

# MAC

Press Release

# VAL

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**'True Stories'**

**Group show from 4 February  
to 17 September 2023**

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**Currator: Frank Lamy,  
assisted by Julien Blanpied**

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**With works by Aletheia (Hugo Dumont, Anthony Vernerey), Alexis Foiny, Alice Brygo, Anaïs-Tohé Commaret, Anne Brégeaut, Anne-James Chaton, Aurélie Ferruel et Florentine Guédon, Aurélien Mauplot, Collectif 1.0.3, Esther Ferrer, Étienne Charry, Farès Hadj-Sadok, Hippolyte Hentgen, Jean-Charles de Quillacq, Jordan Roger, Katia Kameli, Kenny Dunkan, Kent Monkman, Laura Bottereau & Marine Fiquet, Marie Losier, Mary Sibande, Mehryl Levisse, Olivier Nottellet, Pejvak, Regine Kolle, Romain Kronenberg, Sam Moore, Sebastien Loghman, SMITH, Suzanne Husky, Sylvie Ruaulx, Véronique Hubert, Vincent Volkart, Virginie Barré, Yan Tomaszewski, Youri Johnson**

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 **VAL de  
MARNE**  
Le Département

In these times when the paradigms of self-representation are constantly being redefined, and the boundaries between reality and fiction are increasingly labile and fragile, MAC VAL is inaugurating 'True Stories', a new group show starting in February 2023. Although storytelling is not a new issue, it is at the heart of current reality. It is approached here through a singular look at the different realities that exist in this floating space between art and life. The real does not exist outside its narration. The forty or so artists gathered in the exhibition stage fictions that are so many (true?) stories.

'This new group exhibition brings together works by some forty artists and several generations. Continuing the exploration of the construction of the Subject, pursued in our temporary exhibitions since 2005, 'True Stories' follows on from the group exhibition 'Lignes de vies - une exposition de légendes' (2019) which explored the passageways between art and autobiography, between reality and fiction. This new instalment pursues the idea that everything is fiction, that the real is a set of superpositions, layer on layer, interwoven with sundry stories, but this time focusing less on the effects of the toing and froing between art and the world and proposing, instead, various parallel approaches to realities.

The artists in this exhibition have in common the use of fictional devices, strategies and postures which, nevertheless, are grounded in an attempt to describe the world, tinged, among other things, with speculative or even documentary narration. Inventing, narrating, imagining. They peel back the layers of appearance to uncover other narratives, to bring forth other stories.

Telling (ourselves) stories: this immemorial need for narrative, to understand, articulate and reflect on the world, is particularly resonant in the

age, among other things, of post-truth and the avatars that teem in the metaverse. Social media is filled with what are symptomatically called reels and stories. Decidedly, stories are everywhere.

'Histoires vraies'. The title is paradoxical, to say the least. Where is truth in all this? Where is veracity? Should we believe what artists tell us? Does reality exist outside its formulation?

Fiction for putting in crisis, for questioning, for deconstructing, for making apparent; fiction for averting, for removing; fiction for repairing, for other ways of telling, for helping, for accompanying, for transmitting; but also for going deep into appearances, for questioning the facts, their veracity, the modes of narration themselves; fiction for proposing alternatives to the 'grand narratives'; but also, fiction for the simple and joyful pleasure of making things up. To paraphrase Sarah Ihler-Meyer in one of the catalogue entries, 'Histoires vraies' offers a constellation of 'minimalist tragi-comedies and micro-narratives with multiple levels of interpretation. Each viewer is invited to compose their own narrative, between nightmare and dream.

The exhibition will be extended by a programme of films and performances.'

Frank Lamy,  
curator of the exhibition

#### Publication

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*Histoires vraies.*  
320 pages, 250 reproductions, 15 x 22 cm, 25€.  
Texts by Nicolas Surlapierre, Frank Lamy and Sarah Ihler-Meyer.



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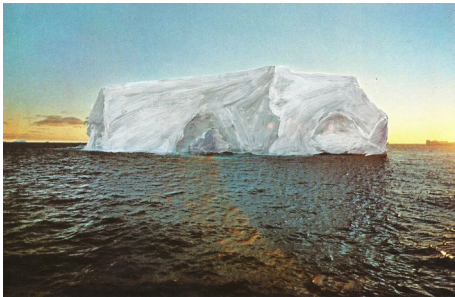
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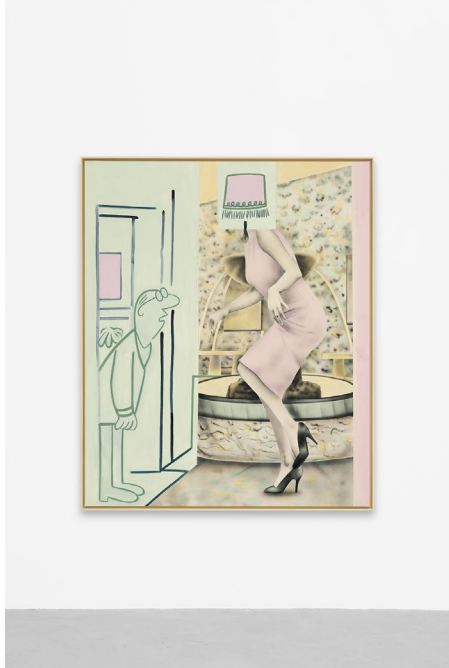
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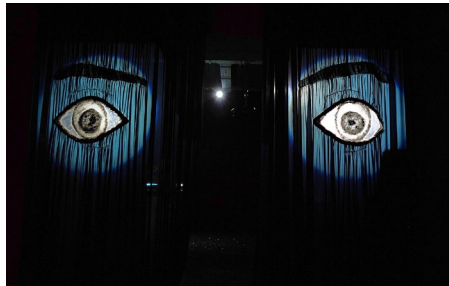
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...UTOPIA NE SAIT MÊME PAS  
QUE J'EXISTE...

## Captions

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1 Kent Monkman, *Group of Seven Inches*, 2005. Colour film, English, 7 min 35 s. Courtesy Kent Monkman.

2 Étienne Charry, *Catalogue*, 2022. A member of The Photons, shot at the Abbaye de Maubuisson, 26 March 2022.

3 Virginie Barré, *Le Rêve géométrique*, 2017. Short film, 4K, colour, sound, 13 min 31 s. Production 36secondes/Patrice Goasduff - 48° Rugissants/Maël Cabaret. Collection FRAC Bretagne, Rennes. © Adagp, Paris 2023.

4 Suzanne Husky, *Mars Bitches*, 2018. Tapestry in virgin wool, 148 x 138 cm. Collection MAC VAL - Musée d'Art Contemporain du Val-de-Marne. Photo © DR.

5 Collectif 1.0.3, *Croa Croa Croa*, 2022. 1 Matt black adhesive vinyl, dimensions variable. © Collectif 1.0.3.

6 Esther Ferrer, *Je vais vous raconter ma vie*, 2014. Performance staged at MAC VAL on 17/05/2014. © Adagp, Paris 2023. Photo © Thomas Louapre.

7 Aurélien Mauplot, *Les impatiences* ('Glaces' series) 2017. Acrylic on photograph, 10 x 20 cm. © Adagp, Paris 2023.

8 Hippolyte Hentgen, *Bebop*, 2022. Ink and acrylic on canvas, 169 x 140 cm (173 x 144 x 4 cm framed). © Adagp, Paris 2023. Photo © Aurélien Mole. Courtesy Semiose, Paris.

9 Mehryl Levisse, *Le Lectrice*, 2019. Character to be activated; performance at the Bibliothèque du Musée des Arts Décoratifs during the βιβλιοθήκη cycle of performances, 2019. Performer: Nomai Camara. Photo © Celia Pernot.

10 Anne Brégeaut, *Mes insomnies 34*, 2022. Vinyl paint on canvas, 33 x 24 cm. © Adagp, Paris 2023.

11 Marie Losier, *If you like it don't watch it*, 2022. Mixed media, 320 x 310 cm. © Adagp, Paris 2023. Courtesy galerie anne barrault.

12 Véronique Hubert, *suintement 2*, 2014. Black ink on paper, 21 x 29.7 cm and drawing in black ink/paint on paper. © Adagp, Paris 2023. Photo © Véronique Hubert.

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

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### Opening hours

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

**Garden Michel Germa**  
Free access  
Tuesday to Sunday from 9am to 6pm.