

Femina ou la réappropriation des modèles

Exhibition 24.01.2015 – 26.04.2015

Opening *saturday*, 24.01.15 – 6pm

Pilar Albarracín, Zoulikha Bouabdellah, Nina Childress, Béatrice Cussol, Hélène Delprat, Lydie Jean-Dit-Pannel, Carmela García, Laura Henno, Karen Knorr, Ellen Kooi, Katinka Lampe, Iris Levasseur, Mwangi Hutter, Paloma Navares, ORLAN, Esther Teichmann, Trine Søndergaard, Brigitte Zieger.

Curators: Charlotte Boudon, Guillaume Lasserre and Christine Ollier



ORLAN en Grande Odalisque d'Ingres, photographie, 1977
Copyright / Courtesy ORLAN - Galerie Michel Rein



*Trine Søndergaard
Guldnakke # 16, photographie, 2012-2013,
Collection du FMAC Clichy © Martin Absaek Gallery - Copenhagen*

Broaching the matter of gender and cultural identities through artistic creation seems to answer one of the major questions of our day and age: What place do “minorities” have nowadays in society? After Dorothée Smith’s solo show which represented the first part, and before *Et autres identités* which will wind up this theme in spring 2015 by challenging the place of “minorities” in artistic creation, *Femina ou la réappropriation des modèles* plays a comprehensive role in this line of thinking. By re-interpreting at times iconic models of art history made by men, women artists offer an egregiously political message to their re-reading of them. By asking themselves about the place they occupy in visual art, they also question their place in society.

Guillaume Lasserre

Women artists' status in contemporary art seems poles apart from the ones History of the Arts gave them over the years. It grows with the one our Western society enabled them to gain in the 20th century that whilst their bodies became the womb of all kinds of symbols and/or fantasies. They only established themselves as such in the 1960s regaining power over their own bodies, using it as the source of an anti-establishment art or the symbol of a feminist progressive struggle. Many artists voiced their concerns throughout the world with performances based on their own bodies thus blowing the whistle on a common exploitation of it. In the same period, some artists focused on the social representation before re-reading the standards history put forward. The feminine body is the standard in art par excellence. Various historical canons of Beauty modified it yet it still undergoes the orders of what is seen as referenced beauty. Up until very recently, the masculine prism prevailed since male artists did as well. Since the 1970s and more specifically in the 1980s, women have been reenact the male major historical icons to translate them into feminine precepts. Little by little, their artistic ways of expressing themselves changed, a little tamed or quieter thanks to the great feminist historical successes. Those artists seem to be reunited in this with the ones they inspired, and thus correcting in a way the potential critics or response their work could lead to. Faced with those new ideas, they added ironical layers to their works in an artistic powerful move that was underestimated for years. Progressively, their point of view on history and doubts about a contemporary society apparently stuck in archetypes won recognition.



*Zoulikha Bouabdellah
Silence, technique mixte, 2014
Courtesy de l'artiste et galerie Anne de Villepoix, Paris*

In several parts of the world, women are still fighting for recognition of their status, and thanks to their sisters' protest, they can rely on specific examples to give voice to their own. If unfortunately feminism is still a fight today, its necessity cannot be separated from the various fascinating artistic practices emerging from a whole host of different stands and cultural backgrounds that all broaden perception. This exhibition does not necessarily imply a summary of all those trends. It cannot reflect completely and accommodate its breadth in view of the huge number of women artists this century. Very few women acquired legitimacy before that worked on this theme since the 1990s. It merely tries to exhibit some significant examples of this in the European scene.

Christine Ollier



Pilar Albarracín
She-Wolf, capture vidéo, 2006
Courtesy Galerie GP & N Vallois, Paris



Karen Knorr
Butade's Daughter,
série Academies-Imitations, photographie, 1995
Courtesy Galerie Les filles du calvaire Paris



Katinka Lampe
Sans titre (1420136), huile sur toile, 2013-2014
Courtesy Galerie Les filles du calvaire Paris



Esther Teichmann
Fractal Scars, Salt Water and Tears, photographie, 2014
Courtesy de l'artiste



Carmela García
I want to be a young british girl
Série I want to be, Photographie, 2007-2008
Courtesy de l'artiste

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Hours :

Du mardi au samedi de 11h à 19h

Et le jeudi jusque 21h

Dimanche de 14h à 18h

Free entrance

Métro ligne 13 – station Mairie de Clichy

(sortie rue Villeneuve – remonter la rue Martre, puis 1ère à gauche)

Bus n°54, 74 138, 174, 274, 341, 340

Station Vélib' n°21108

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