



michèle didier

PRESS RELEASE

mfc-michèle didier is glad to announce the publication of three albums by **Annette Messenger**, *Mes dessins secrets**, *Mon guide du tricot** and *Ma collection de champignons bons et de champignons mortels**, which will be presented simultaneously at mfc-michèle didier's gallery, located 66 rue Notre-Dame de Nazareth, 75003 Paris from October 201 to November 19, 2011 included and on our booth 1.F05 at the FIAC, which is held from October 19 to 23 in le Grand Palais. *Mes tortures volontaires* and *Ma collection de proverbes* will be published later.

At the same time, mfc-michèle didier will also present in both locations an exhibition based on a proposal by Specific Object / David Platzker entitled **Lynda Benglis / Robert Morris, 1973 - 1974**.

For any further information, please contact:

mfc-michèle didier
66 rue Notre-Dame de Nazareth, 75003 Paris
info@micheledidier.com
www.micheledidier.com
Phone + 33 (0) 1 71 97 49 13
Fax + 32 (0)2 374 75 98
Mobile + 32 (0)474 54 01 07
Open: from Tuesday to Saturday, from 12 am to 7 pm

ANNETTE MESSENGER

Artist-collector and handywoman, Annette Messenger has made nearly sixty "collection albums" between 1972 and 1974. Inspired by words, writings and images, the artist has created her albums from an accumulation of texts, photographs, notes and miscellaneous items, cautiously collected and sorted. Sometimes carefully glued in notebooks, sometimes gathered in bulk folders, Annette Messenger's albums all have a title, handwritten by the artist.

The albums are organized according to various themes, such as love life, encounters or domestic life and resemble sometimes a diary, a photo album or a recipe book. *Les hommes que j'aime*, *Ma collection de proverbes*, *Ma vie illustrée* or *Mon livre de cuisine* are a few examples. Annette Messenger assembles common, everyday items to create a work that is subtly both poetic and feminist.

Although the use of the personal pronoun suggests that the albums are autobiographical, they are works of fiction. They reveal the ironic fantasy life of a young woman embodying the archetype of the 60's housewife. This woman is not Annette Messenger.



Mes dessins secrets

76 drawings in a cardboard album

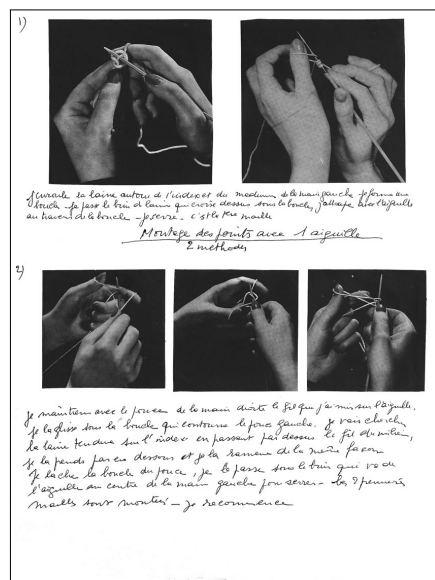
Dimension of the drawings: variable

Dimension of the album: 32 x 24 cm

Limited edition of 24 numbered and signed copies + 6 artist's proofs

Produced and published in 2011 by mfc-michèle didier

©2011 Annette Messenger and mfc-michèle didier



Mon guide du tricot

10 pages + 2 sheets of mechanical cardboard

Dimension de l'album: 32 x 24 cm

Limited edition of 24 numbered and signed copies + 6 artist's proofs

Produced and published in 2011 by mfc-michèle didier

©2011 Annette Messenger and mfc-michèle didier



Ma collection de champignons bons et de champignons mortels

12 pages

Dimension of the album: 32 x 24 cm

Limited edition of 24 numbered and signed copies + 6 artist's proofs

Produced and published in 2011 by mfc-michèle didier

©2011 Annette Messenger and mfc-michèle didier

LYNDA BENGLIS / ROBERT MORRIS: 1973 - 1974

Lynda Benglis / Robert Morris, 1973 - 1974 is a proposal by Specific Object / David Platzker, New York.

In this project, Specific Object presents ephemera, magazine articles, and other artworks and supporting materials that lead up to, and include, Robert Morris' seminal chains and helmet Castelli-Sonnabend poster and Lynda Benglis infamous *Artforum* advertisement, both of which appeared in 1974.

Photographed by Rosalind Krauss, Morris's poster featured the artist nude from the waist up clad only in steel chains, wrist restraints, studded collar, sunglasses and a Germany style military field helmet. Benglis responded with a choreographed double page spread on pages 4 and 5 of the November 1974 issue of *Artforum* that became hyper-emblematic of an era: fully nude Benglis, clad only in sunglasses, holding an oversized rubber dildo extending from her own genitals.

The advertisement reverberated in both expected and unexpected ways – at once celebrated and condemned by feminists, feted and reviled by fellow artists, embraced and rebuffed by intellectuals, banned by some art schools and cited as inspiration by many art students, in short resulting in a seismic realignment within the artworld.

This exhibition examines, within context, the artworks and the reactions that comprise the immediate history following their first appearance in the hopes that visitors will reconsider the exchange separate from the artifice and mythology that has become inseparable from the work over the past thirty-five years.



Detail left: Robert Morris, poster for exhibition at Castelli-Sonnabend, April 1974.

Detail right: Lynda Benglis, advertisement in *Artforum*, November 1974.