Canada with her former boyfriend, to continue her scholarship. He was studying at the Nova Scotia College of Art and Design (NSCAD) while Martha was studying English literature. She then hanged out for a time with the artistic community from the NSCAD and met some invited artist who has later revealed significant for her own life and work.

In 1970, following an advice that Vito Acconci gave her, she read Erving Goffman's *The Presentation of Self in Everyday Life*, and then decided to embrace an artistic career. After numerous twists, she began to work as an english teacher at the NSCAD, where she found the material resources needed to develop her practice.

For five years, influenced by conceptual art that was trendy at the time, she used her body and subjectivity as a tool but also as a subject to produce works, while continuing to resort to text and writing. It is that Corpus entitled *Halifax Collection* that will be presented this fall at the Centre Pompidou. Her work, which conformed to the codes of art, was however crossed and nourished by the feminist theories of the time, and like other women artists, Wilson caught the attention of Lucy Lippard, who contextualized the artist's first works in the conceptual practice in her major book *From the Center: Feminist Essays on Women's Art*.

Still in Canada, she began to cooperate and establish a correspondence with other women artists such as Jacki Apple, Rita Meyers, Alice Aycock and Simone Forti and others from New York. In 1973, she definitely moved to New York, where she was welcomed by the artistic community.

In 1976, she founded the *Franklin Furnace* to promote artist's and artist's production, that were not really considered at the time. As an artist run space, it was dedicated to the avant garde medium such as performance, installation, artist's book and video.

The same year, her own work went one step further, as she created DISBAND, a girl's band with Barbara Ess, Ilona Granet, Donna Henes, Daile Kaplan, Barbara Kruger, Ingrid Sischy, Diane Torr. The concept was that no one was skilled to play any instrument. The band lasted until 1982.

From this time, she began her live performance series, mimicking political figures or first ladies, declaiming parodic speeches, songs and elocution that will remain characteristic of her work until today, as in the recent production featuring Melania and Donald Trump.

Wilson's work has been considered by many as prefiguring some of Judith Butler's ideas, inspired by those of John Langshaw Austin, on the performativity of gender..

In 2001, the Art Historian Jayne Wark wrote: «In her conceptually based performance, video and photo-text works, Wilson masqueraded as a man in drag, catalogued various body parts, manipulated her appearance with makeup and explored the effects of «camera presence» in self-representation. Although this work was made in isolation from any feminist community, it has been seen to contribute significantly to what would become feminism's most enduring preoccupations: the investigation of identity and embodied subjectivity.»

Martha Wilson's early works are now considered precursory. Many of her works, made up of photographs and texts, point to territories later conquered by other contemporary artists, such as Cindy Sherman or Martha Rosler. Her role as an artist, but also as a federator through the creation of the Franklin Furnace Archive or the DISBAND\* group, led her to be described by the New York Times art critic Holland Cotter as one of the most emblematic people of art in Manhattan in the 1970s.

### COLLECTIONS (SELECTION)

Museum of Modern Art, New York  
Whitney Museum of American Art, New York  
Guggenheim, New York  
Sammlung Verbund, Vienna, Austria  
Smith College, Northampton, Massachusetts  
Banco Espirito Santo, Lisboa, Portugal  
Moderna Museet, Stockholm, Sweden  
Centre Pompidou, Paris, France  
Frac Bourgogne, Dijon  
Arter, Istanbul, Turkey  
François Pinault Foundation, Paris

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## mfc-michèle didier

mfc-michèle didier, founded in 1987 in Brussels by Michèle Didier, is an independent publishing house. mfc-michèle didier produces and publishes original artworks by contemporary artists such as artist's books, prints, installations, multiples, etc.

Since 2011, the mfc-michèle didier in Paris represents artists of different generations, related to the editions produced by the publishing house, but also develops specific projects with particular invitations. Since its creation, the gallery has favored collaborations with artists in a conceptual and political vein, notably international artists who are now considered historical. The Paris gallery also supports artists from the French scene through the production of works and exhibitions.

### ARTISTS

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

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### CURRENT AND UPCOMING EXHIBITIONS

#### Saâdane Afif

*The Fountain Archives [Index]*  
From June 3 to July 23, 2022

#### Art Basel

From June 16 to 19, 2022

#### Brognon Rollin

September 2022

#### Suzy Lake

Fall 2022