

Le Pouvoir du Langage - Le Langage du Pouvoir

PRESS RELEASE

mfc-michèle didier

Le Pouvoir du Langage - Le Langage du Pouvoir is an exhibition about the singular relationship that the artists can have with the text, writing and language.

Beyond a fast reading, the works presented here offer above all an experience, since they borrow the form of the text, of the story, but also of the speech, of the harangue or of the prosopopoeia for different purposes.

Each one of the artists maintains a distinct relationship with the language. The artists deploy a critical content proposing a statement or an invitation given to be read in epistolary form, under the form of the rhetoric or declamation, under the one of political slogans or in the form of aphorisms.

With the exceptional participation of the American artist **Jenny Holzer**, the exhibition brings together four other artists:

Alex Cecchetti
Benny Nemer
Wesley Meuris
Antoni Muntadas

Information about the exhibition:

Opening on January 20, 2022, from 12am to 7pm
Exhibition from January 21 to March 12, 2022

Information about the gallery:

The gallery is open from Tuesday to Saturday from 12am to 7pm and on appointment.

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Special thanks to Andrew Witkin, Krakow Witkin Gallery, Boston and 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 has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including the Venice Biennale, the Guggenheim Museums in New York and Bilbao, the Whitney Museum of American Art, and the Louvre Abu Dhabi. Her medium, whether a T-shirt, plaque, or LED sign, is writing, and the public dimension is integral to her work. Starting in the 1970s with her New York City street posters and continuing through her light projections on landscape and architecture, her practice has rivaled ignorance and violence with humor and kindness.

Jenny Holzer has been using text and language since 1977. Following the work entitled *Truism*, the artist began *Inflammatory Essays* in 1979. The tone of the texts in this series is deliberately aggressive and provocative, influenced by Holzer's readings of political, artistic, religious, utopian manifestos, and others. Like any pronouncement, the voice of each *Inflammatory Essays* exhorts and espouses a strong and particular ideology and presents a range of opinions, from the extreme right to the extreme left.

Some of the *Inflammatory Essays* we present in the exhibition also borrow from the characteristic style of great federative or separatist speeches and narratives and set up a dialectic of common sense taken to the extreme. By hiding the author of the essays, Holzer allows the viewer to evaluate ideologies without regard to the personalities that propagate them. Holzer therefore invites the reader to reflect on the urgent need for social change, the possibility of manipulating the public and the conditions that accompany the revolution.

An installation entitled *Inflammatory Wall*, 1979-82 by Jenny Holzer will cover the walls of one room of the gallery. A set of *10 Inflammatory Essays* and a set of *20 Inflammatory Essays* will also be presented.

We also present Jenny Holzer's four elements of *Truth Before Power*. The four images that make up this work are derived from the paradigms of the artist's aesthetic and of her singular approach to public art, which she creates in the form of projections. In this work, she combines famous satires, poetry and documents from the archives of the American government. The artist reminds us how language can either expose or reinforce the dominant thinking of power.

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.

DESTROY SUPERHEROES. STARVE THE FLESH. SHAKE THE HAIR. FURROW THE BROW. CLAMP THE MIND. ROPING THE WILL. RESTRAIN THE SENSES. LEAVE THE FINGER. FEEL THE FIBRIL. KILL THE VEIN. VENT THE HEAT. FORGET THE HEAD. LIMIT TIME. POMO. AMEASUREMENT'S NATURE. RESIST ACQUAINTANCES. DISCARD OBJECTS. FORGET THE FISH. DISSECT WITH. STOP. SWALLOW CRITTER. SCORN JOY. SCORN FUDGE. SCORN TRIGGER. SCORN LIBERTY. SCORN CONSUMES. SCORN HOPE. SCORN EVALUATION. 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 REVOLUTION.

FREEDOM IS IT? YOU'RE SO SCARED, YOU WANT TO LOCK UP EVERYBODY. ARE THEY MAD BOGYS? 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 OVERLORD. PEOPLE AREN'T BORN KABID 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.

REJOICE! OUR TIMES ARE INTOLERABLE. TAKE COURAGE. FOR THE WORST IS A HARROWER OF THE BEST. ONE DIRE-CIRCUMSTANCE CAN PRECIPITATE THE OVERTHROW OF OPPRESSORS. THE OLD AND CORRUPT MUST BE LAID TO WASTE BEFORE THE JUST CAN TRIUMPH. OPPOSITION IDENTITIES AND ISOLATES THE ENEMY. CONFLICT OF INTEREST MUST BE SEEN FOR WHAT IT IS. DO NOT SUPPORT PALLIATIVE GESTURES; THEY CONFUSE THE PEOPLE AND DELAY THE INEVITABLE CONVICTION. DELAY IS NOT TOLERATED FOR IT. HYPARIZES THE WELL-BEING OF THE MAJORITY. CONTRADICTION WILL BE HIGHLIGHTED. THE RECKONING WILL BE HASTENED BY THE STAGING OF SELF-DENYANCES. THE APOCALYPSE WILL BLOSSOM.

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 TONE THAT YOUR TORTUREMOR 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 DESTROY ALL KINDNESS IN YOU AND BLACKENS EVERY VISION YOU COULD HAVE SHOWN HIM.

CHANGE IS THE BASIS OF ALL HISTORY. THE PROOF OF VIGOR. THE OLD IS SOLEIL AND DISGUSTING BY NATURE. STALE FOOD IS REPELLENT. MONGAMOUS LOVE BREEDS CONTENTMENT. SEVILTY CRIPPLES THE GOVERNMENT. THAT IS TOO POWERFUL. TOO LONG. UPHEAVAL IS DESIRABLE BECAUSE FREEM. ENTANGLED GROUPS SEIZE OPPORTUNITY. VIOLENT OVERTHROW IS APPROPRIATE WHEN THE SITUATION IS INTOLERABLE. SLOW MODIFICATION CAN BE EFFECTIVE. MEN CHANGE BEFORE THEY NOTICE AND RESIST. THE DECADENT AND THE POWERFUL CHAMPION CONTINITY. NOTHING ESSENTIAL CHANGES. THAT IS A MYTH. IT WILL BE REFUTED. THE NECESSARY BIRTH CONVICTIONS WILL BE TRIGGERED. ACTION WILL BRING THE EVIDENCE TO YOUR DOORSTEP.

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. WHO SHOULD EVERONE 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.

THE MOST EXQUISITE PLEASURE IS DOMINATION. NOTHING CAN COMPARE WITH THE FEELING. THE MENTAL SENSATIONS ARE EVEN BETTER THAN THE PHYSICAL ONES. KNOWING YOU HAVE POWER HAS TO BE THE BIGGEST HIGH. THE GREATEST COMFORT. IT IS COMPLETE SECURITY. PROTECTION FROM HURT. WHEN YOU DOMINATE SOMEBODY YOU'RE BEING HIM A FAVOR. HE PRAYS SOMEONE WILL CONTROL HIM. TAKE HIS MIND OFF HIS PROBLEMS. YOU'RE HELPING HIM WHILE HELPING YOURSELF. EVEN WHEN YOU GET MEAN HE LIKES IT. SOME TIMES HE'S ANGRY AND FIGHTS BACK BUT YOU CAN HANDLE IT. HE ALWAYS REMEMBERS WHAT HE NEEDS. YOU ALWAYS GET WHAT YOU WANT.

RUIN YOUR FUCKING SELF BEFORE THEY DO. OTHERWISE THEY'LL SCREW YOU BECAUSE YOU'RE A NERD. THEY'LL KEEP YOU ALIVE. BUT YOU'LL HAVE TO CRAWL AND SAY "THANK YOU" FOR EVERY BONE THEY THROW. YOU MIGHT AS WELL STAY DRUNK OR SHOOT FUN AND BE A CRAZY FUCKER. IF THE RICH GUYS WANT TO PLAY WITH YOU. MAKE THEM GET THEIR HANDS DIRTY. SEND THEM WAY GAGGING. OR SOBRIER IF THEY'RE SOFT-HEARTED. YOU'LL BE LEFT ALONE IF YOU'RE FRIGHTENING AND DEAD YOU'RE FREE. YOU CAN CHANGE THE RADIANT CHILD IN YOU TO A REFLECTION OF THE SHIT YOU WERE MEANT TO SERVE.

BECAUSE THERE IS NO GOD SOMEONE MUST TAKE RESPONSIBILITY FOR MEN. A CHARISMATIC LEADER IS IMPERATIVE. HE CAN SUBORDINATE THE SMALL WILLS TO THE GREAT ONE. HIS STRENGTH AND HIS VISION REDDIEA MEN. HIS PERFECTION MAKES THEM GRATEFUL. LIFE ITSELF IS NOT SACRED. THERE IS NO DIGNITY IN THE TENSE. UNDIRECTED MEN ARE CONTENT WITH RANDOM. SEQUENTIAL POINTLESS LIVES. THE LEADER GIVES DIRECTION AND PURPOSE. THE LEADER FORCES GREAT ACCOMPLISHMENTS. MANIFESTS PEACE AND REPRES OUTSIDE AGGRESSORS. HE IS THE ARCHITECT OF DESTINY. HE DEMANDS ABSOLUTE LOYALTY. HE MERITS UNQUESTIONING DEVOTION. HE TAKES THE SUPREME SACRIFICE. HE IS THE ONLY HOPE.

DON'T TALK DOWN TO ME. DON'T BE POLITE TO ME. DON'T TRY TO MAKE ME FEEL NICE. DON'T MESS UP MY 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 BEING MY TIME. LOOKING FOR THE SPOT. YOU THINK NO ONE CAN REACH YOU. NO ONE CAN HAVE WHAT YOU HAVE. I'VE BEEN PLANNING. WHILE YOU'RE PLAYING. I'VE BEEN SAVING. WHILE YOU'RE SPENDING. THE GAME IS ALMOST OVER SO IT'S TIME YOU ACKNOWLEDGE ME. DO YOU WANT TO FAIL. NOT EVER KNOWING WHO TOOK YOU?

10 Inflammatory Essays

1979-82

Set of 10 offset posters on coloured paper

Signed on one sheet

Paper size: 43.2 x 43.2 cm each



20 Inflammatory Essays

1979-82

Set of 20 offset posters on coloured paper

Signed on one sheet

Paper size: 43.2 x 43.2 cm each

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Truth Before Power

1983-1985, 1996, 2004

Set of four Inkjet prints

Signed and numbered on the colophon

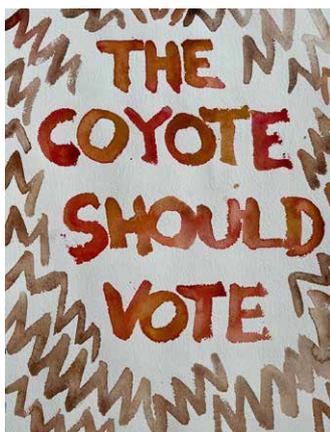
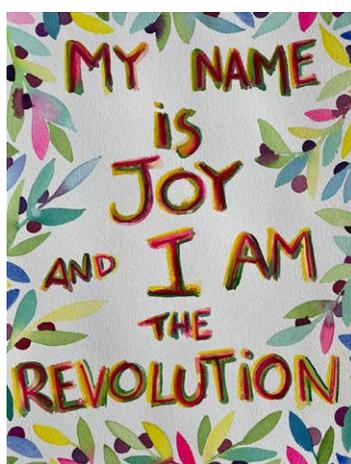
Size of the paper: each 55.6 x 45.1 cm

Size of the image: each 50.2 x 40 cm

Edition of 40 signed and numbered copies

Edition #24/40

Alex Cecchetti is a poet and choreographer whose work combines sculpture, performance, painting and watercolours. His work is characterised by a particular attention to storytelling, but also to nature, trance or shamanism. His watercolours created between 2020 and 2021 are marked by plant or animal motifs and ornaments associated with poetic texts in acid and psychedelic colours, sometimes taking the form of naturalist and ecological slogans, or evoking a new age and post-hippie background.



My name is joy and I am the Revolution

2020-2021

Watercolor on paper

Each 41 x 31 cm

Essentially a sculptor, **Wesley Meuris** has developed his work around the notion of container and content, specific to exhibition spaces but also to the various fields associated with the presentation of knowledge and collections (*FEAK, Foundation for Exhibiting Art and Knowledge*). His works generally take the form of architecture and exhibition furniture, evoking museum showcases usually empty of any content. His two-dimensional assemblages play on the same paradoxes by staging different elements of discourse and note-taking in a display case. Entitled *Notes*, these compositions bring together notebooks, business cards, flash drives, pencils and post-it notes staged in American boxes made by the artist, the contents of which are nevertheless inaccessible to the viewer.



Notes - Nilima Minakishi Vasudha
2020
Notebook, paper and mixed media
47 x 42 cm

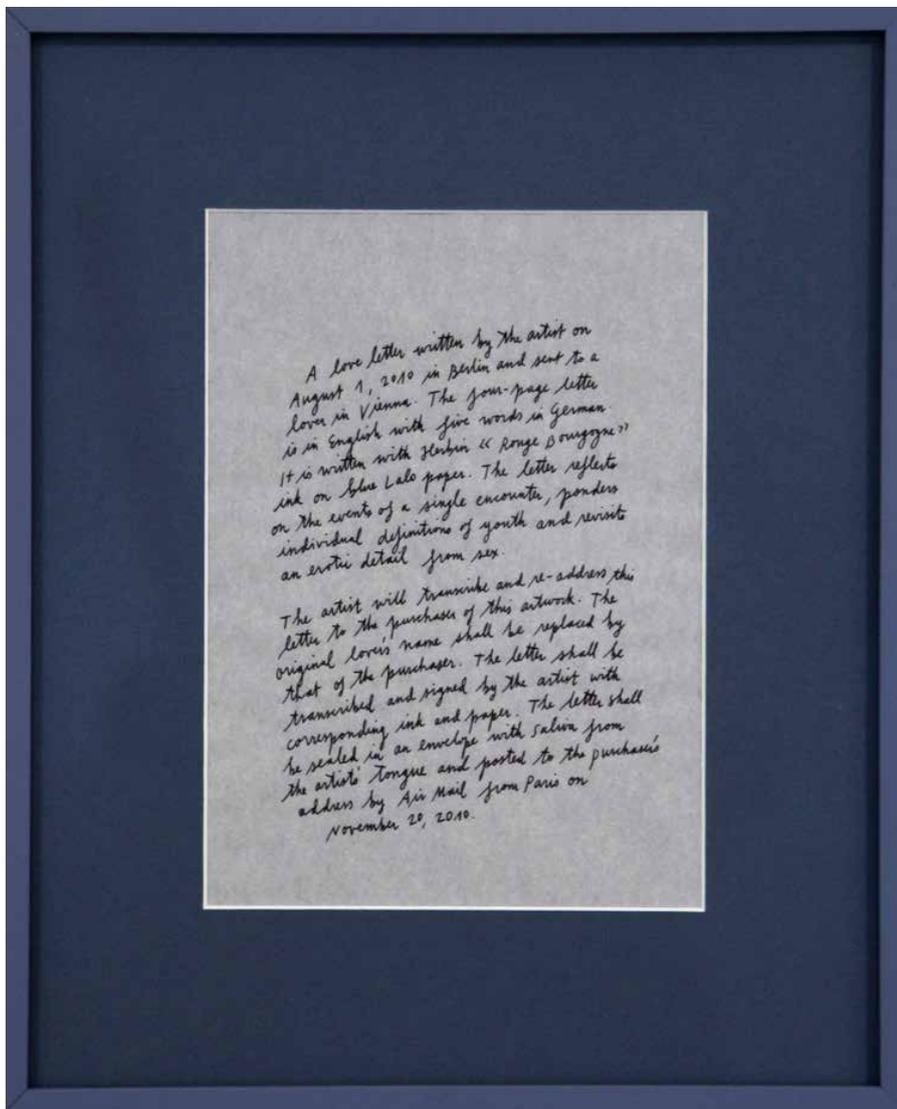


Conference - Unravelling the Art Market Mystery
2020
Notebook, paper and mixed media
47 x 42 cm



Notes - Hafsat Yacouba Fumnanya
2020
Notebook, paper and mixed media
47 x 42 cm

Benny Nemer's work initially revolved around voice and speech, allows a contact with the public through works in the form of audio guides, bells, bouquets, videos etc. The works presented in the exhibition, *Love Letters transcribed*, are protocol works: the description of a personal letter written by the artist is placed in a frame and details different characteristics: motives, location, number of pages, content... The collector who acquires the work, then receives by post a letter addressed exclusively to him by the artist deploying this content to his attention, announcing a break-up or declaring his love...



Love Letters transcribed

2022

Unique piece

A historical figure of critical art and a pioneer in the use of multimedia art, Antoni Muntadas, most often identified simply by his family name Muntadas, questions, ever since the mid-70's, the places of expression of power, whether it is architecture of an urban space, of a show staged by the media or by multiple forms of culture and language.

The *Close Up* series focuses on the empty spaces left in typographic bodies by the correction, censorship or modification of press articles.



Close up - Triptico «Quadem - El País (September 16 2010)

2010

Digital print on paper

40 x 60 cm each

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* it 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 (Montréal, 1973) is a multidisciplinary artist, diarist and researcher based in Paris. His artistic work mediates emotional encounters with musical, art historical, botanical, and queer cultural material, encouraging deep listening and empathic viewing. His work is populated by audio guides, bells, bouquets, ceramic vases, enchanted forests, gay elders, gold leaf, love letters, imaginary paintings, madrigals, megaphones, mirrors, naked men, queer trees, sex-changing flowers, sign language, subtitles, and the voices of birds, boy sopranos, countertenors, and sirens. Nemer's work has been exhibited internationally, and is part of the permanent collections of the Kunsthistorisches Museum Vienna, the Polin Museum for the History of Polish Jews in Warsaw, Thielska Galleriet Stockholm and the National Gallery of Canada in Ottawa.

In 2020 and 2021, he participates to artist's residencies programs at the Fiminco foundation and at the Museo Reina Sofia in Madrid.

MUNTADAS (1942-SP)

Antoni Muntadas was born in Barcelona in 1942. He lives and works in New York and Barcelona.

A historical figure of «critical art» and a pioneer in the use of multimedia art, Antoni Muntadas, most often identified by his simple surname Muntadas, has been questioning, since the mid-1970s, the places of expression of power, whether it be the architecture of urban space, the spectacle given by the media universe, or the multiple forms of culture.

He has taught all over the world, and conducted workshops in many universities. His approach can be linked to the post-conceptual current; he produced his major pieces from the 1980s onwards. He was one of the first artists to take a critical interest in television. He produced important pieces on this subject such as *The Board Room*, devoted to the phenomenon of American televangelism. He is interested in cultural phenomena, their codes, their rites, their hidden stakes. He has worked on the relationship between public and private space, on architecture and urbanism as a spectacle in the service of power, on space and its relationship to memory in general.

His works are the fruit of this accumulated time and knowledge. (...)

An important retrospective exhibition *Entre / Between* has recently retraced the whole career of the artist, forty years of work. The exhibition was presented at the end of 2011 at the Museo Nacional Centro de Arte Reina Sofia in Madrid, then in 2012 at the Fundação Gulbenkian in Lisbon and at the Galerie Nationale du Jeu de Paume in Paris and finally, in 2013, at the Vancouver Art Gallery in Vancouver.

mfc-michèle didier

mfc-michèle didier is an independent publisher established in 1987 in Brussels, who produces and publishes original works by contemporary artists, creating an extensive series of works, such as artist's books, prints, installations, multiples, etc.

Since 2011, mfc-michèle didier gallery, located 66 rue Notre-Dame de Nazareth in Paris, gives the chance to present the publisher's productions and is a place of reflection on the artistic discipline of the artist's book. At the same time, it gives the opportunity to show the importance of ephemera and published, multiplied works in contemporary art.

ARTISTS

AALLIICCEELLEESS...

SAĀDANE 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 CEMARIN©

CLAUDE CLOSKY

HANNAH COLLINS

DAVID CUNNINGHAM

CHARLES DE MEAUX

BRACO DIMITRIJEVIC

PETER DOWNSBROUGH

JEAN-BAPTISTE FARKAS

YONA FRIEDMAN

JAZON FRINGS

PAUL-ARMAND GETTE

LIAM GILLICK

CARI GONZALEZ-CASANOVA

JOSEPH GRIGELY

FERENC GRÓF

THE GUERRILLA GIRLS

CARSTEN HÖLLER

PIERRE HUYGHE

IKHÉA©SERVICES - GLITCH

ON KAWARA

MATT KEEGAN

JUTTA KOETHER

LEIGH LEDARE

ALBAN LE HENRY

CHRISTIAN MARCLAY

LAURENT MARISSAL

ALLAN MCCOLLUM

MATHIEU MERCIER

ANNETTE MESSENGER

GUSTAV METZGER

JOHN MILLER

JONATHAN MONK

ROBERT MORRIS

ANTONI MUNTADAS

MAURIZIO NANNUCCI

PHILIPPE PARRENO

MICHELANGELO PISTOLETTO

HUBERT RENARD

ALLEN RUPPERSBERG

CLAUDE RUTAULT

RAY SANDER

JOE SCANLAN

KLAUS SCHERÜBEL

CAROLEE SCHNEEMANN

JIM SHAW

JOSH SMITH

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UPCOMING EXHIBITIONS

Le Pouvoir du Langage - Le langage du Pouvoir

Opening on January 20, 2022 from 12am to 7pm

Exhibition from January 21 to March 12, 2022

ArtGenève

From January 27 to 30, 2022

Leigh Ledare

From March 18 to May 14, 2022

Saādane Afif

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From May 20 to July 16, 2022