



Preview of the wallpaper produced for the exhibition

Saâdane Afif

The Fountain Archives (INDEX)

Set of three volumes in a slipcase

Each 47,5 x 34 cm x 5 cm

Total 1524 pages

Edition of 8 numbered and signed copies and 4 artist's proofs

Produced and published by mfc-michèle didier in 2022

Exhibition

From June 3 to July 23, 2022

Opening on Thursday, June 2, 2022

Saâdane Afif

The Fountain Archives (INDEX)

"To an innocent eye, how pleasant is its chaste simplicity of line and color! Someone said, 'Like a lovely Buddha,' someone said 'Like the legs of the ladies by Cézanne.'"¹

"Something that I'd like to make very clear is that my choice of these readymades was never dictated by some aesthetic delectation. The choice was based on a reaction of visual indifference, coupled at the same time with a total absence of taste, good or bad... in fact, it was in complete anaesthesia."²

Since 2008, Saâdane Afif has been collecting photographic reproductions of Duchamp's *Fountain* urinal issues various books and magazines. The upcoming publication of a limited edition gathering all the facsimile pages, *The Fountain Archives (INDEX)*, published by mfc-michèle didier, marks the end of this almost Sisyphean collection. *The Fountain Archives (INDEX)* is the central matter of the exhibition at mfc-michèle didier gallery from June 3 to July 23, 2022.

In April 1917 in New York, Marcel Duchamp anonymously submitted to the committee of the *Society of Independent Artists*, of which he was a member, a work entitled *Fountain*, consisting of an inverted urinal signed R. Mutt, 1917. Under the pseudonym of Richard Mutt, Duchamp thus tested the limits of the founding principle of the Independents: not to refuse any work. However, *Fountain* was refused by the young New York society, in total contradiction with its own statutes. To mark his disapproval, Duchamp immediately resigned from the organising committee. Then he decided to orchestrate the appearance of *Fountain* and the scandal it was sure to provoke, through a presentation of the affair in the magazine *The Blindman*, which he had co-founded with Beatrice Wood and Henri-Pierre Roché. It is thus from the reproduction of a photograph commissioned from Alfred Stieglitz and by an article by Louise Norton entitled «The Richard Mutt Case» that *Fountain* entered the history of art. Released in May 1917, a few weeks after the inauguration of the first exhibition of the Independents, this publication is contemporary with the disappearance of the original work, which was never found. This photograph by Stieglitz is one of the very few surviving proofs of its material existence.

When Marcel Duchamp speaks of the choice of his upside-down urinal and his «ready-made» in general as the result of «visual indifference» coupled with «total anaesthesia», his accomplice Louise Norton, from this first article, proclaims: «how pleasant the chaste simplicity of these lines and its colour are». Then she compares it to a «charming Buddha» or «to the curve of the legs of a female nude painted by Cézanne», all suggestive interpretations that appeal to the viewer's taste. This original contradiction seems to seal the fate of the legendary ready-made which, despite its rejection in 1917 at the first exhibition of the *Society of Independent Artists* in New York, would become the most controversial and most commented work of art of the 20th century.

Saâdane Afif has used the printed dissemination of this prolific and uninterrupted discussion as material for a monumental work *The Fountain Archives*, which questions the capacity of artworks to produce narrative. In 2008, the artist began to collect publications of all types in which one or more reproductions of *Fountain* appear. This collection was to serve as ferment for the elaboration of a work whose rigorous manufacturing protocol was to be spread out over the next twelve years. Each page found was torn out, inventoried, digitalized and then carefully framed. This set of framed pages constitutes the «active» series of the project, its fuel. The publication, and the page(s) taken from it, are given the same inventory number, from FA.0001 to FA.1001, the romantic limit the artist has set for himself in order to close the archive. If a book contains several reproductions of the urinal, it form an indivisible polyptych. Based on the book industry and its industrial reproduction, this process, through this simple gesture, re-enacts the economy of the multiple. Yet by removing a page from a publication with hundreds or even thousands of copies, Saâdane Afif recreates the unique, the singular. As Michel Gauthier points out: «In the dialectical reversal of reproduction and production, of

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1. Louise Norton about Marcel Duchamp's *Fountain*, "Buddha of the Bathroom" in *The Blind Man* #2, May 1917

2. Marcel Duchamp, talk "A Propos of 'Readymades'", Museum of Modern Art, New York, 1961, published in *Art and Artists* #4, July 1966

Saâdane Afif

The Fountain Archives (INDEX)

the multiple and the unique, what makes Saâdane Afif's art so crucial is affirmed: a poetics of relaunching, of rebounding, against the vain utopia of the self-sufficient and perfectly closed work».

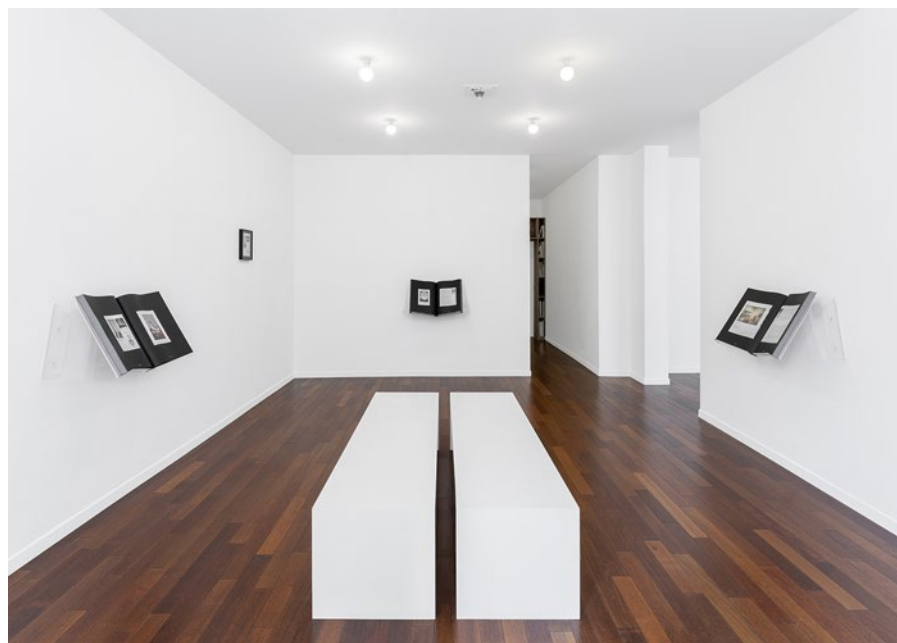
If this destructive gesture gives the printed page its uniqueness, it also transmits it in the same movement to the book from which it is extracted. The latter in fact becomes the mold or the unique matrix of the torn page. Over the years these amputated publications have been patiently stored and filed on shelves in the artist's flat. They have gradually produced an archive in hollow, deprived of the object that motivated it. Just as Duchamp's urinal became a sculpture in its own right through a long and surprising history, these industrial libraries and the books they contain are seen as a sculpture, a sort of agglomeration of ready-mades, which constitutes the central element of the installation *The Fountain Archives*. They tell the story of the long process that led to their creation, while presenting the extraordinary diversity of subjects that Fountain illustrated. These libraries have been presented at the Museo Jumex (Mexico City, 2019), at the Nouveau Musée National de Monaco (Monaco, 2017), at the Centre Pompidou (Paris, 2017) and for the first time complete with their thousand and one entries at the Tapies Foundation (Barcelona, 2021).

In turn, the framed pages of the «active» series have never ceased to be redistributed through the usual networks of the art world (galleries, art centers, museums), thus producing the economy necessary to sustain the project. Over time, these numerous exhibitions have in turn given rise to comments that have been published. Images from *Fountain* now illustrate the work of Saâdane Afif, marking an evolution in the development of the archive. «The project thus generates its own material and the commentary on the work literally creates the work.» (Michel Gauthier) The firsts of these pages appeared five years after the collection began, in a catalogue published on the occasion of the exhibition *The Present Order is the Disorder of the Future* at the FMKKH in Kleve and was given the inventory number FA.0366. These pages inaugurated the constitution of a series within the '*Fountain Archives*' series that will be called '*Augmented*'. If, according to Duchamp, the viewer «completes» the painting, this unexpected series increases it. These new publications join the archive in two copies, the usual copy and an artist's proof, so that the series is materially readable in libraries. The *Augmented* Series brings together an indivisible set of 147 frames from 69 publications. This represents approximately 10% of the pages that will have been framed for the entire project. This corpus constitutes the second element of the installation *The Fountain Archives*.

At the beginning of 2020, with the entry of the facsimile of *The Blind Man* (Brooklyn: Ugly Duckling Presse, 2017) under the inventory number FA.1001, the project came to an end. Over the course of twelve years, 1,524 pages were torn from 1,001 publications of all kinds published between 1945 and 2019. The culmination of this conceptual odyssey, the printed work *The Fountain Archives (INDEX)* published by mfc-michèle didier, brings together the 1:1 reproductions of all these pages now scattered around the world. This three-volume publication restores the fragmented narrative of Duchamp's urinal generated by the singular protocol set up by Saâdane Afif.

Saâdane Afif

The Fountain Archives (INDEX)



Exhibitions views at mfc-michèle didier
Photos Nicolas Brasseur

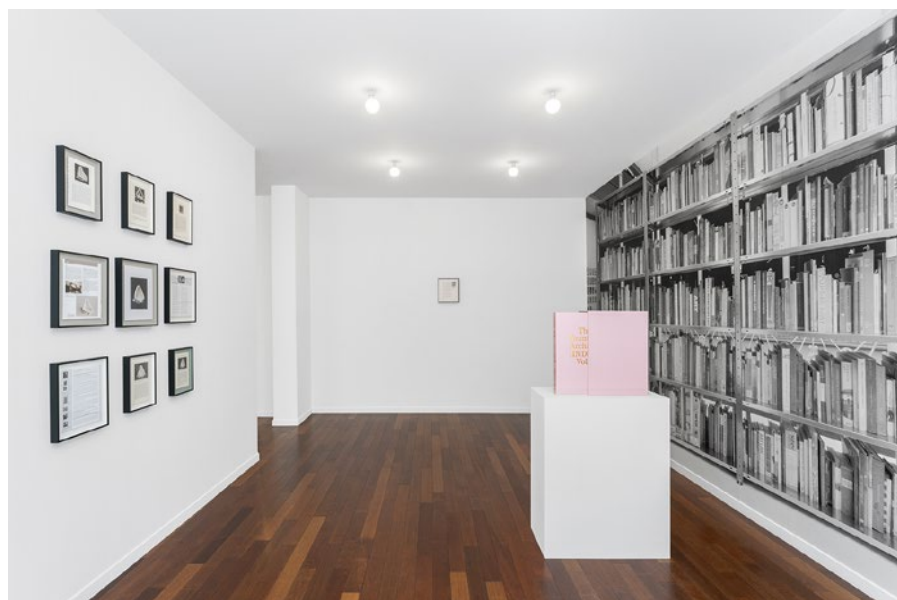


Saâdane Afif

The Fountain Archives (INDEX)



Exhibitions views at mfc-michèle didier
Photos Nicolas Brasseur



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The Fountain Archives (INDEX)



Saâdane Afif
The Fountain Archives (INDEX)

Specifications

Set of three volumes in a slipcase
Each 47,5 x 34 cm x 5 cm
Volume 1/3 – FA.0001 to FA.0383, 504 pages
Volume 2/3 – FA.0384 to FA.0768, 504 pages
Volume 3/3 – FA.0769 to FA.1001, 516 pages
Total 1524 pages
Printed on 120 g Biotop
Signatures are double-stitched with linen thread
Cover bound in Fancy Metallic Lined
Front cover and spine: embossed gilding and foil-blocking in copper
Printed and bound by Cultura

Production

Edition of 8 numbered and signed copies and
4 artist's proofs
Produced and published by mfc-michèle didier in 2022
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Saâdane Afif

The Fountain Archives (INDEX)



Details of one volume



Saâdane Afif

The Fountain Archives (INDEX)



Saâdane Afif

The Fountain Archives - Grille FA0288(...) FA0337

2005/2017

Grid containing 9 framed documents

150 x 120 cm

Unique piece

Saâdane Afif

Biography



View of the exhibition at the Jumex Fondation, Mexico, 2019

Saâdane Afif was born in 1970 in Vendôme, France. He lives and works in Berlin, Germany.

A graduate of the École des Beaux-Arts de Bourges, Saâdane Afif is one of the most acclaimed French artists of his generation. His work questions various media (performances, objects, texts and printed materials) without fitting into any particular artistic category or discipline. All his projects are subject to a continuous process of alteration.

He has had numerous solo exhibitions including *Anthology of Black Humour* at MMK Frankfurt in 2012, *Technical Specifications* at Witte de With, Rotterdam in 2008 and *Lyrics* at Palais de Tokyo in 2005.

His work was also presented at Documenta 12 in 2007 and at the 56th edition of the Venice Biennale. He was awarded the Marcel Duchamp Prize in 2009 and the Meurice Prize for Contemporary Art in 2015.

Saâdane Afif

CV

SOLO SHOWS (SELECTION)

2022

The Fountain Archives (INDEX), mfc-michèle didier, Paris, France

2021

The Fountain Archives and Beyond 1917-2021, Fundacio Antoni Tapies, Barcelona, Spain

2019

Saâdane Afif. Übertitel : das Heptaeder, Mehdi Chouakri, Berlin, Germany

Ephemera and Lyrics, Christian Marclay and Saâdane Afif, mfc-michèle didier, Paris, France

The Fountain Archives, Fundacion Jumex, Mexico City, Mexico

2018

Musique pour Tuyauterie, Galerie Mor Charpentier, Paris, France

Saâdane Afif. This is Ornamental, Kunsthalle Wien Karlsplatz, Vienna, Austria

Paroles, Wiels Contemporary Art Center, Brussels, Belgium

2017

Saâdane Afif: Fontaines, Publications, disques & Multiples, CLA Rennes, Rennes, France

GOODS, Galerie Mehdi Chouakri, Berlin, Germany

Ici., Leopold-Hoesch Museum, Düren, Germany

Là-bas., La Panacée, Montpellier, France

Marcel Duchamp, Fountain: An Homage, Francis M. Naumann Fine Art, LLC, New York, USA

The Fountain Archives 2008–2017, Nouveau Musée National de Monaco, Monaco

The Fairytale Recordings, Frac Franche-Comté, Besançon, France

The Fountain Archives 2008–2017, Centre Pompidou, Paris, France

2016

Quoi ? - L'Eternité, Fondation d'entreprise Hermès, Atelier Hermès, Seoul, Korea

Taipei Biennial : *Gestures and Archives of the Present, Genealogies of the Future*, Taipei Fine Arts Museum, Taipei, Taiwan

A-Z. The Marzona Collection, #9/9 YZ, Hamburger Bahnhof, Berlin, Germany

See How the Land Lays, West den Haag, The Hague, the Netherlands

2015

The End of the World, Museum für Naturkunde, Berlin, Germany

The Fountain Archives, mfc-michèle didier, Paris, France

The Fountain Archives, ART-O-RAMA, Marseille, France

2014

Là bas, Kunsthau Glarus, Glarus, Switzerland

Ici, Leopold-Hoesch-Museum & Papiermuseum, Düren, Germany

From the collection: Saâdane Afif Technical Specifications, Room 2, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein, Germany

Affiches & Fontaines, Xavier Hufkens, 107 rue St-Georges, Brussels, Belgium

Saâdane Afif, RaebervonStenglin, Zürich, Switzerland

2013

Blue Time, Blue Time, Blue Time..., Institut d'Art Contemporain, Villeurbanne, France

The Present Order is the Disorder of the Future, Museum Kurhaus Kleve, Germany

2012

Anthologie de l'humour noir, MMK Museum für Moderne Kunst, Frankfurt am Main, Germany

2011

The Fairytale Recordings, RaebervonStenglin, Zürich, Switzerland

2010

Anthologie de l'Humour Noir, Espace 315, Centre Georges Pompidou, Paris, France

A lecture, A Recording & Few Witnesses, OPA, Guadalajara, Mexico

2009

Vice de Forme: In search of melodies, Galerie Michel Rein, Paris, France

Feedback, EACC Espai d'Art Contemporani de Castello, Valencia, Spain

2008

Technical Specifications, Witte de With, Rotterdam, The Netherlands

Sabbatique, in collaboration with Alejandro Vidal, Galeria Elba Benitez, Madrid, Spain

Two..., Frac Basse-Normandie, Caen, France

One, Frac des Pays de la Loire, Salle Jean-François Tadei, Carquefou, France

2007

58:22 & some words, Galerie Mehdi Chouakri, Berlin, Germany

Blue Time vs. Suspense, Xavier Hufkens, Brussels, Belgium

2006

Power Chords/9 pièces réduites, Fondation Prince Pierre, Monaco

Power Chords, Cité de la Musique, Paris, France

La Répétition, Galleria Maze, Turin, Italy

2005

Lyrics, Palais de Tokyo, Paris, France

Hors-catégorie, Galerie Michel Rein, Paris, France

One Million BPM, Cimaïse et portique, Albi, France

2004

Melancholic Beat, Museum Folkwang, Essen, Germany

Prospectif, Le Hall, Galerie de l'Ecole des Beaux-Arts de Lyon, France

2003

King plants and dirty roads, Art 34 Basel/Art Statements, Galerie Michel Rein, France

Memory Lost, Villa Arson, Nice, France

2002

...et n'importe quoi, Galerie Michel Rein, Paris, France

2001

Mise à flot, Le Creux de l'Enfer, Thiers, France

Poetic Lambda, Frac Champagne-Ardenne, Reims, France

Saâdane Afif

CV

GROUP SHOWS (SELECTION)

2021

Beaufort 21, Triennale de Beaufort, Belgium

Resisting Bodies, mor charpentier, Paris, France

2020

This is not a love song. Interfaces between pop music and visual arts, Fernán Gómez Centro Cultural de la Villa, Madrid, Spain

Sound Eclipse, mor charpentier, Paris, France

Schaulust, Sammlung Hoffmann, Berlin, Germany

2019

20 Years, Sommer Contemporary Art, Tel Aviv, Israel

You: Œuvres de la collection Lafayette Anticipations, Musée d'Art Moderne de la Ville de Paris, Paris, France

A Bauhaus Project, Galerie Mehdi-Chouakri, Berlin, Germany

Paris - Londres, Music Migrations (1962-1989), Musée de l'Histoire de l'Immigration / Palais de la Porte Dorée, Paris, France

The Dream of the Library, Museum für Gegenwartskunst Siegen, Germany

Inspiration Masterpiece, Museum Villa Rot, Burgrieden, Germany

Concrete Contemporary, Now is always also a little of yesterday and tomorrow, Museum Haus Konstruktiv, Zurich, Switzerland

Effets secondaires, Centre Européen d'Actions Artistiques Contemporaines, Strasbourg, France

2018

Do I contradict myself? Very well then I contradict myself, (I am large, I contain multitudes), FRAC Champagne-Ardenne, Reims, France

RE-SET, Museum Tinguely, Basel, Switzerland

The Reservoir of Modernism, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

2017

PERFORMANCE! Une exposition du 40e anniversaire du Centre Pompidou, Le Tripostal, Lille, France

Nischenhain, Simultanhalle Cologne, Cologne, Germany

Off the Marble Cliffs, Galerie KWADRAT, Berlin, Germany

The Fountain Archives for Art Berlin 2017, Berlin, Germany

Le son entre, Frac Nord-Pas de Calais, Dunkerque, France

Marcel Duchamp: Fountain, an homage, Francis Naumann Fine Art, New York, NY, USA

Variable Dimensions, MAAT, Lisbon, Portugal

Wagstaff's, MOSTYN, Llandudno, UK

Posters, Frac Normandie Rouen, Sotteville-lès-Rouen, France

Oh les beaux jours, curated by Angel Vergara and Joël Benzakin, Centre culturel d'Ottignies-Louvain-la-Neuve, Belgium

In the Carpet, ifa-Galerie Berlin, Berlin, Germany

2016

SCORES, Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany

Nuit Blanche, Paris Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Paris, France

An Idea of Stolen Time (pieces for piano or next to it), Schinkel Pavillon, Berlin, Germany

Les Possédés — chapitre 2, Sextant & Plus, Marseille, France

Mount Moon Takes Monte Carlo, in the framework of Nuit Blanche, Monaco, Monaco

Daniel Buren. A Fresco, Bozar, Brussels, Belgium

2015-2016

Charlotte Posenenske x Saâdane Afif, Gerold Miller x Gerwald Rockenschau, Luca Trevisani, Mehdi Chouakri, Berlin, Germany

Political Populism, Kunsthalle Wien, Vienna, Austria

Tokyo Art Meeting (VI) «TOKYO» - Sensing the Cultural Magma of the Metropolis, Museum of Contemporary Art Tokyo (MOT), Tokyo, Japan

2015

Prix Maurice pour l'art contemporain, Le Maurice, Paris, France

Appearance & Essence Biennale, Art Encounters Foundation, Timisoara, Romania

Triennale de Vendôme, Vendôme, France

6th Moscow Biennale of Contemporary Art, VDNKh pavilion #1, Moscow, Russia

Threads: Fantasmagoria about Distance, 10th Kaunas Biennial, Kaunas, Lithuania

Carrefour/Meeting Point, The Marrakech Biennale and Beyond, IFA, Institut für Auslandsbeziehungen Berlin, Germany

Individual Stories. Collecting as portrait and Methodology, Kunsthalle Vienna, Vienna, Austria

Invitation au voyage. 15 ans Prix Marcel Duchamp, Centrale, Brussels, Belgium

Atopolis, Manège de Sury, Mons, Belgium

All the World's Futures, Curated by Okwui Enwezor, 56TH Venice Biennale, Venice, Italy

Of the few things we do, the only one we really do is to imagine what we will do, Meyer Riegger, Karlsruhe, Germany

2014-2015

Blue Times, Kunsthalle Vienna, Vienna, Austria

Toutes Directions - Le Prix Marcel Duchamp, Wilhelm-Hack-Museum, Ludwigshafen, Germany

2014

STALACTICA, Quincaillerie Vander Eycken, Brussels, Belgium

Une histoire, art, architecture et design, des années 80 à aujourd'hui, Curated by Christine Macel, Centre Pompidou, Paris, France

Affiches & Fontaines Xavier Hufkens, Brussels, Belgium

Pop-up, 3ème étage de la Tour Panorama, Friche de la Belle de Mai, Marseille, France

The Crime Was Almost Perfect, Curated by Cristina Ricupero, Witte de With, Rotterdam, The Netherlands

2013

UTOPIA, Senatsreservenspeicher, Berlin, Germany

Walkie Talkie, galerie Michel Rein, Paris, France

Là ou se fait notre histoire, Curated by Anne Alessandri, Frac Corse, Corte, France

Saâdane Afif

CV

2011

French Window: Contemporary French Art Scene / Seen through the Marcel Duchamp Prize, Curated by Fumio Nanjo & Akiko Miki, group show, Mori Art Museum, Tokyo

Echoes, Curated by Jean-Paul Felley & Olivier Kaeser, Unisson, Centre culturel Suisse, Paris

Performing the document, galerie traversée, Munich, Germany

2010

De leur temps 3, 10 ans du Prix Marcel Duchamp, Musée d'art Moderne et Contemporain de Strasbourg & FRAC Alsace, France

The Art Of Camouflage, group show, Cardi Black Box, Milano, Italy

Les Justes, La relation de confiance à l'image, à la lumière de la fable, Hôtel Fontfreyde, Clermont-Ferrand, France

Let's Dance, MAC/VAL (Musée d'Art Contemporain du Val-de-Marne), France

La Carte d'après Nature, Nouveau Musée National de Monaco, Monaco

Prendre la porte et faire le mur, FRAC Provence - Alpes - Côte d'Azur, France

Act VII : of facts and fables, Curated by Juan A. Gaitan & Nicolaus Schaffhausen; assisted by Amira Gad, Witte de With, Rotterdam, The Netherlands

Diagonales, Curated by Florence Derieux & Sébastien Faucon, Palais du Tau, in collaboration with the FRAC Champagne-Ardenne, Reims, France

The Moon is an Arrant Thief, Curated by Thom O'Nions, Luiza Teixeira de Freitas, Olivier Martinez-Kandt, The David Roberts Art Foundation Limited, Fitzrovia, London, UK

Perpetual Battles, Curated by Maria Baibakova, Kate Sutton, Jean-Max Colard, Red October Chocolate Factory, BAIBAKOV art projects, Moscow, Russia

Seconde Main, Curated by Anne Dressen, Musée d'Art moderne de la Ville de Paris, France

Radical posture, Curated by Christine Ollier, FDC SATELLITE, Brussels, Belgium

2009

Zweckgemeinschaft, MICAMOCA, Berlin, Germany

Concours de monuments, Le Dojo, Nice, France

Im kleinen Wald von Meudon, Rigaerstrasse 69, Berlin, Germany

Kunst und Pop Musik, Kunsthaus Graz, Austria

Le travail de la rivière, CREDAC, Ivry sur Seine, France

Itinéraire bis, FRAC Provence Alpes Côte d'Azur Hors les Murs, Musée Gassendi, Digne-les-Bains, France

2008

Antidote 4, Galerie des Galeries Lafayette, Paris, France

Library, Open Office, Berlin, Germany

Bucoliques, Abbaye du Valasse, Gruchet-le-Valasse, France

Hantologie Contemporaine, FRAC Ile de France, Parc culturel de Rentilly, France

Ready Made Part II, Yvon Lambert, New York, USA

Pop! goes the weasel, Badischer Kunstverein, Karlsruhe, Germany

Mondo e Terra, Musée d'Art de Nuoro, Sardinia, Italy

Past Forward, 176 Project Space, London, UK

Archéologies du présent - Collection FRAC Centre, Musée d'Argentomagus, Les Mersans, France

2007

French Kissing in the USA, The Moore Space, Miami, USA

Learn to Read, Tate Modern, London, UK

Cosmic Dreams, Centre Cultural Andrtx, Majorca, Spain

Daniel Buren invite..., Domaine Pommery, Reims, France

Rouge Baiser, FRAC Pays de la Loire, Carquefou, France

Documenta XII, Kassel, Germany

Airs de Paris, Centre Pompidou, Paris, France

COLLECTION (SELECTION)

Centre Pompidou, Paris, France

Centre National d'Art Plastique, Paris, France

Musée d'Art Moderne de la Ville de Paris, France

Fonds Municipal d'Art Contemporain, Paris, France

Institut d'Art Contemporain (IAC), Villeurbanne, France

FRAC Ile de France, Paris, France

FRAC Aquitaine, Bordeaux, France

FRAC Centre, Orléans, France

FRAC Poitou-Charentes, Angoulême, France

FRAC Champagne-Ardenne, Reims, France

FRAC Provence Alpes Côte d'Azur, Marseille, France

FRAC Corse, Corte, France

FRAC Pays de la Loire, Carquefou, France

FRAC Franche-Comté, Besançon, France

FRAC Grand Large, Dunkerque, France

FRAC Normandie, Caen, France

FRAC Limousin, Limoges, France

Kadist Foundation, Paris, France

Lafayette Anticipations, Fonds de dotation Famille Moulin, Paris, France

Nouveau Musée National de Monaco (NMNM), Monaco

MUDAM, Luxembourg City, Luxembourg

Museum für Moderne Kunst (MMK), Frankfurt, Germany

Sammlung Hoffmann, Berlin, Germany

Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

Museum Haus Konstruktiv, Zurich, Switzerland

Colección Coppel, Culiacan, Mexico

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 21, 2022

Art Basel - Hall 2.1 Booth K02

From June 16 to 19, 2022
Brice Dellsperger,
Michel Journiac
Suzy Lake
Lynn Hersman Leeson
Martha Wilson

Suzy Lake

Fall 2022