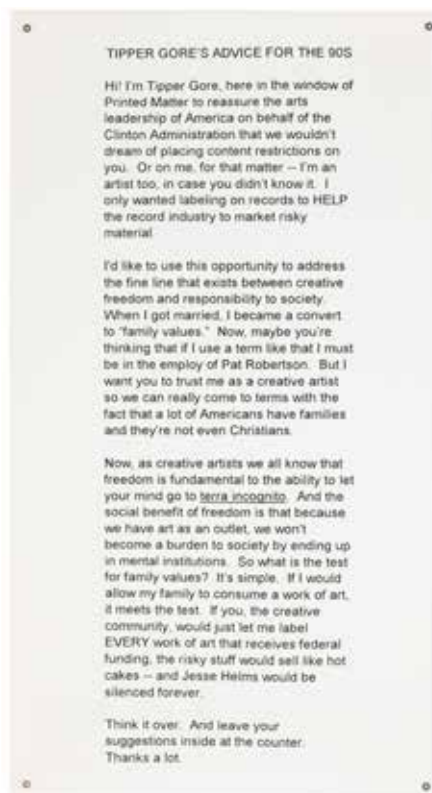


Martha Wilson

The Political and Performance Art Collection



Press release

mfc-michèle didier

EXHIBITIONS

Galerie mfc-michèle didier

The Political and Performance Art Collection,
Carte blanche and *Journals** by Martha Wilson

In the presence of the artist
Preview on October 15, 2021 from 6 pm to 9 pm
Opening on October 16, 2021 from 3 pm to 8 pm
Exhibition from October 16, 2021 to January 8, 2022

Carte blanche with works by:

Vito Acconci
Lynda Benglis
Judith Bernstein
Ilona Granet
Barbara Kruger
Suzy Lake
Howardena Pindell
Carolee Schneemann
Martha Wilson

FIAC

mfc-michèle didier booth
Carte blanche to Martha Wilson
Grand Palais Éphémère
From October 21 to 24, 2021

Centre Pompidou MNAM, Paris

Martha Wilson à Halifax
Opening on October 20, 2021
Exhibition from October 21 to January 24, 2022

PERFORMANCES AND EVENTS

Live performance

Friday, October 15 from 6 pm to 9 pm
mfc-michèle didier gallery

Performed reading and signature of *Journals**

Saturday, October 16 from 3 pm to 8 pm
mfc-michèle didier gallery
**Journals 1965 - 1983, 272 pages.*
Produced and published in 2021 par mfc-michèle didier

Live performance

Friday, October 22 at 3 pm and 6 pm
Centre Pompidou, MNAM

Reading of *Journals*

October 27 at 6.30 pm
Bibliothèque Kandinsky, Centre Pompidou

Seminar

Friday, October 29, 2021 from from 3 p.m. to 6.30 p.m.
At Centre Pompidou with Martha Wilson, Florian Ebner,
Geneviève Fraisse, Marcella Lista et Jayne Wark.

Martha Wilson

The Political and Performance Art Collection

Press release

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Martha Wilson

The Political and Performance Art Collection

MARTHA WILSON IN THE SPOTLIGHT

In the fall 2021, the American artist Martha Wilson will be honored in Paris with several events including a second solo exhibition at the mfc-michèle didier gallery and a first solo exhibition at the Centre Pompidou.

The exhibition at the gallery will present a series of videos entitled ***The Political and Performance Art Collection*** in which the artist embodies and performs political figures such as Nancy Reagan, Barbara Bush, Donald Trump and Tipper Gore.

While Wilson's photographs play with the representation of archetypes in a rather dramatic and introspective style, the performance series *The Political and Performance Art Collection* displays a resolutely satirical register at the intersection of Burlesque and Pantomime.

Pantomime is a theatrical form developed long ago in England, originating in part from the *Commedia dell'Arte*, and a repertoire of recurring characters such as Harlequin, Columbine or Pantalone. Pantomime generally combines parodic humor with a form of political protest against a backdrop of popular issues. It also includes songs, cross-dressing, gender-swapping, and dances. It is a form of participative theater, in which the audience interacts with the performer in the same manner as stand-up comedy, which will appear later.

Martha Wilson adopts a number of codes that refer to the Pantomime into her performance's works, and to *Extravaganza*, itself inherited from the *Victorian Burlesque* imported into the United States in the mid-19th century. Also known as *Travesty*, this theatrical genre is a pastiche, a parody in which a story, a text or a character is re-enacted with the aim of giving it a contentious and subversive character, while retaining a comic dimension.

In the continuity of her research on the role given to women in society, the First Lady is a new *Model* of representation directly associated with power «Women are second-class citizens. The First Lady is not allowed to be in charge; she is allowed to beautify the roadsides or promote libra-ries, but she's not allowed to run things.»

Thus, in her imitation work, Martha Wilson does not seek to perfectly mimic the First Ladies, she wears them, uses them, as the title of the video: *Martha Wilson Wears Nancy Reagan* attests. In itself, the First Lady is an image, an outfit that Martha Wilson enfolds in the manner of a grotesque ventriloquist, making them speak, sing or gesticulate, turning Nancy Reagan into a character as strange and eccentric as the *Frank-N-Furter* of *The Rocky Horror Picture Show*.

In parallel, and as part of a ***Carte blanche*** proposed to Martha Wilson, we will present in the exhibition the artists who had a significant influence on her work. Their works have been determinant in her own production, as well as in her approach to performance art, gender and feminism, self-representation and activism, and the question of art.

These works by international artists, mostly produced in the 1970s, will be presented at the gallery and at FIAC 2021 on the mfc-michèle didier booth. Featured works were made by Vito Acconci, Lynda Benglis, Judith Bernstein, Ilona Granet, Barbara Kruger, Suzy Lake, Howardena Pindell and Carolee Schneemann.

Journals. This focus on the early years of Martha Wilson's work will be further enhanced with the publication of *Journals* by mfc-michèle didier. The publication is a selection by Martha Wilson of pages from her diaries that document her experience as a woman and artist between 1965 and 1983. Setting up an inner dialogue, *Journals* of Martha Wilson is punctuated with personal notes, work notes, considerations, addresses to herself and to her relatives. The publication delivers a unique point of view, the psyche of an artist in the making, staging her work but also its representation in a form of introspection that mirrors her own performance practice.

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Dossier de presse

mfc-michèle didier

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Martha Wilson

The Political and Performance Art Collection

Press release

mfc-michèle didier

BIOGRAPHICAL CONTENT

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.

Martha Wilson

Martha Wilson à Halifax

Press release

mfc-michèle didier



View of *Halifax Collection* presented by:
mfc-michèle & P.P.O.W gallery at Art Basel
Unlimited, June 2019.

About *Halifax Collection* which will be presented at Centre Pompidou from October 21, 2021 to January 20, 2022

Between 1971 and 1974, Martha Wilson spent four crucial years in Halifax, the Canadian province of Nova Scotia. During this stay, Wilson created a considerable body of photographs and performances, which used the aesthetics codes inherent in feminist practices and questioned the way in which identities and appearances are constructed and treated.

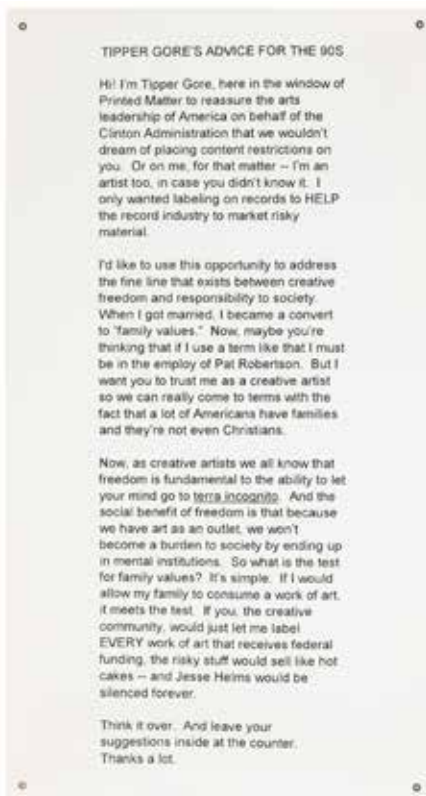
Halifax Collection is an exceptional corpus that includes eight filmed performances and thirty-six vintage photographs. In *Portfolio of Models* from 1974, a seven-part series, Wilson focuses on fictional appearances and transformations, questioning how identity is constructed. Wilson was one of the first artists to explore the effects of the «presence of the camera» in self-representation, using masquerade as a form of resistance; for it is by erecting the body as an obstacle to ideologies that it effectively defeats coercive regimes.

In the 1973 *Self Portrait* performance, Wilson poses as herself, inviting the audience to give their own impressions, which are then integrated into the performance. In the *Posturing* series, Wilson poses as a man posing as a woman (*Posturing: Drag*, 1972) or as a twenty-five-year-old woman posing as a fifty-year-old woman trying to look like a twenty-five-year-old woman (*Posturing: Age Transformation*, 1973).

Martha Wilson does therefore not consider photography as an image but rather as a counter-image, since it shifts political, social and cultural values. She instructs our view on the new world to which she invites us.

Martha Wilson

The Political and Performance Art Collection



Martha Wilson
Tipper Gore Advice for the 90s

1994
b&w Photostat and b&w photograph on paper
Each panel 180 x 99 cm

Unique piece

Martha Wilson

The Political and Performance Art Collection



Martha Wilson
The Politics and Performance Art Collection

DVD
30 minutes

Edition of 10 numbered and signed copies
(#1/10)

1. *DISBAND*, 1979
3:00 min
2. *Martha Wilson Wears Nancy Reagan (Cut)*, 1984
10:57 min
3. *Barbara Bush at Avant-Garde-a-Rama*, 2008
7:22 min
4. *Tipper Gore: The Weight Thing*, 1994
3:53 min
5. *Martha Does Donald*, 2017



Martha Wilson

The Political and Performance Art Collection

Press release

mfc-michèle didier



Posturing: Male Impersonator (Butch), 1973
Color photograph and typed text
50,2 x 35,5 cm

Martha Wilson

Featured artists in *Carte blanche*

VITO ACCONCI **BORN IN 1940 IN NEW YORK** **DECEASED IN 2017 IN NEW YORK**

Vito Acconci was born in 1940 in the Bronx, New York. He earned a BA with a major in literature from Holy Cross College in Worcester, Massachusetts, in 1962. Two years later, he completed an MFA in writing at the University of Iowa in Iowa City. After returning to New York, he went on to develop a diverse body of work in poetry, criticism, performance art, sound, film and video, photography, and sculpture.

In the second half of the 1960s, Acconci's work was centered on poetry and language. In 1969 he began using photography to document various actions, such as jumping, bending, and falling, that he executed in order to understand how his body moved in space. Also in 1969 he performed *Following Piece*, in which he followed passersby on the street until they entered private spaces. From 1969 to 1974 he continued to explore movement in space, using film and video and adding text panels to his photographs documenting his actions. Some of his performances questioned the nature of gender; other works interjected the private realm into public space. During the 1970 exhibition Information at the Museum of Modern Art in New York, for example, he had his mail forwarded to the museum and went there every day to open it. In *Seedbed* (1972), he masturbated, he claimed, under a temporary floor at the Sonnabend Gallery in New York, while visitors walked overhead and heard him speaking. In the second half of the 1970s, some of Acconci's works were comprised solely of his speech on audiotape, and many of his performances forced strangers to interact with one another.

In the late 1970s, Acconci began making sculptures referencing architecture and furniture.[...]

Excerpt of the biography available on the website Guggenheim Museum.
<https://www.guggenheim.org/>

LYNDA BENGLIS **BORN IN 1941 IN LAKE CHARLES** **LIVES AND WORKS IN NEW YORK**

Barely, graduated her BFA (Bachelor of Fine Arts) from de Newcomb College, Lynda Benglis moved to New York in 1964, where she developed a reactionary art that fought against the strict laws of modernisms. In 1965, she created her first *Wax Paintings*, totem-shaped reliefs made out of beeswax. Fusing matter, form, and content, she became involved in post-minimalism, with her creative process patently manifest in the work itself. Her *Fallen Paintings* series are a nod to Jackson Pollock, debates on the death of painting, and fall under the umbrella of lyrical or eccentric abstraction. In 1969, her in situ art, too colourful and illusionistic, was excluded from the Whitney Museum's *Anti-Illusion: Procedures/Materials exhibition*. Her *Expansions*, made out of polyurethane foam, were presented in three solo exhibitions in 1970, and the following year she designed a series of six major installations: the cantilevered, ephemeral, and occasionally phosphorescent *Wings*, which the artist described as "frozen gestures." In 1972, she began her *Knots* mural sculpture series, contorting poor materials – cotton, plaster, wire mesh – to which she added acrylic paint and glitter (*Sparkle Knots*), or "metallized" (by coating them in zinc, aluminium, or copper).

Benglis was a pioneering filmmaker. Her films as *Mumble* (1972, co-directed with Robert Morris), *Now* (1973), and *Female Sensibility* (1973), which showcase and lampoon political gender issues, power imbalances, the director/performer relationship, and sexual prejudice. She subverted macho representation techniques used in the media in order to control her image in *Sexual Mockeries* (1972-1976), a series of photographs engineered for use as invitation cards and advertisements. This work was carried over to *Secrets* (1974-1975), a series of Polaroid collages, and culminated in a double-page spread in Artforum magazine, in which she posed nude with a dildo, causing a controversy that extended far beyond the American art world. [...]

Caroline Hancock, from the *Dictionnaire universel des créatrices* © 2013 Des femmes – Antoinette Fouque
<https://awarewomenartists.com/>

JUDITH BERNSTEIN **BORN IN 1942 IN NEWARK** **LIVES AND WORKS IN NEW YORK**

Since graduating from Yale in 1967, Judith Bernstein has developed a reputation as one of the most unwaveringly provocative artists of her generation. Steadfast in her cultural, political and social critique for over 50 years, Bernstein surged into art world prominence in the early 1970's with her monumental charcoal drawings of penis-screw hybrids.

In reviewing Bernstein's 2012-13 solo exhibition at the New Museum in NY, Ken Johnson, critic at the New York Times, referred to these works as «bravura performances of draftsmanship» and «masterpieces of feminine protest».

Judith Bernstein's drawings and paintings are inspired by her early introduction to graffiti during her time at; as such, her iconic style features expressive line work, graphic images, and a biting sense of humor. Bernstein frequently uses her art as a vehicle for her outspoken feminist and anti-war activism, often provocatively drawing links between the two. Her best-known work features her iconic motif of an anthropomorphized screw, which has become the basis for a number of allegories and visual puns. Bernstein was also a participant in many activist organizations—most famously, the *Guerrilla Girls* and the *Art Workers' Coalition*.

Her works are part of the collections of Museum of Modern Art (NY), Whitney Museum Of American Art (NY), Brooklyn Museum (NY), Jewish Museum (NY)...

Martha Wilson

Featured artists in *Carte blanche*

ILONA GRANET **BORN IN 1948** **LIVES AND WORKS IN NEW YORK**

Ilona Granet is a contemporary American artist. She received her BFA from Tyler School of Art in Philadelphia and Rome, an MFA from the School of the Art Institute of Chicago, and her expertise in sign-painting from the marinas of Marblehead, Massachusetts. Throughout the 1970s and '80s, Granet was primarily a performance artist, staging pieces on sexual assault, gentrification, and war, while also a member of the all-girl conceptual punk performance group *DISBAND* and her own group *Con-Iced*.

In the 1980s, Granet began to incorporate her skills as a sign painter into her artistic practice. Her projects include *Emily Post Street Signs*, which were installed around Lower Manhattan with the permission and assistance of the Department of Transportation and call attention to the street harassment of women; *Sexual Harassment in the Workplace* signs for ABC-TV's offices; *Get Help!* signs intended to help victims of domestic violence locate safe houses; *Paradise Park: Plans for Safe Parks for Women and Girls* signs; and a series of signs of nuclear war and nuclear disasters. She then changed mediums to create a series of ceramic neoclassical urns incorporating contemporary iconography about world events.

Her works are parts of the collection of the Whitney Museum of American Art and the Pennsylvania Academy of the Fine Arts.

BARBARA KRUGER **BORN IN 1945 IN NEWARK - LIVES AND** **WORKS IN NEW YORK AND LOS ANGELES**

Barbara Kruger was born to a middle class family in New Jersey. She began her studies in 1965 at the Parsons School of Design in New York, where she was influenced by the photography of Diane Arbus and by the work Marvin Israel, a graphic designer at Harper's Bazaar. She worked for an advertising agency, then for the New York fashion magazine *Mademoiselle*, run by Condé Nast (who also publishes *Vogue*), where she learnt the protocols behind the construction of pictures of mass communication, and especially how to operate framings with the best visual impact to catch the eye – techniques she would later use in her first works as an artist in 1969.

This work consists in enlarging advertising images taken from magazines, applying them to large banners, and adding a slogan explicitly directed at the public and questioning white male authority and the stereotypes spread by the media. Her photomontages, limited to three colours (red, black, and white), evoke revolutionary agitprop or the collages of John Heartfield, Raoul Hausmann, and Hannah Höch. Her first significant exhibition was held in 1979 at the P. S. 1 contemporary art centre in New York. Her collages highlight some of the semantic relations present within the image through the use of political messages coupled with an instantly recognizable visual identity. The aggressiveness of the colours and layouts heighten the brutality of the visual codes, evoking the surveillance strategies of our societies.

Since the 80s, the artist's series combine words and images more closely, and address the themes of violence, power and sexuality rampant in the media.
[...]

Fabienne Dumont, from the *Dictionnaire universel des créatrices* © 2013 Des femmes – Antoinette Fouque
<https://awarwomenartists.com/>

SUZY LAKE **BORN IN 1947 IN DÉTROIT** **LIVES AND WORKS IN TORONTO**

Suzy Lake began her art practice in 1968. Following the social and political unrest of the 1960's she emigrated from Detroit to Montreal (1968), and then to Toronto in 1978. Active to the needs of her communities, she was a co-founder of *Vehicule Art Inc.* (Montreal, 1972) and the Toronto Photographers Workshop (Toronto, 1978). Lake was among the first female artists in Canada to adopt performance, video, and photography to explore the politics of gender, the body, and identity. 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, Viennea, 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...

Martha Wilson

Featured artists in *Carte blanche*

HOWARDENA PINDELL BORN IN 1943 IN PHILADELPHIA LIVES AND WORKS IN NEW YORK

Writer and mixed media artist Howardena Pindell graduated from Yale University in 1967 and holds two doctorates, from the Massachusetts College of Art and Parsons School for Design. In 1979, she left her position at the Museum of Modern Art in New York to pursue a career in teaching. She turned to abstract art in the 1970s with a view to exploring links with historical avant-gardes. Her paintings and sculptures show her interest in colour, texture, and pattern effects. In her early works, inspired by the artist Larry Poons (born 1937), she perforates paper and uses all the elements produced in the punching process: the perforated scraps of paper serve as stencils for her paintings, and the punched dots, each of them scrupulously numbered, are glued randomly onto other pieces, such as *Untitled #6* (1975). In 1972, she became a founding member of the A.I.R. Gallery, a feminist cooperative space, and took part in the Black Arts Movement. However, her true involvement in socially and politically motivated art came at the turn of the 1980s, when she began using photography and video to tackle issues of race and gender. She started working on Autobiography, a series of paintings and installations in which she addressed her experience as an African-American artist and teacher.

Her video *Free, White and 21* (1980) evokes the various discriminatory incidents she had to put up with since her childhood: the artist can be seen wrapping white gauze around her head, regularly interrupted by the image of her negative double, a white woman in a blonde wig who accuses her of being too paranoid. H. Pindell has received many awards for her work, which is featured in some of the most important American collections, particularly the Metropolitan Museum of Art and Chicago Museum of Contemporary Art.

Fanny Drugeon, from the *Dictionnaire universel des créatrices* © 2013 Des femmes – Antoinette Fouque <https://awarewomenartists.com/>

CAROLEE SCHNEEMANN BORN IN 1939 IN FOX CHASE DECEASED EN 2019 À NEW PALTZ

Carolee Schneemann is one of the first American artists to have opened up the field of performance to body art. By staging her own body in crude and liberating performances, she made the female body the centre, the object, as well as the subject of the action, in a consciously scandalous proto-feminist exploration of the relationships between art, eroticism, and social norms. C. Schneemann studied painting at several institutions, including Columbia University. Her early works were inspired by abstract expressionism and leaned toward Neo-Dada. She became close with a vast circle of artists in New York, including Stan Brakhage and Robert Rauschenberg, and was influenced by the work of Allan Kaprow, taking part in the first wave of happenings. In 1963, she had Erró photograph her naked for her work *Eye Body*, with her body covered in grease, chalk, and plastic, and at times snakes, in an environment made of painted panels, mirrors, and umbrellas. In 1964, the Judson Dance Theater group performed *Meat Joy* in Paris, London, and New York. The orgiastic piece was based on improvisation and intended as a manifesto of the body in its erotic and sexual dimensions, both as object of desire and as desiring subject.

C. Schneemann also developed her work as a filmmaker: *Fuses* (1964-1967) was selected at the Cannes Film Festival in 1969 in the Parallel Section; she also shot one of the first anti-Vietnam War films (*Viet Flakes*, 1965). In 1975, her performance *Interior Scroll* asserted the female body as the source of artistic creativity. In this piece, the artist performed various traditional modelling poses before pulling a scroll out of her vagina and reading its contents as a possible counterpoint to the phallic interpretations of the work of abstract expressionist painters. Since the 1980s, C. Schneemann has consistently explored the taboos linked to sexuality. *Fresh Blood: A Dream Morphology* (1981-1987) explores the symbolic aspect of menstruation. She has also taught and written throughout her career.

Carole Benaiteau, from the *Dictionnaire universel des créatrices* © 2013 Des femmes – Antoinette Fouque <https://awarewomenartists.com/>

Martha Wilson

Featured artists in *Carte blanche*



Lynda Benglis
Artforum T-Shirt

1974
Silkscreen and air-brush on T-shirt
76 x 69 cm

Martha Wilson

Featured artists in *Carte blanche*



Lynda Benglis Presents Metallized Knots

ephemera , offset-printed

25.5 x 17.2 cm.

Oversized postcard / announcement published in conjunction with show held May 4 - 29, 1973. Image on recto photographed by Annie Leibovitz at Benglis' art direction.

New York, NY: Paula Cooper Gallery, 1973

Lynda Benglis : Sculpture

ephemera, offset-printed

12.4 x 16.5 cm.

Double sided exhibition announcement card published in conjunction with show «Sculptures» held at Paula Cooper Gallery, November 8 - December 3 [1975] and «Video Polaroids,» at the Kitchen, November 8 - 15, [1975]. Photograph of Benglis' sculptures by Geoffrey Clements.



Artforum, [LYNDA BENGLIS DILDO ISSUE] /

Vol. 13, No. 3, November 1974

Periodical, 27 x 26.5 cm, 94 pp.

Artforum Vol. 12, No. 8, April 1974

Periodical, pictorial wrappers, off-set-printed, staple bound,
Periodical, 27 x 26.5 cm, 94 pp.



Artforum Vol. 13, No. 1, December 1974

Periodical, 27 x 26.5 cm, 94 pp.



Martha Wilson

Featured artists in *Carte blanche*



Vito Acconci
Hand & Mouth (Film Stills & Text), 1971

2 film stills and one text panel from *3 Adaptation Studies (Hand & Mouth)*
274.9 × 75 cm

Unique piece, signed

Martha Wilson

Featured artists in *Carte blanche*



Judith Bernstein
Small Horizontal Number 8

1973
Charcoal on paper
46 x 63,5 cm
Frame : 52.5 x 68 cm

Unique piece, signed

Martha Wilson

Featured artists in *Carte blanche*



Judith Bernstein
Half-Cock Black

1980
Pencil on paper
24.1 x 17.1 cm
Frame : 36.5 x 29.5 cm

Unique piece, signed

Martha Wilson

Featured artists in *Carte blanche*



Judith Bernstein
Half- Orange

1980
Pencil on paper
24.1 x 17.1 cm
Frame : 36.5 x 29.5 cm

Unique piece, signed

Martha Wilson

Featured artists in *Carte blanche*



Ilona Granet
Emily Post Street Signs

CURB YOUR ANIMAL INSTINCT
1986
Enamel plate
61 × 66 cm

Signed by the artist

Martha Wilson

Featured artists in *Carte blanche*



Ilona Granet
Emily Post Street Signs

ARE YOU MAN OR MARTIAN
1989
Enamel plate
61 × 61 cm

Edition #6/50
Numbered and signed by the artist

Martha Wilson

Featured artists in *Carte blanche*



Ilona Granet
Emily Post Street Signs

NO CAT CALLS

1986-1987

Enamel plate

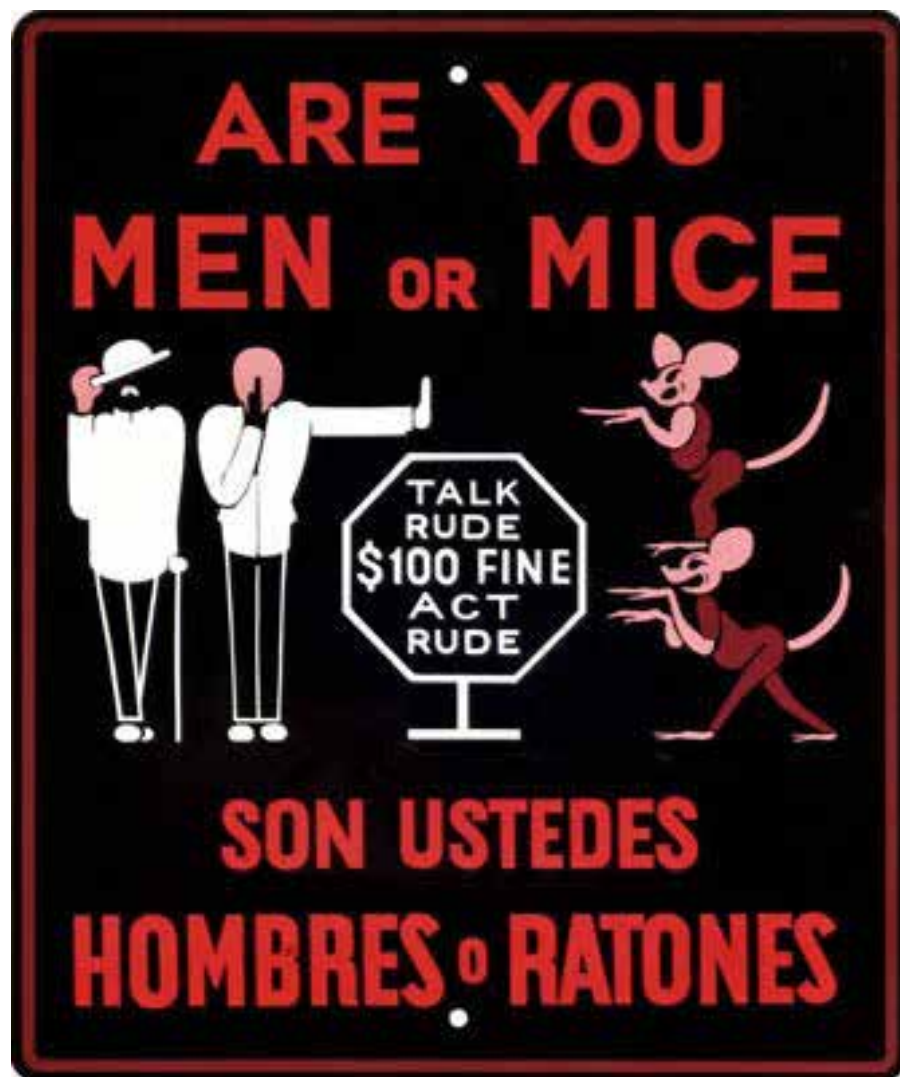
61 × 61 cm

Edition #13/15

Numbered and signed by the artist

Martha Wilson

Featured artists in *Carte blanche*



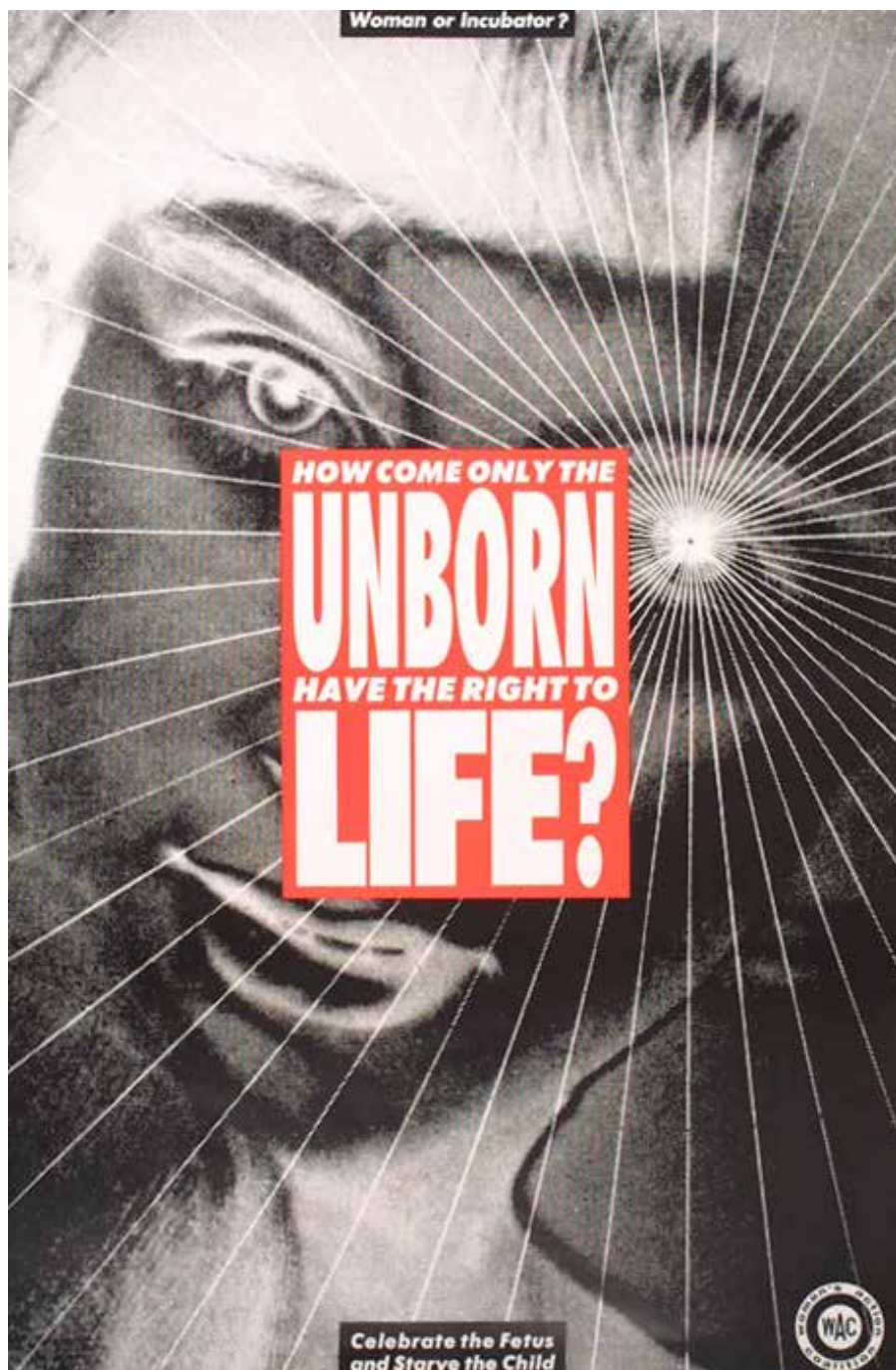
Ilona Granet
Emily Post Street Signs

ARE YOU MEN OR MICE
1986-1987
Enamel plate
51 x 61 cm

Edition #13/40
Numbered and signed by the artist

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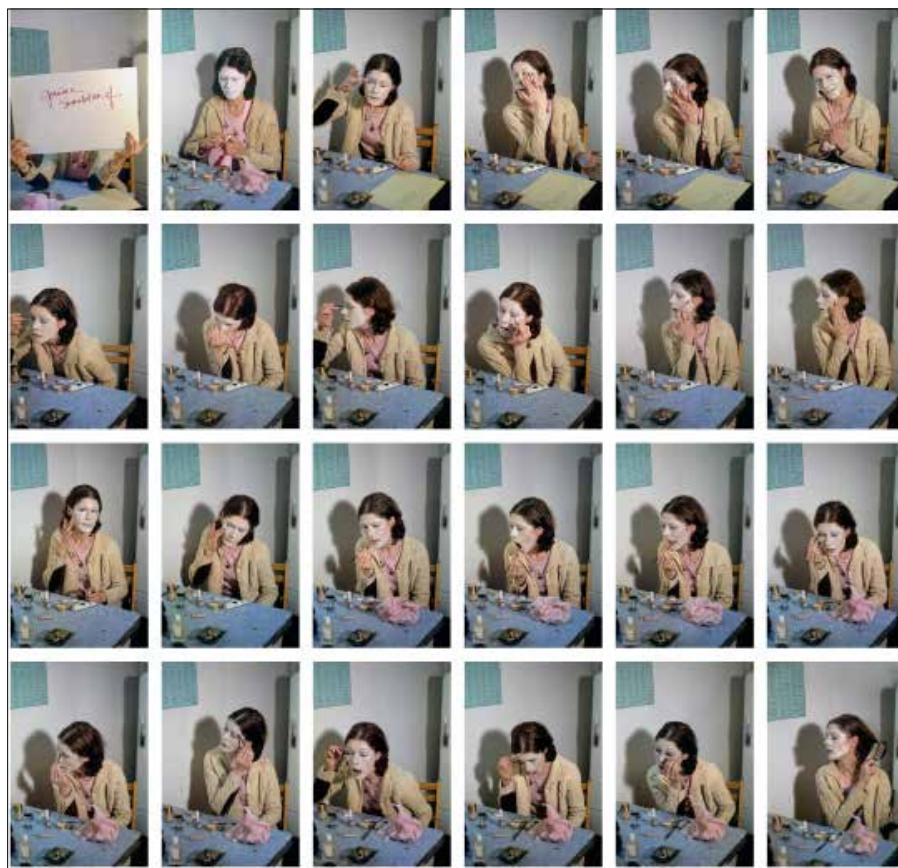


Barbara Kruger
*HOW COME ONLY THE UNBORN HAVE THE
RIGHT TO LIFE?*

1992
Offset print
75 x 50 cm

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Suzy Lake
Imitations of Myself #2

1973, printed in 2013
Colour gelatin print on Fuji Crystal archival
paper mounted on Dibond
82.5 x 86 cm

Edition of 5 numbered and signed copies
(#5/5)

Martha Wilson

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**'ROLE-PLAYING' IS A DAILY OCCURRENCE;
IT CAN BE AS SUBTLE AS DRESSING FOR
A SPECIAL OCCASION, DIPLOMACY, OR
INADVERTANTLY PICKING-UP SOMEONE'S
MANNERISMS.**

Suzy Lake
On Stage #1 (Bank Pose)

1972-1974, printed in 2013
Archival inkjet print
61 x 51 cm

Edition of 10 numbered and signed copies
(#6/10)

Martha Wilson

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**L'ADOPTION SUCCESSIVE DE DIVERS ROLES
CHEZ UNE MEME PERSONNE EST UN FAIT
JOURNALIER QUI SE MANIFESTE SUBTILE-
MENT QUE L'ON S'HABILLE D'UNE FACON
SPECIALE POUR UNE CERTAINE OCCASION,
QUE CE SOIT PAR DIPLOMATIE, OU QUE L'
ON ADAPTE INCONSCIEMMENT LES MANIER-
ES DE QUELQU'UN D'AUTRE.**

Suzy Lake
On Stage #2 (Miss Montreal)

1972-1974, printed in 2013
Archival inkjet print
61 x 51 cm

Edition of 10 numbered and signed copies
(#6/10)

Martha Wilson

Featured artists in *Carte blanche*



Suzy Lake
On Stage #3 (Grade 1)

1972-1974, printed in 2013
Archival inkjet print
61 x 51 cm

Edition of 10 numbered and signed copies
(#6/10)

Martha Wilson

Featured artists in *Carte blanche*

Suzy Lake
On Stage #4 (Accordion Pose)

1972-1974, printed in 2013
Archival inkjet print
61 x 51 cm

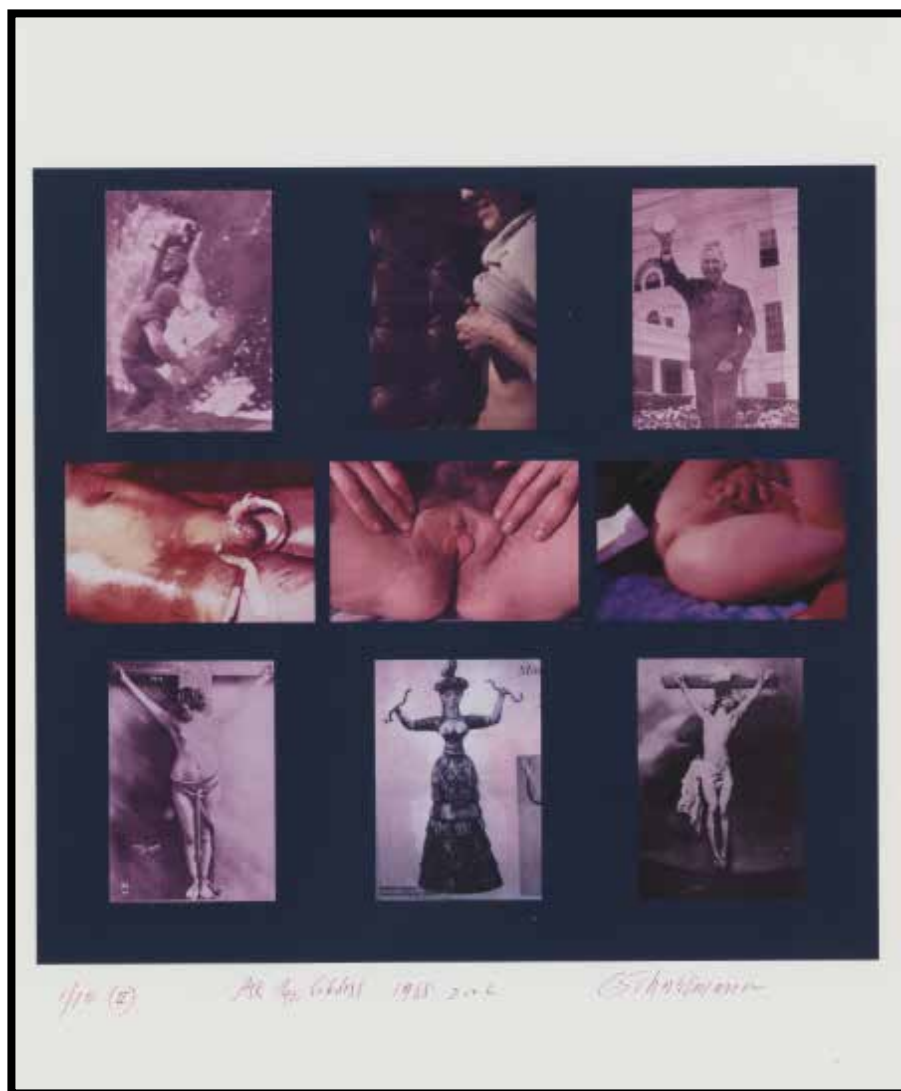
Edition of 10 numbered and signed copies
(#6/10)



**WHERE DO WE BEGIN TO DEFINE OUR
TRUE SELVES? OUR SELF-IMAGE(S) IS
DISTORTED BY THE MOMENT'S MOOD,
ENVIRONMENT, AND RECENT HISTORY;
WHICH IS THEN BALANCED AND / OR
REINFORCED BY A PARTICULAR LIFE-
HISTORY OF (BIASED) SELECTIVE AND
ACCUMULATIVE LEARNING / GROWTH.**

Martha Wilson

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Carolee Schneemann
Ask the Goddess II

1988, printed in 2006
Inkjet print on paper
55.5 x 43 cm

Edition of 10 (#1/10)

Martha Wilson

List of exhibitions (selection)

SOLO SHOWS (SELECTION)

2021

Halifax Collection, Centre Pompidou, Paris

The Political and Performance Art Collection,
Carte blanche and *Journals*, mfc-michèle didier,
Paris

2019

I Have Become My Own Worst Fear, Galerie
Crone, Vienna, Austria

2018

Martha Wilson: Staging the Journals, mfc-
michèle didier, Paris

The Two Halves of Martha Wilson's Brain,
Kunstraum Niederösterreich, Vienna, Austria

2016

Martha Wilson and Franklin Furnace, Katzen
Center of American University Museum,
Washington, DC

2015

Mona/Marcel/Marge, P.P.O-W, New York, NY

Martha Wilson: Staging the Self, curated
by Peter Dykhuis, Fales Library & Special
Collections, New York University, New York, NY;
Pratt Manhattan Gallery, New York, NY

2013

Martha Wilson: Staging the Self, curated by
Peter Dykhuis, Pitzer Art Galleries, Pitzer
College, Claremont, CA; Institute of Visual Arts,
University of Wisconsin, Milwaukee, WI; Utah
Museum of Fine Arts, Salt Lake City, UT

2012

Martha Wilson: Staging the Self, curated by
Peter Dykhuis, Arcadia University Art Gallery,
Glenside, PA

2011

I have become my own worst fear, P.P.O-W, New
York, NY

Martha Wilson: Staging the Self, curated by
Peter Dykhuis, Leonard & Bina Ellen Art Gallery,
Concordia University, Montreal, Quebec,
Canada

2009

Martha Wilson: Staging the Self, curated by
Peter Dykhuis, Dalhousie University Art Gallery,
Halifax, Nova Scotia

GROUP SHOWS (sélection)

2021

Journiac/Wilson/Levine/Sherman/Prince/Lawler,
Bourse de Commerce Pinault Collection, Paris,
France

Artist in the House, Watch Out!, Eastern Connec-
ticut State University, Williamantic, CT

Artist in the House, Watch Out!, Eastern
Connecticut State University, Williamantic, CT

2020

Rage, Resist, Rise!, Museum of Sonoma County,
Santa Rosa, CA

[*Muriel Enjalran Exhibition*], Centre Regional de
la Photographie Hauts-de-France, Douchy-les-
Mines, FR

Future Potential: Jacqueline Martins, Sao Paolo,
Anglim, Gilbert, San Francisco, CA

Visibilities: Intrepid Women of Artpace, Artpace,
San Antonio, TX

2019

*The Feminist Avant-Garde from the 1970s: Works
from the Sammlung Verbund*, Brno House of
Arts, Brno, Czech Republic

2018

*The Feminist Avant-Garde from the 1970s: Works
from the Sammlung Verbund*, Stavanger Art
Museum, Stavanger

Historias da sexualidade, São Paulo Museum of
Art, São Paulo, Brazil

Mirror Mirror, Paul Robeson Gallery, Newark, NJ

2017

Met Breuer, New York, NY

Aging Pride, Belvedere Museum Vienna, Vienna,
Austria

*Human Interest: Portraits from the Whitney's
Collection*, Whitney Museum of American Art,
New York, NY

Self Reimagined, New Jersey City University,
Center for the Arts, Jersey City, NJ

Visual Notes for an Upside-Down World, curated
by Jack McGrath, P.P.O-W, New York, NY

Feedback, curated by Leo Fitzpatrick,
Marlborough Contemporary, New York, NY

Delirious: Art at the Limits of Reason, 1950-1980,
Met Breuer, New York, NY

*Woman. The Feminist Avant-Garde from the
1970s: Works from the Sammlung Verbund*,
Zentrum für Kunst und Medientechnologie,
Karlsruhe; The Brno House of Arts, Brno

2016

Invisible Adversaries, Hessel Museum of Art at
Bard College, Annadale-On-Huson, NY

Of the People, Smack Mellon, Brooklyn, NY

SEVEN-ish, Seriously Funny, Pierogi, New York,
NY

BLAGO BUNG X, Cabaret Voltaire, Zurich,
Switzerland

Concept, Performance, Documentation,
Language, Mitchell Alguo Gallery, New York, NY

Between the Ticks of the Watch, Renaissance
Society, University of Chicago, Chicago, IL

Priere de Toucher (The Touch of Art), Museum
Tinguely, Basel, Switzerland

Autobiography, Index, Stockholm, Sweden

*Woman. The Feminist Avant-Garde from the
1970s: Works from the Sammlung Verbund*,
Photographer's Gallery, London, England;
Museum of Modern Art, Vienna, Austria

2015

Frieze London, P.P.O-W, New York, NY

Archive Bound, The Center For Book Arts, New
York, NY

PLAY, Microscope Gallery, Brooklyn, NY

40: The Anniversary Exhibition, Hal Bromm
Gallery, New York, NY

*The Proletariat of the Sexes: Feminist Positions
in the 1970's*, Lenbachhaus, Munich, Germany

*The Artist as Provocateur: Pioneering
Performance at Pratt Institute*, The Rubelle
& Norman Schaffer Gallery, Pratt Institute,
Brooklyn, NY

mfc-michèle didier

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info@micheledidier.com - www.micheledidier.com

Martha Wilson

List of exhibitions (selection)

The Future is Here Again: Visual Language, curated by Holly Crawford and Nico Vassilakis, AC Institute, New York, NY

2014

Horse is in the Cart, George Adams Gallery, New York, NY

Self Timer Story, Museum der Moderne Salzburg, Salzburg, Austria; Austrian Cultural Forum New York, New York, NY

Behind the Personal Library: Collectors Creating the Canon, The Center for Book Arts, New York, NY

Becoming Male, Freedman Gallery, Albright College, Reading, PA

Woman. The Feminist Avant-Garde from the 1970s: Works from the Sammlung Verbund, Summer of Photography Edition, BOZAR Expo, Center for Fine Arts, Brussels, Belgium

BRIC Biennial, BRIC Arts I Media House, Brooklyn, NY

2013

The Personal is Political: Martha Wilson and MKE, Portrait Society Gallery, Milwaukee, WI

Skin Trade, P.P.O-W, New York, NY

Striking Resemblance: The Changing Art of Portraiture, Zimmerli Art Museum at Rutgers University, New Brunswick, NJ

Femfolio, Delaware Art Museum, Wilmington

Sequences in Real Time Art Festival, Reykjavik, Iceland

Good Girls Memory_Desire_Power, National Museum of Contemporary Art, Bucharest, Romania

2012

Doing what you want: Marie-Louise Ekman accompanied by Sister Corita Kent, Mladen Stilinovic and Martha Wilson, Tensta konsthall, Stockholm, Sweden; Henie Onstad Kunstsenter, Norway

Martha Wilson, Arcadia University Art Gallery, Glenside, PA

Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art, Brooklyn Museum, Brooklyn, NY

Laughter (Riso), Electricity Museum, Lisbon, Portugal

Moving Image, New York, NY

Project Inc., Revisted, Churner and Churner, New York, NY

Stand still like the hummingbird, curated by Bellatrix Hubert, David Zwirner, New York, NY

You, Me, We, She, Fleisher/Ollman, New York, NY

When I'm Sixty Four, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA

2010

Traffic: Conceptual Art in Canada 1965-1980, Justina M. Barnicke Gallery, Toronto, Canada

Donna : avanguardia Femminista Negli '70 dalla Sammlung Verbund di Vienna, curated by Gabriele Schor, Galleria nazionale d'arte moderna, Rome, Italy

The Man I Wish I Was, curated by Kharis Kennedy, A.I.R. Gallery, New York, NY

2009

40 Years, 40 Projects, curated by Matthew Higgs, White Columns, New York, NY

re.act.feminism, curated by Bettina Knaup and Beatrice K. Stammer, Akademie der Künste, Berlin, Germany

2008

Looking Back: The White Columns Annual, selected by Jay Sanders, White Columns, New York, NY

2007

WACK! Art and the Feminist Revolution, curated by Connie Butler, Museum of Contemporary Art, Los Angeles, CA; National Museum of Women in the Arts, Washington, D. C.; MoMA PS1, Long Island, NY; Vancouver Art Gallery, Vancouver, Canada

2006

The Downtown Show, Grey Art Gallery, New York University, New York, NY

2005

How American Women Artists Invented Post-Modernism, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ

2002

Personal & Political, Guild Hall Museum, East Hampton, NY

Gloria: Another Look at Feminist Art in the 1970s, White Columns, New York, NY

1994

Tipper Gore's Advice for the 90s, Printed Matter, New York, NY

Performances (selection)

2019

Donald Trump, Live Action 14, Gothenburg, Sweden

Live Action, Curated by Jonas Stampe, Gothenburg, Sweden

2018

Donald Trump, HUB-Robeson Gallery, Penn State University, University Park, PA

2017

Donald Trump, St. Mark's Poetry Project, New York, NY

2016

Donald Trump, Smack Mellon, Brooklyn, NY

2014

Disband at Museum der Moderne Salzburg, Salzburg, Austria

Self Portrait (1973) performance at Museum der Moderne Salzburg, Salzburg, Austria

Michelle Obama, Next Wave Festival, Brooklyn Academy of Music, Brooklyn, NY

Self Portrait (1973) performance at Austrian Cultural Forum New York, New York, NY

2013

Barbara Bush on LA

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Martha Wilson

List of exhibitions (selection)

AWARDS

2015

The CCS Bard Audrey Irmas Award for Curatorial Excellence

Women's Caucus for Art Lifetime Achievement Award

2013

Richard J. Massey Foundation-White Box Arts and Humanities Award

2012

The Yoko Ono Courage Award for the Arts

2011

ArtTable 30th Anniversary Artist Honors

2001

New York Foundation for the Arts Fellowship, Performance Art

1993

Citation by Robert S. Clark, Nathan Cummings, Joyce Mertz-Gilmore, Rockefeller and Andy Warhol Foundations for commitment to the principle of freedom of expression

1992

Bessie Award for commitment to artists' freedom of expression

Obie Award for commitment to artists' freedom of expression

1991

Skowhegan School Governor's Award for Service to the Arts

1983

National Endowment for the Arts Fellowship, Performance Art

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

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 CHEMARIN©

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

ROMARIC TISSERAND

UNTEL

LAWRENCE WEINER

ELSA WERTH

MARTHA WILSON

CHRISTOPHER WOOL

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By appointment only

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UPCOMING EXHIBITIONS

Guerrilla Girls Forever

Opening on Saturday, September 4, 2021

From September 4 to October 9, 2021

Multiple Art Days - MAD

September 10, 11, 12, 2021

Fondation Fimincó, Romainville

The Political and Performance Art Collection

Carte blanche, Journals by Martha Wilson

Opening on October 16

In the presence of the artist

Exhibition from October 16, 2021 to January 8, 2022

FIAC

mfc-michèle didier booth

Carte blanche to Martha Wilson

Grand Palais Éphémère

From October 21 to 24, 2021