

## Practical information

**MAC VAL**  
Musée d'art contemporain  
du Val-de-Marne

Place de la Libération  
Vitry-sur-Seine (94)  
Tel. 01 43 91 64 20  
contact@macval.fr  
www.macval.fr

Opening times Museum

Tuesday to Sunday and public holidays, 11 am to 6 pm.  
Last tickets sold 30 minutes before closing time.  
Closed on 1 January, 1 May, 15 August and 25 December.

Opening times Jardin Michel Germa

Tuesday to Sunday, 9 am to 6 pm.  
Free access

For full details of the exhibitions and programme: [www.macval.fr](http://www.macval.fr)

Follow us on Facebook, Instagram, Twitter, Youtube, Vimeo  
and LinkedIn

MAC VAL would like to thank its partners:



## Events programme

### Adults

“Tour as *dérive*” Sunday 22 October 2023, 4 pm

With artist **Matthieu Laurette** and exhibition curator **Cédric Fauq**.

Free with a museum admission ticket

“Programme as *dérive*” Sunday 5 November 2023, 3 pm - 6 pm

At the heart of the exhibition, **Matthieu Laurette** and his guests are putting on a “programme as *dérive*”, a kind of “precipitate” of the protocols at work in the retrospective, combining interventions, encounters, activations of works and verbal interventions.

Free

**Festival Les Écrans Documentaires** Friday 17 November 2023,  
**Carte blanche to Matthieu Laurette** 11 am, 2 pm and 4.30 pm

Every year in November, the **Écrans Documentaires** festival offers a panorama of documentary creation in all its forms. To coincide with the exhibition, there's a three-part programme including a visit to the **MAC VAL** and two screenings at **Espace Jean Vilar** in Arcueil.

11 am — Tour of the exhibition  
“Matthieu Laurette: a retrospective  
as derive (1993-2023)”, in the presence  
of the artist

Booking recommended for the 11am tour:  
reservation@macval.fr or 01 43 91 64 23

2 pm and 4.30 pm — “carte blanche”  
programmes by **Matthieu Laurette**  
at **Espace Jean Vilar** in Arcueil

Booking is essential for the 2pm and 4.30pm  
screenings: jeanvilar-accueil@mairie-arcueil.fr  
or by phone on 01 41 24 25 55

**Tour of the exhibition** Saturday 2 March 2024, 2.30 pm

**Tour organised as part of the art history courses with  
Matthieu Laurette and exhibition curator Alexandra Fau.**

Free with a museum admission ticket

Bookings: reservation@macval.fr  
or 01 43 91 64 23

“Programme as *dérive*” Sunday 3 March 2024, 3 pm - 6 pm

For the last day of the exhibition, **Matthieu Laurette** is showing us what goes on behind the scenes, revealing the mechanisms involved in the life of an exhibition: in this case, its dismantling.

Free

**Cinema screenings** Every fortnight

Screenings of **10 biopics**, organised in alternate weeks throughout the duration the exhibition, a mix of Hollywood features and arthouse films about legendary artists (**Andy Warhol**, **Rembrandt**, **Jackson Pollock**, **Pablo Picasso**, **Gustav Klimt**, **Frida Kahlo**, **Vincent van Gogh**, **Salvador Dalí**, **Camille Claudel**, **Caravaggio**, **Jean-Michel Basquiat**, **Francis Bacon**, etc.).

Venue: 3 Cinés Robespierre multiplex,  
Vitry-sur-Seine

### Young visitors

“Workshop as *dérive*” Tuesday 31 October, Thursday 2  
**Children's workshop** and Friday 3 November 2023,  
by **Mathis Collins** 10 am - 4 pm

**Mathis Collins** is a sculptor and performer. His practice, tinged with humour and grotesqueness, straddles the border between craft and collective forms: carnival, funfair, folk practices, etc. For the **MAC VAL**, he has designed a workshop inspired by Halloween celebrations.

Workshop for children aged 6 to 12,  
2 € per child per session.  
Reservation possible for a single day  
or the whole cycle.

Information and registration:  
reservation@macval.fr or 01 43 91 64 23

## Going further

Documentation centre

A team of librarians will be on hand to help you continue your visit and find out more about reference works.

Free admission Tuesday to Saturday, 2 to 6 pm  
cdm.macval@macval.fr or 01 43 91 14 64

Publication

*Matthieu Laurette: a monograph as dérive (1993-2023)*  
Monograph by the artist, with **Syndicat** (**Sacha Léopold**  
and **François Havegeer**)

2023, MAC VAL Editions  
336 pages, 21.5 x 31 cm, 556 images, 35 euros.

Tours

— For adults and young people aged 11 and over  
Every Saturday and Sunday at 4 pm  
— For families and children aged 4 and over  
Every Sunday, 2.30 pm  
Wednesdays during school holidays, 2.30 pm

Free with museum admission

Information and booking:  
reservation@macval.fr or 01 43 91 64 23

# MAC VAL

Musée d'art contemporain  
du Val-de-Marne

## Matthieu Laurette: a retrospective as *dérive* (1993-2023)

Featuring **Alex Bailey**, **Devin Blair**, **Débora Delmar**, **Sylvie Fleury**, **Douglas Gordon**, **Raymond Hains**, **Thomas Hirschhorn**, **Pierre Huyghe**, **Stephen Kaltenbach**, **Guillaume Maraud**, **Stéphane Marie**, **Pierre Molinier**, **Jean-Luc Moulène**, **Krzysztof Niemczyk**, **Oriol Nogues**, **Christophe de Rohan Chabot**, **Ghita Skali**, **Syndicat**.

## English

Exhibition from 21 October 2023 to 3 March 2024

General commissioner **Nicolas Surlapierre**  
Exhibition curator **Cédric Fauq**  
Coordination **Julien Blanpied**

# Instructions for a retrospective as *dérive*

## Cédric Fauq, exhibition curator

“Matthieu Laurette: a retrospective as *dérive* (1993-2023)” is an exhibition built around a number of guiding principles which could make it a disconcerting experience. To provide a better understanding of what’s at stake, this document presents a few keys, starting with a text and continuing with a selection of excerpts to shed light on Matthieu Laurette’s retrospective as *dérive*, or spin-off.

Matthieu Laurette is a French artist born in Villeneuve-Saint-Georges in 1970. He developed an interest in contemporary art in early adolescence when he used to browse through the pages of the magazine *artpress* at his school’s resource centre and made a point of attending exhibitions at the Centre Pompidou when visiting Paris, and of seeing shows in other French cities.

A number of exhibitions played a decisive role in his development as an artist: “Art Conceptuel I” at the Capc Musée d’art contemporain in Bordeaux in 1988; “Art et Pub” at the Centre Pompidou in 1990–91 and finally, at the same museum and in the same years, “Passage de l’image” and more particularly the installation *Zapping Zone (Proposals for an Imaginary Television)* (1990) by Chris Marker.

Laurette went on to study at the Beaux-Arts, first in Rennes and then in Grenoble. There he developed a body of work that drew on both conceptual art and what could be described as ‘pop’ aesthetic. In Rennes, people went so far as to tell him that he wasn’t cut out for art, but for communication.

Influenced by Andy Warhol, Chris Marker, Chris Burden and the productions of the IFP group (Information Fiction Publicité), Laurette began thinking about ways of going further in his use of television. In 1993, at the age of 22, he took part in the daily TV programme “Tournez Manège” on TF1. His answer to host Évelyne Leclerc’s question about what he would like to be when he grew up was, “a multimedia artist”. Laurette crafted invitation cards to invite art world people and everyone he knew to watch the show on TF1 at midday on

16 March 1993. This was his first *appearance*, in front of more than 6 million viewers, and his first solo exhibition.

Starting with that seminal moment, Laurette began formulating a set of principles that would enable him to develop an unclassifiable practice – conceptual and yet often outside the formal categories associated with this artistic movement. Those principles include reference, quotation and repetition. In his first *Apparition*, Laurette quoted Andy Warhol on television.

For his “derivative” retrospective, the “reworking” takes place not only on the scale of the works but also on the level of the exhibition. For reasons that are at once conceptual, economic and ecological, Laurette has taken the radical decision to keep all the walls from the previous exhibition (“Histoires vraies”) just as they were (positions, colours, holes, damage, etc.) and to leave all the video screens from that same exhibition in the exact place where they were installed.

MAC VAL’s invitation to Matthieu Laurette to design this retrospective comes after several years of collaboration between the artist and the museum. Between 2010 and 2019, he took part in four shows in the temporary exhibitions room, curated by Frank Lamy: “Let’s Dance” (2010); “Situation(s) [48°47’34" N / 2°23’14" E]” (2015); “Chercher le garçon” (2015) and

finally “Lignes de vie – une exposition de légendes” (2019). The works he presented at these successive events were, respectively, *Andy Warhol Day* (2006); *I AM AN ARTIST* (1998–ongoing); *Self-Portrait as Kurt Cobain as Andy Warhol as Myra Hindley as Marilyn Monroe as Douglas Gordon* (2008) and *Apparition: Silence, ça pousse! Pas de panique chez Matthieu* (2011-2017/2019).

Just as Laurette has decided to use the walls and video screens from the previous exhibition “as was”, he has also chosen to reinstall works from earlier temporary exhibitions at MAC VAL in their original locations. These decisions have paradoxical consequences: the line of *I AM AN ARTIST* crossed the walls; the installation “Apparitions: Silence, ça pousse” is superimposed on the most recent *I AM AN ARTIST* pieces; the *Andy Warhol Day* poster is cut off from the rest of the posters collected and commissioned by Pierre Huyghe for his “collective” work *One Year Celebration* (2006); and finally *Self-Portrait as...* is enclosed in a space cut into a picture wall, thereby joining the original wall. underneath.

In the upper areas of the space hang eight advertising posters. Commissioned from a company that produces posters found in railway stations and shopping centres, they reproduce photographs of Laurette’s exhibitions and works. Three of them feature images from shows held at the MAC VAL, giving an insight

into the “remakes” undertaken within the retrospective. In “Chercher le garçon”, *Self-Portrait as...* was surrounded by a cloud of works by four artists including Douglas Gordon, Pierre Molinier, Krzysztof Niemczyk and Oriol Nogues. These are represented around *Self-Portrait as...* in their original exhibition configuration.

*Remakes* are inherent to the operation of Laurette’s retrospective as *dérive*. Recreating different “exhibition situations”, they allow us to revisit not only the effects of each hanging and curatorial choice, but also the contexts in which the works appear: museums, biennials, commercial galleries, independent spaces and contemporary art fairs. In this way the works are placed within a web of human relationships, temporalities and geographies, making the retrospective not just an exhibition of works but a retrospective of exhibitions. By juxtaposing geographies and temporalities, the show rejects linear chronology. Its conception was structured around the meanings of *dérive* (a reference both to the Situationist drift and the *produit dérivé*, or spin-off). In keeping with this logic, several projects and interventions escape the central space of this retrospective as *dérive* and spread into the corridor leading to the exhibition, the rooms of “L’œil vérité”, the new hanging of the museum collection, the museum’s resources centre, and the 3 Cinés Robespierre multiplex.

At the same time, Laurette has introduced into his retrospective work arising from his collaborations and others in which he had no hand. At the center of one of the spaces stands a set of crates containing works by Laurette which are thus included but not actually shown in the exhibition, and on these crates, he has installed works by four artists (Débora Delmar, Guillaume Maraud, Christophe de Rohan Chabot and Ghita Skali) which constitute an exhibition within the exhibition, titled “Placement de produits” (Product Placement).

## Excerpts

“Évelyne Leclerc: What exactly do you want to be when you’re older? Matthieu Laurette: An artist. Evelyne Leclerc: An artist! Yes, but... painting, sculpture...? Matthieu Laurette: Multimedia. Evelyne Leclerc: Multimedia! A great answer.”

*Tournez Manège*, 16 March 1993

“Amongst the many discussions I had with Matthieu Laurette, some concerned the temporality of his work. I pointed out to him, for example, that a significant number of his projects have an open duration (ongoing), that being a characteristic of conceptual practices that challenge the physical and temporal unity of the work of art. This aspect of Matthieu’s practice was of particular interest to me, thinking of his retrospective at the MAC VAL, since an artist’s retrospective is always – traditionally – an exercise in freeze-framing: a way of pressing the ‘pause’ button in order to get a better perspective ‘in the rear-view mirror’. So the question was: how do you PAUSE Matthieu Laurette’s work, which never stops, and has never stopped – or, to put it another way: how do you compose a retrospective that makes palpable the idea of a practice that is in process, a practice that eschews fixed temporality? Matthieu already knew, or at least the intuition soon came to him: some deviation would be in order.”

Cédric Fauq, “IT’S MATTHIEU LAURETTE’S TIME!”, *Matthieu Laurette: a monograph as dérive (1993-2023)*, MAC VAL editions, 2023

“Among the various Situationist procedures, the *dérive*, appears as a technique for passing hastily through varied ambiances. The concept of *dérive* is indissolubly linked to the recognition of effects of a psychogeographical nature, and to the affirmation of a playful-constructive mode of behaviour, which opposes it in every respect to the classical notions of travel and promenade.”

“The feeling of *dérive* [drifting] is naturally linked to a more general way of taking life, which it would be however awkward to deduce from it mechanically. [...] The difficulties of drifting are those of freedom. [...] One day, cities will be built for the *dérive*. But, if we make relatively slight adjustments, we can use certain areas that already exist. We can use certain people who already exist.”

Guy Debord, “Théorie de la *dérive*”, *Les Lèvres nues 9*, December 1956

“These, then, are re-apparitions. One constraint of this retrospective project was to preserve as much as possible of the previous exhibition’s walls, which themselves were already a variation on a previous exhibition layout. As this ecological and economical rule could not be transgressed, the problem became part of the solution, as is often the case in Laurette’s work. It became a choice, a radical one: to keep 100% of the existing walls and not build any new ones. Some of the walls were bound to obscure some re-makes.”

Julien Blanpied, “Bis Repetita”, *Matthieu Laurette: a monograph as dérive (1993-2023)*, Editions MAC VAL, 2023

“When Laurette posted the following ad on Instagram on 28 September 2022: ‘SINGLE. FRENCH. THIRTY YEARS EXPERIENCE AS AN ARTIST IN CONTEMPORARY ART. MOBILE STILL AND MORE AFFABLE THAN RUMOR WOULD HAVE IT. WANTS STEADY EMPLOYMENT, REPRESENTATION AND EXHIBITIONS (HAS HAD POMPIDOU, GUGGENHEIM AND MOMA, WOULDNT MIND ONE MORE TIME). REFERENCES UPON REQUEST. @MatthieuLaurette/studio@laurette.net (open DM / Feel Free to forward/ repost)’ [6], few people realised that it was a remake of the 1962 Bette Davis advert published in *Variety*, in which the great actress, then in her fifties, decided to humorously put herself in the spotlight by openly asking for work in Hollywood in a society hostile to women her age – a problem that is still with us today.”

Dorothee Dupuis, “More radical than rumour has it”, *Matthieu Laurette: a monograph as dérive (1993-2023)*, Editions MAC VAL, 2023