MAIN

UNIQUE IN THEIR GENDERS

curated by Stéphane Corréard

"To walk through his door didn’t mean wandering into a fringe world, it meant crossing the threshold of another world" Bourgeade wrote regarding Pierre Molinier, a tutelary figure of this exhibition.

This "other world" is that of self-eroticism, of personality games, of the domestic space as a theatre for the most intimate fantasies. In this space, all variations are conceivable, the roles aren’t as set as they are on the outside: in the shadowy light of the home, reality can reflect many surprises.

Pierre Molinier (1900 - 1976), of course, is a cornerstone of this adventure into the "other world". This pioneer of body-art, this virtuoso of photomontages mixing up identities, is here accompanied by an imaginary double, Marcel Bascoulard (1913 - 1978), the bum from Bourges. As he was 18 years old, he witnessed his father’s murder by his beloved mother. His entire life, he refused to "work", living in makeshift homes and spending his days studying (railway engineering, geography, the history of women’s fashion…) and drawing obsessively deserted views of the city, transformed under his pen, into a morbid and ghostly territory. From a good-looking teenager to a coarse-featured middle-aged man, Marcel Bascoulard repeatedly took self portraits in women’s clothing, usually skillfully designed by him, using pre-determined "poses", each duly archived.

These "transformed self-portraits" by Molinier and Bascoulard introduce, in the exhibition, an entire section attributed to "photographs of identities", plural, bringing together Morton Bartlett’s or Hans Bellmer’s illustrated fantasies using dolls and mannequins, those of Julien Carreyn, John Kayser, Miroslav Tichy, claiming as their own the images of more or less consenting accomplices, those of Eugene Von Bruechenhein changing his wife Marie into a household pinup, using Christmas decorations, or those of Michel Journiac, playing incest scenes with his parents.

Finally, « Sexe au Logis » (Phonetic wordplay with "Sexology", literally meaning "Sex in one’s dwellings"), a plea for an assertive and ever-present sexuality, blossoms in the gallery’s great nave. One of Hélène Delprat’s monumental paintings presides, filled with artificial creatures destined to solitary pleasures, next to large black and white Betty Tompkins, a penetration cinema close-up, and to images of pin-ups slipped from the internet and captured by Roe Etheridge and Thomas Ruff’s lenses.

All in all, through these various "stations", « Uniques en leurs genres » offers to explore the implications of Jacques Lacan’s statement: "we are all agreed that love is a form of suicide".

Stéphane Corréard

Born in 1968, Stéphane Corréard has been a contemporary art specialist for almost thirty years, and more specifically of the French scene, successively or simultaneously gallery owner, collector, curator, expert, journalist and art critic. After he founded is Galerie Météo in 1992 and co-directed Brownstone, Corréard and Cie from 1998 to 2000, and thus took part in many international art fairs, Stéphane Corréard now regularly contributes to various magazines and newspapers (Beaux-Arts Magazine, Libération Next, Particules…) and writes numerous texts for publishers or institutions.

As a curator, he directed the Salon de Montrouge from 2009 to 2015, and is often invited to curate shows in institutions (Palais de Tokyo, Villa Arson, Villa Tamaris…) and galleries (Christian Berst, Gabrielle Maubrie, Kréo, Loevenbruck, White Project…). He was part, as an expert, of various selection committees such the Prix Marcel Duchamp, Académie de France à Rome (Villa Médicis), the Programme Hors-les-Murs de l’Institut français as well as the Assises de la Jeune Création organized by the ministry of Culture and Communication.