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**Laurent Marissal**  
*Cain*

**Opening on Friday March 28, from 6 to 9pm in the presence of the artist**  
**Exhibition from March 29 to May 11, 2019**

mfc-michèle didier is glad to present Laurent Marissal's exhibition, *Cain*.

Also known under the pseudonym Painterman, the artist, born in 1970 in Paris, defines himself as a painter. If Laurent Marissal is a painter, he is nevertheless a painter who doesn't paint. It is necessary to distinguish Laurent Marissal the painter who recounts his actions ; from Painterman, the painter who does the actions.

As soon as he left Paris School of Fine Arts, he was hired as a guard at the Gustave Moreau Museum, where he undertook to "paint in blue", thus designating all the clandestine actions carried out with art by an employee during his work hours, without his employer's knowledge. Painting in blue seems like to individual recovery (theft, wig), resistance (sabotage, activism), art. Thus, he turned his back on the public to read, turned over the guard's chairs, moved the objects, put his finger in the fresh painting of the museum under renovation... So many actions pursued until the creation of a local trade union, used to the benefit of its pictorial actions: he questions working conditions, causes the museum's first strike, organizes a demonstration and restores a joint administrative commission. He obtains the reduction of working hours, the guardians resting space, and resigns after construction works. The narrative of these clandestine pictorial actions gives rise to the first opus of the *Pinxit* series, *1997-2003*, published by Incertain Sens editions in 2006.

From 2005 to 2010, he continued his "painting in blue" as a professor of art history, putting his words into practice during the courses he diverted from their initial mission. Laurent Marissal confirms his position as a critical artist by using his working time to benefit his actions. This is how he scores his students at dice, or breaks a table during his presentation on a Fluxus performance.

In 2010, he made his metamorphosis visible by publishing: *Laurent Marissal alias Painterman, Pinxit (II) – Where the painting goes*, to the Incertain Sens editions :

"Painting without painting ? Yes, the painter is a monkey if he limits himself to covering limited surfaces without painting the very space that separates him from the canvas, from the world. I cover up the so-called free time and transform suffered life into a compound life. Yes, life is mixed with painting, the thing is proven. I have the formula. I am now afraid to paint sitting like a caged bear".

Following a stay in Canada, Laurent Marissal founded NADA, a journal of non visible - not hidden actions, conceived as a workshop allowing him to experiment various aspects of his work; *NADA* defines himself as "episodic magazine, {which} depicts the pictorial actions, non-visible - not-hidden, carried out by Painterman alias Laurent Marissal in a hostile environment as in Arcadia."

His first exhibition at the mfc-michèle didier gallery reveals the first chapter of the next *Pinxit*

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period in Laurent Marissal's painting. Cain, or more precisely the story of Cain and Abel, is one of the first founding myths of the Bible, but also a "founding work of the Western imagination" that refers to "the primordial time" and "fabulous beginnings", according to the historian of religions, Mircea Eliade<sup>1</sup>. Laurent Marissal's exhibition starts from this contradiction: Cain commits the first crime, by killing his brother Abel, but he is also the founding father of Art thanks to the creation of the first city, Hénok, thus giving birth to civilization. Thanks also to descendants that would decline the arts and crafts, he then became the father of all the arts.

The myth of Cain can thus be considered as a model of the creative process: to negate nothingness... And let us see that from the transformation of the odious is born art, the city, civilization... The artist wonders: isn't the mission of art to free itself from the laws and ensure its freedom? And how can the artist build his own sovereignty?

Within the mfc-michèle didier gallery, this portrait of Cain will take the form of a visual poem, resulting in an Arabic and Hebrew translation engraved on a vinyl, accompanied by a journal. The *NADA* magazine will also be shown, in the form of a newspaper but also in the form of panels presenting the account of pictorial actions; drawings will also be presented; as well as non-aligned actions. The non-aligned actions (ana), which the artist has been developing since 2016, are conceived as a collective form of his pictorial actions. The ana is federated around the words and actions of artists, activists, workers, or scientists. A pictorial showcase associated with non-aligned actions will change each week with and according to the guests.

As part of this exhibition, the artist will set up an ana programme dedicated to the portrait of Cain: every Friday, 18 minutes after Jumu'ah, 18 minutes before Vespers and Sabbath, talking circles will be organised to discuss the law, violence, revolt, friendship and utopia. A program that invites us to rethink both the artist's autonomy and the construction of our personalities beyond legal or geographical borders.

The event will also be an opportunity to launch the Cain label and propose some sales protocols: chance, the rule of third parties, the Fibonacci suite, the Conway suite, the extra salary, the cost price will be some of the alternatives.

1. Véronique Léonard-Roques, *Cain et Abel, Rivalité et responsabilité*, éditions du Rocher, 2007, p. 12

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### **Details of the talking circles program on Friday between 5pm and 7pm:**

**Friday, March 29, at 5pm:** non-aligned action #17/A; "Si aucune prière ne te convient, invente-la", Saint-Augustin, with : Emmanuel Duvshani (cantor), Mohammed Hamdouni (writer and translator), Javier Leibiusky (writer and translator), Marina Leli-Lili (laboratory assistant), Antoine Moreau (artist).

**Friday, April 5, at 5 pm:** non-aligned action #17/B; "Toute révolution est un coup de dés (II)", Jules Michelet, with : Manola Antonioli (philosophe) and François Pain (filmmaker).

**Friday, April 12, at 5 pm:** non-aligned action #17/C; "C'est la terre que Dieu donna à Caïn", Jacques Cartier, with : Anne Bertrand (artist), Guillaume Clermont (artist), Jérôme Gontier (writer), Alain Deneault (philosopher), Laurent Buffet (art critic), Pierre Déléage (anthropologist), Steve Giasson (artist), Denis Lessard (artist), Karen Elaine Spencer (artist), and Patrice Loubier (art critic).

**Friday, April 19, at 5pm:** non-aligned action #17/D; "Faiseurs de sa parole, pour entendre la voix de sa parole". Psaume 108, with : Jean-Charles Agboton Jumeau (art critic), Lefevre Jean Claude (artist), Fabrice Michel (artist), Hubert Renard (artist).

**Friday, April 26, at 5pm:** non-aligned action #17/E; "La pluie fait partie du procès, le vent fait partie du procès", Ezra Pound, with : Pierre-Evariste Douaire (art critic, artist), Cindy Geraci (director of the Paris Musée du Barreau), Claude Rutault (artist).

**Friday, May 3, at 5 pm:** non-aligned action #17/F; "L'Algérie marche dans nos rêves", Kateb Yacine, "How long, not long" Martin Luther King, with : Dennis Adams (artist), Sébastien Levasort (artist), Zalia Sékaï (author and lawyer) and Michèle Didier.

**Friday, May 10, at 5pm:** non-aligned action #17/G; "Il ne se donne point de visible sans moyen transparent", Nicolas Poussin, with : Bertolt Brecht (writer-dramaturge), George Brecht (artist), Et n'est-ce\* (artist).

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## Laurent Marissal Cain

### Examples of sales protocols:

- **Blue extra pay sales protocol**

The work is carried out by an employee without the knowledge of his employer. The amount of the work is equal to the amount of the employee's monthly salary (even if the work is done in a flash). The work is accompanied by a photocopy of the employee's salary as a blue painter.

- **Patère sales protocol**

The work is sold at a loss.

- **Bargaining sales protocol**

The work is bargained.

- **Garnier-Pagès sales protocol**

The price is fixed as a percentage (7 or 10%) of the buyer's monthly salary (?).

- **Signac Sales Protocol**

The number of points in the drawing defines the price. 1 cent of the point. The number of points is judged.

- **Sales protocol rules third parties**

During a sale, the profit is shared for 1/3 to the production, 1/3 to the author, 1/3 to a strike fund.

- **Apelle sales protocol**

According to Apelle's formula: the gold coins were not counted, the painting was covered. The entire surface of the work is covered by the buyer of 5 or 500€ tickets.

- **Sales protocol for the Fibonacci suite**

The price of the same multiple follows the Fibonacci series (1, 2, 3, 5, 8, 13, 21, 34, etc.) the first copy is sold for €1, the second €2, the third €3, the fourth €5, the fifth €8, etc.

- **Lucky price selling protocol (multiple)**

Lucky numbers are put in a hat, 3, 7, 13, 31, 37, 43, 67, 67, 73, 79, 127, 151, 163, 193, 211, 223, 241, 283, 307, 331, 349; the price is taken from a hat...

- **Sales protocol Julius Caesar**

The price is fixed according to the surface area of the work and the number of windows of the house in which the window will be displayed. The surface area of the work multiplied by the number of windows gives the value of the work. This protocol is inspired by the ostiarium, the tax on doors and windows instituted by Julius Caesar and taken over in 1797 under the Directory.

- **Teetotum sales protocol**

The price set by an expert is placed in front of the work by the buyer. The sum is put into play using a router. The 4-sided router is launched, 4 possibilities:

Nothing; the painter pockets the entire stake and keeps the work.

Gimmel everything; the buyer keeps his stake and takes the work.

Halfway through; the painter takes the bet, the buyer takes the work.

Shin stored; the player adds a bet of 5% of the initial bet.

- **Sales protocol Conway suite (Look and Say)**

1, 11, 21, 1211, 111221, 312211, 13112221, 1113213211... The amount is defined by stating the figures forming the previous amount. 1 euros, 11 euros, 21 euros... because if the first price = 1 euros, the second price is defined by naming the previous figure either: 1 euros = a single 1, or a 1: 11. the third price, from the second, 11, which gives two 1, or 21, the fourth gives from 21, a 2 one 1, or 1211, etc.

Variant: read the previous term and count all occurrences of numbers, listed in order of appearance: 1, 11, 21, 1211, 3112, 132112, 311322.

- **Free price sales protocol**

The buyer pays what he or she wants/can.

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• **Monnet sales protocol**

The cash value indicated on the currency multiplied by its conversion into euro. An Italian lira 500 coin multiplied by its value converted into euro, i.e.  $500 \times 0.26 = 130 \text{ €}$ .

• **Fric-Frac sales protocol**

The estimated value is increased by 20% to compensate for the 20% discount requested by the Frac

• **Bonnard sales protocol**

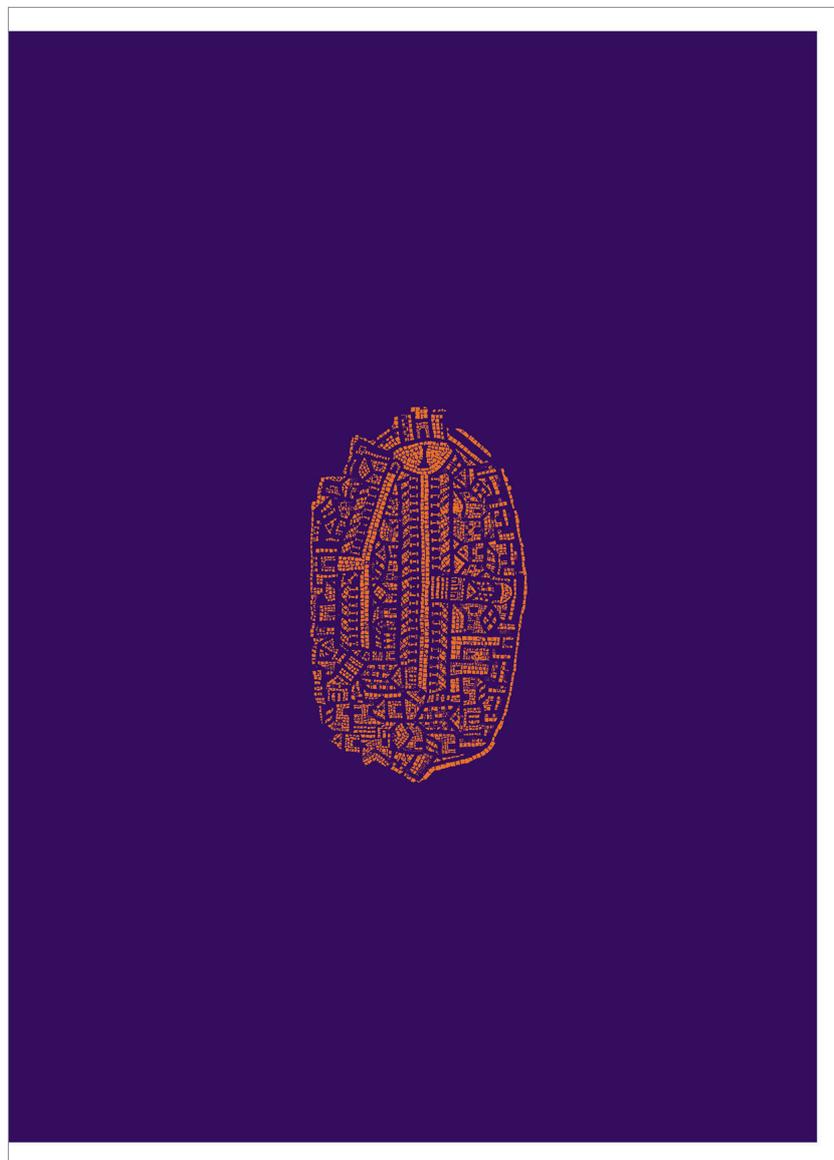
The painter will not deprive himself of retouching the work at the place of the hanging itself.

• **Degas sales protocol**

The painter will not deprive himself of recovering the work to correct it (if necessary). During the retouching process, an iron is lent to the collector.

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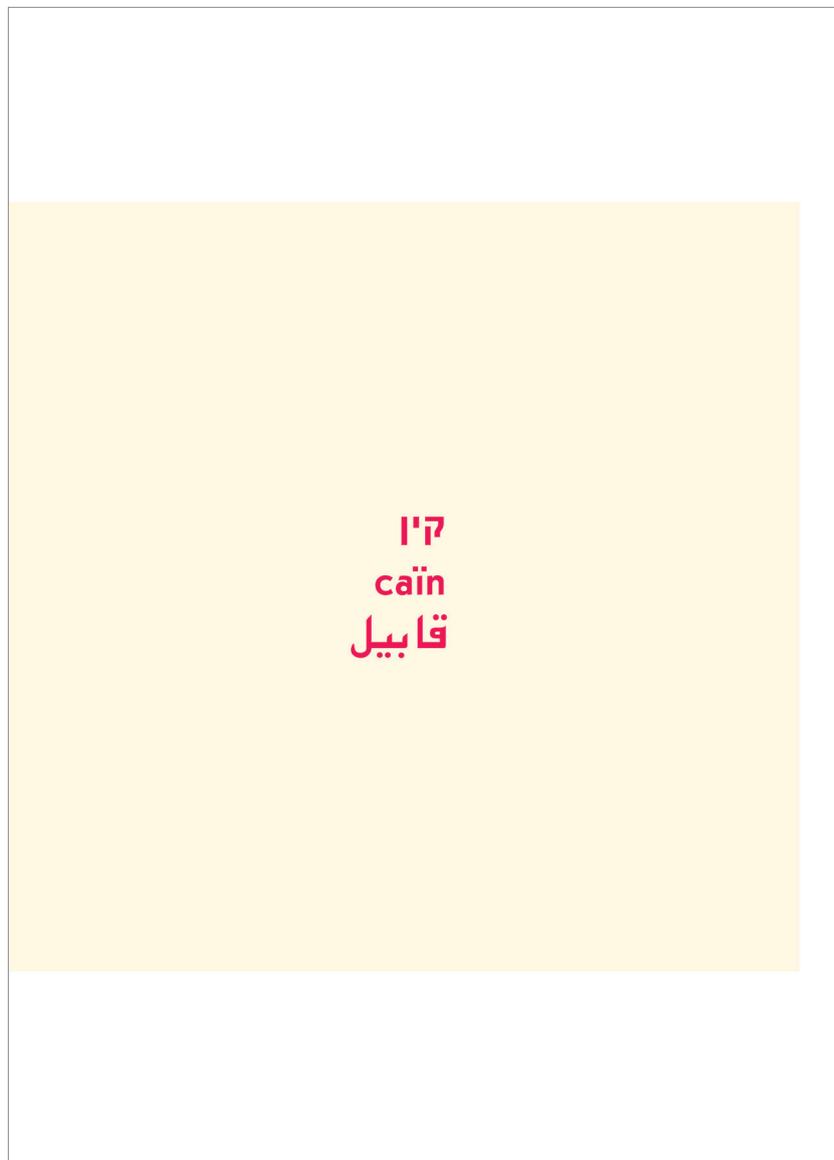
**Laurent Marissal**  
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Laurent Marissal  
*Cain* (newspaper cover)  
52-page journal, 47.5 x 32.2 cm, 2019  
with a vinyl record.  
Text in French, audio version in Arabic and Hebrew

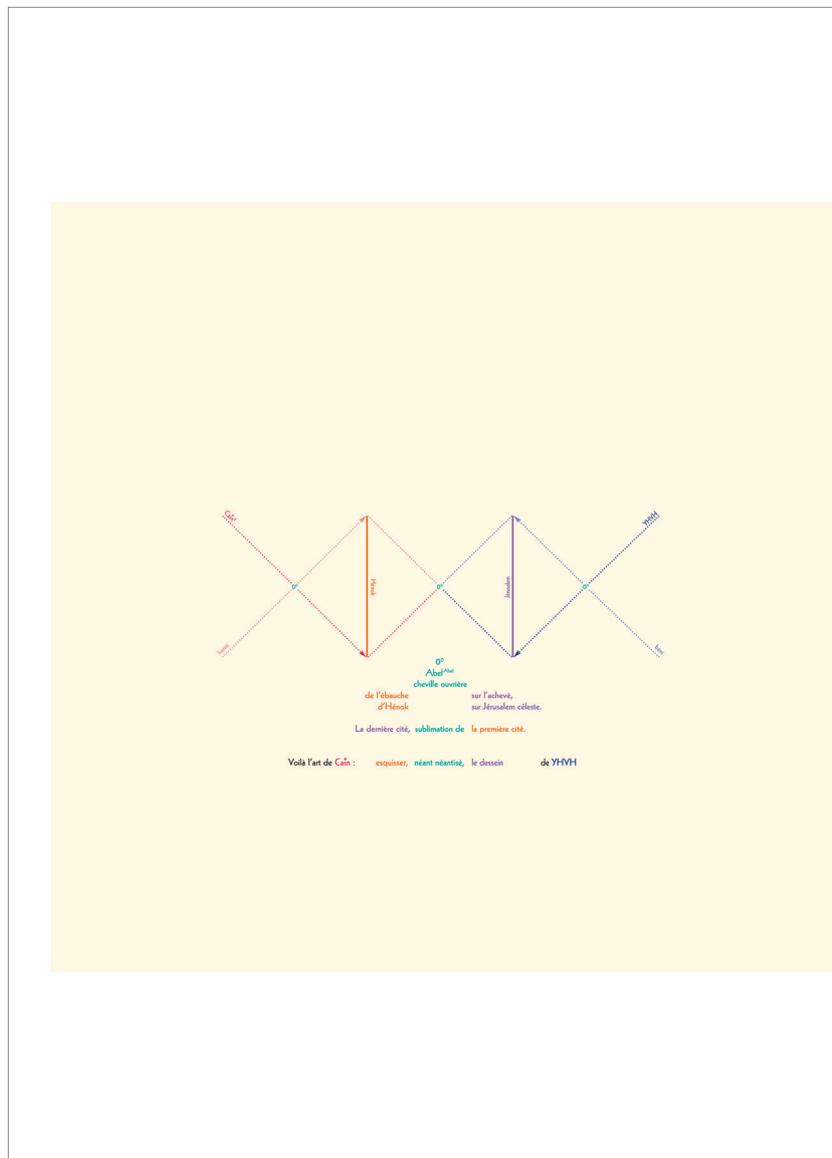
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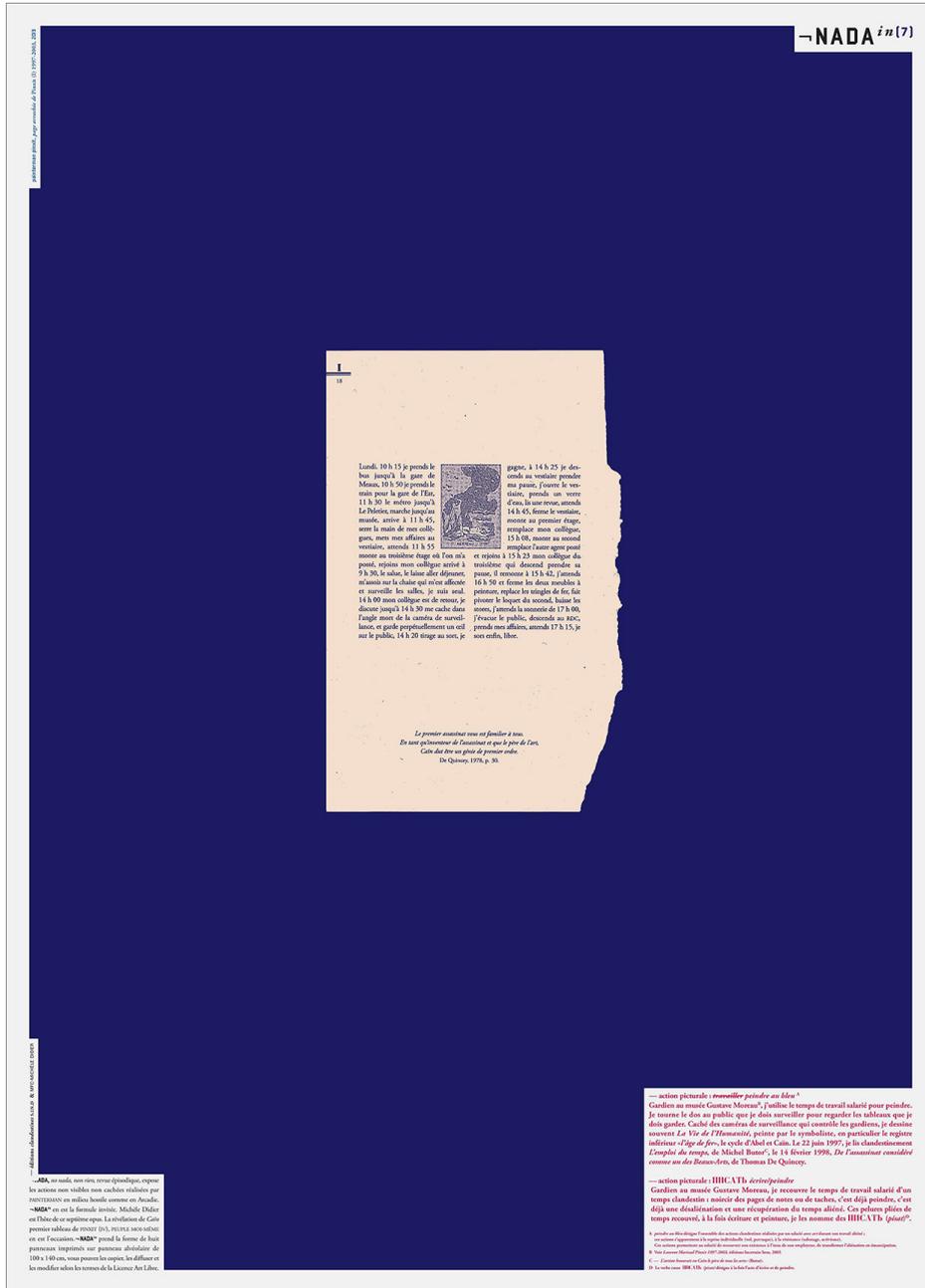
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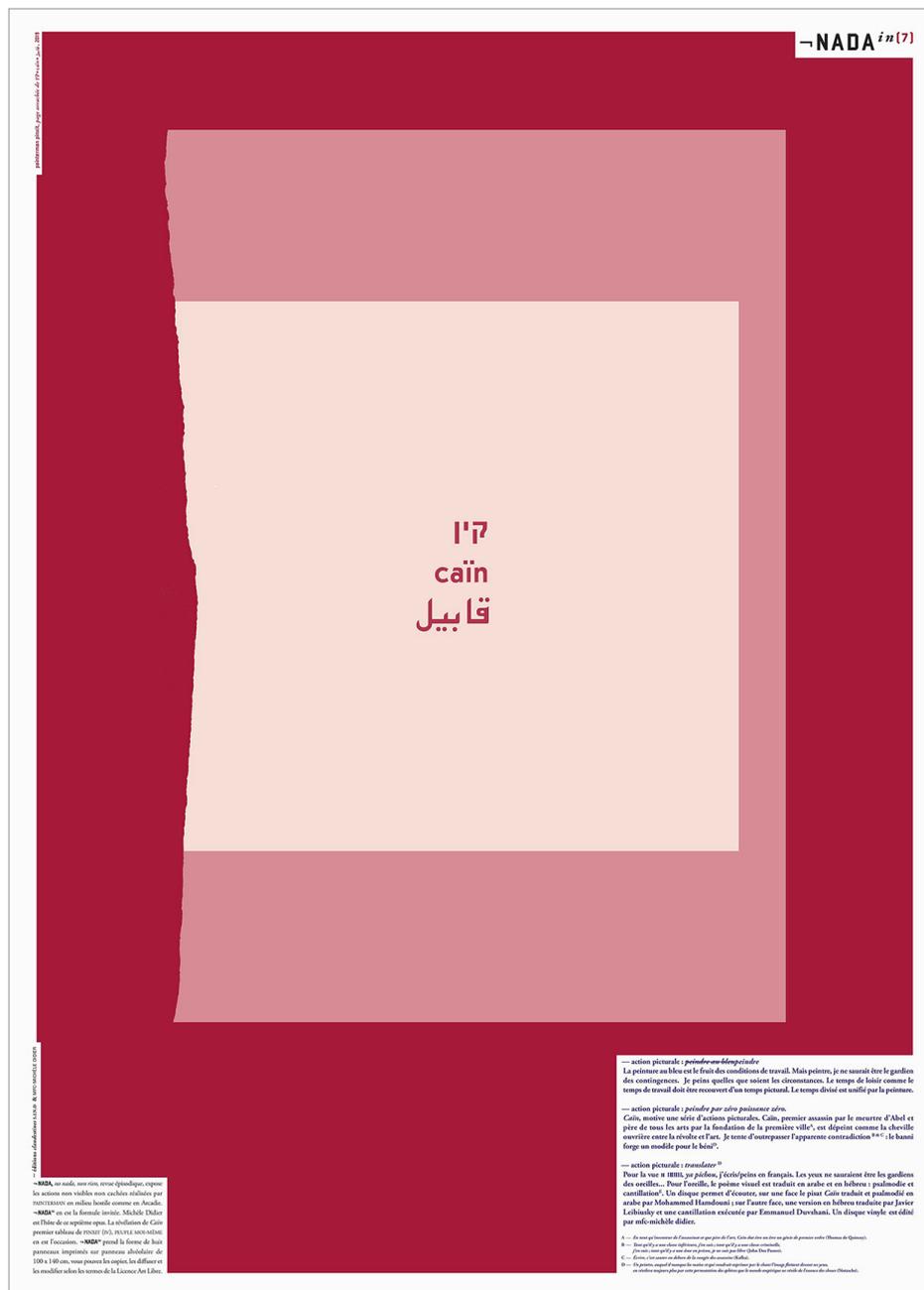
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Laurent Marissal  
-NADA in(7)  
Panel, inkjet printing on cellular board  
100 x 140 cm, 2019

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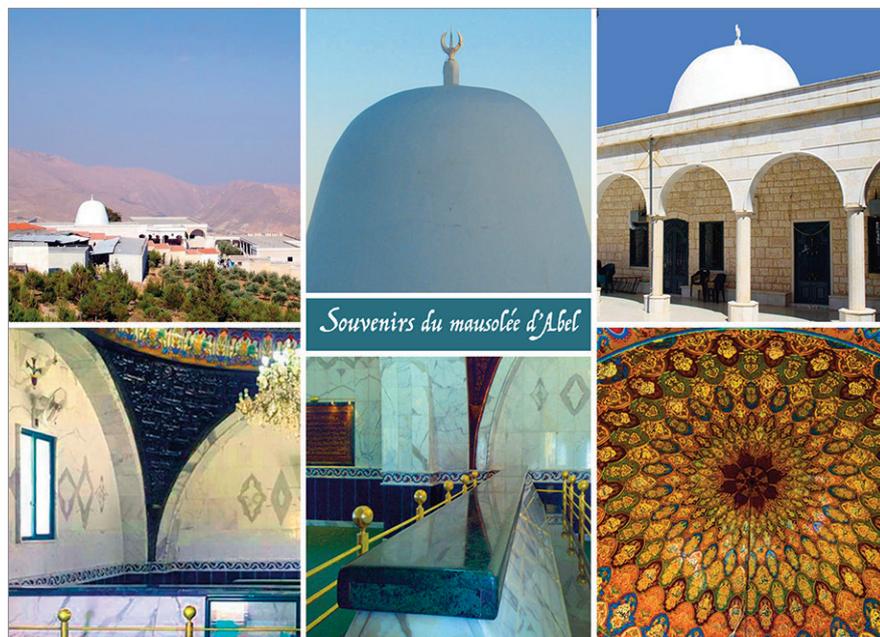
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Panel, inkjet printing on cellular board  
100 x 140 cm, 2019





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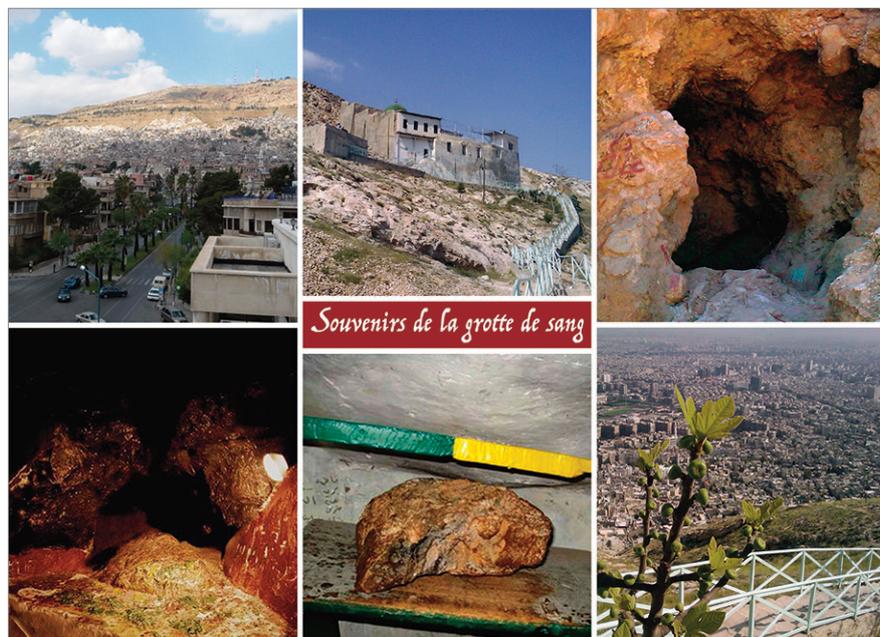
**Laurent Marissal**  
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Laurent Marissal  
*Remembrance of the Mausoleum of Abel*  
Postcard, offset printing  
10 x 15 cm, 2019  
Limited edition of 92 copies

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**Laurent Marissal**  
*Cain*



Laurent Marissal  
*Remembrance of the blood cave*  
Postcard, offset printing  
10 x 15 cm, 2019  
Limited edition of 92 copies

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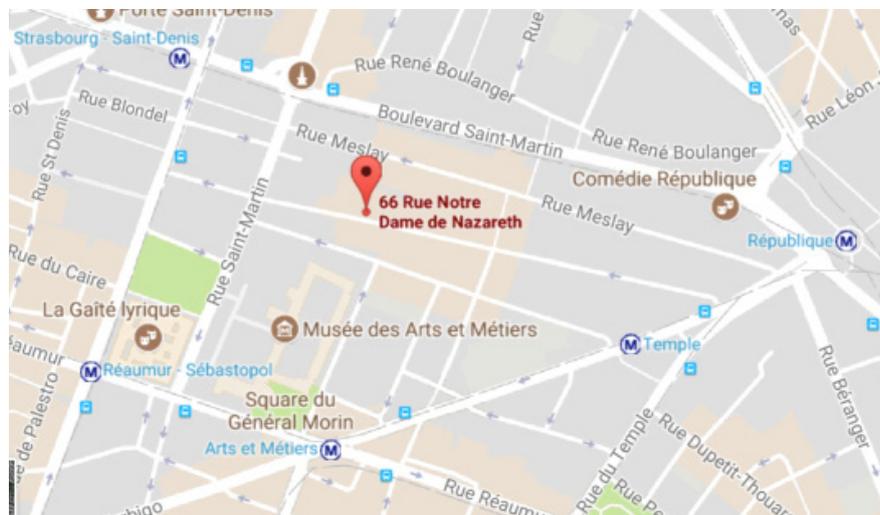
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