

AIR DE PARIS
32 rue Louise Weiss
75013 Paris
T + 331 44 23 02 77
F + 331 53 61 22 84
E fan@airdeparis.com
www.airdeparis.com

Air de Paris is very pleased to announce *C'est Wouf!*, M/M (Paris)'s new exhibition at Air de Paris

As well as the collective exhibition *Pétrone/Pétrole*, curated by Vincent Romagny, with bruant&spangaro, Jay Chung & Q Takeki Maeda, Hanne Darboven, David Jourdan, Lisa Holzer, Monica Majoli, Fabian Marti, Carol Rama, Anne Laure Sacriste, Josef Strau and Benjamin Swaim.

**Opening : Friday 12 april, from 6 pm.
Until 18 may.**

Forthcoming:
- 10-13 mai : FRIEZE New-York
- 25 mai – 13 juillet: Carsten HÖLLER
- 13 - 15 juin: ArtBasel, Bâle

M/M (Paris) C'est Wouf !



Art as practised by M/M(Paris) is a cumulative affair, spreading from medium to medium in a process of endless expansion. M/M's concern is signs: their absolute plasticity and their persistence. Making play with scale and context, the work of this duo founded by Michael Amzalag and Mathias Augustyniak in 1992 is fuelled by transpositions of media and form that trigger corresponding effects of meaning. Thus M/M (Paris) exhibitions function equally as updates of their archive¹ and as a pause allowing signs already produced to assume new forms and continue their trajectory.

C'est Wouf! is specifically a display of their three-dimensional output, featuring domestic items that are either functional or intended for contemplation. At the core of the installation, *Infinitable (Mise-en-abîme)* (2011) offers a miniature catalogue raisonné of their artefacts set on a replica of the table in their studio. Around this scaled-down nucleus, the gallery is displaying works that are emblematic (*Paravent*, 2001), hitherto unshown (*Left/Right Hemisphere*, 2007) or specially created for the exhibition (*Pouf (C'est Wouf!)*, 2013). *Wouf*, the character who gives his name to the exhibition, conjures up and extends the notion of *The Agent* (2000), drawn from a rejected project that has become a recurrent part of the M/M (Paris) oeuvre; we imagine him as "man's best friend", a paradoxical embodiment of an affective figure in a simplistic register of forms. He is sheltered – hidden away – under the presentation structures of *The Carpetologue* (2012), a group of four carpets that provides a domestic-scale breakdown of M/M's different registers of artistic language: drawing, geometry, photography and writing.²

1 The most comprehensive version of the archive is the recently published Emily King (ed.), *M to M of M/M(Paris)* (London: Thames & Hudson, 2012). The French version is published by Editions de la Martinière.

2 A first version of *The Carpetologue* was presented at the Libby Sellers Gallery in London (oct. 2012).

The limited edition publication accompanying the exhibition, a collection of 12 ephemeral transfers titled *A Lifetime upon M/My Skin*, investigates the temporality of signs in a mingling of indelible markings and fragile embellishment. This is a reaction to the spontaneous appropriations their signs were subjected to, and a recurrence of the mythic *Tattoo show* at Air de Paris in 1991 – another form of vectorisation. So art as practised by M/M(Paris) may be a matter not so much of space as of a certain temporality, residing not so much in the originality of its forms as in a very specific form of memory: ever ancient, ever changing, ever new.

Thanks to Nation Literie, Print Unlimited.

M/M (Paris) have developed collaborations across cultural fields such as music, fashion, art, magazines, film, design, architecture, and theatre and, more recently, have started their own publishing imprint.

Art Center College of Design Alyce de Roulet Williamson Gallery (Los Angeles) actually dedicates them a solo show. They had other at Gallery Libby Sellers (Londres), Silos in Chaumont, Akbank Sanat (Istanbul), Ginza Graphic Gallery (Tokyo), Drawing Center de New York, Centre Pompidou (Paris), à Haunch of Venison (Londres), Kunstveren Francfort, Ursula Blicke Foundation (Kraichtal) and Cneai (Chatou)... Their work have been included in collectives exhibitions at the following places : Dallas Contemporary, Biennale de Venezia, Le Consortium, Musée d'Art moderne de la ville de Paris, MMK Museum für Moderne Kunst, The Art Institute of Chicago, la Triennale de Milan, le Walker Art Center...

M/M's works are featured in the collection of institutions such as the Centre Pompidou, Musée National d'Art Moderne, Paris ; Design Museum, London, Museum of OCntemporary Art, Miami ; Mueum für Moderne Kunst, Frankfurt ; Museum für Gestaltung, Zürich, Musée d'art moderne de la Ville de Paris, Paris ; Stedelijk Museum, Amsterdam; Tate Modern, London, and Van Abbemuseum, Eindhoven.

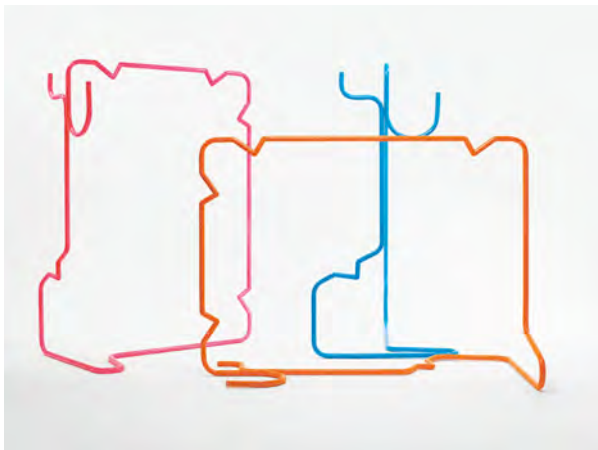
Available Images:



Infinite [Mise-en-abîme]
2011

Exhibition view, 'Off The Wall, Graphic Design Worlds', Triennale Design Museum, Milan. Table, laminated plywood, neon and electrical system, 300 x 220 x 150 cm. Model, laminated plywood and three-dimensional printed elements, 88 x 22 x 65 cm, edition of 5.

In the context of a graphic design group show in 2011, M/M created a three-dimensional, miniaturized model of every object that they had done since 1992, displayed over a self-lit table that they designed, and which was also reproduced within the model.



Portant
2008

Clothes rack in powder-coated bent-metal tube. 223 x 163 x 108 cm.

The form of this hanging system was inspired by a twisted clothes hanger. A simple answer to the problem of displaying M/M's archive, it can be used to show clothing or imagery.

Photo @ Damien Roper / M/M (Paris)



In Many Ways the Exhibition Already Happened

2001

Exhibition view, Institute for Contemporary Arts, London. Includes Paravent, M/M Wallpaper Posters 1.4 [United Kingdom] and Théâtre de Lorient posters

The purpose of this group exhibition at the ICA in London was to explore the state of French art, design and architecture through the work of Pierre Huyghe, Philippe Parreno, R&Sie / François Roche and M/M (Paris), who had all collaborated together. All the contributors used the show as an opportunity to show pre-existing works, hence the title. As usual in such a situation, M/M produced a new piece for it, the Paravent, as a display element for Björk's 'Hidden Place' video.

Pétrone/Pétrole

**with bruant&spangaro, Jay Chung & Q Takeki Maeda, Hanne Darboven, David Jourdan, Lisa Holzer, Monica Majoli, Fabian Marti, Carol Rama, Anne Laure Sacriste, Josef Strau and Benjamin Swaim
cur. Vincent Romagny**



There's no getting free of lost notes,³ of the book to come that will never materialise, of the abyssal void left by an unfinished text. Paradoxically one can feel, through this very absence, that one is attaining to 'the abyss beneath illness, which was the illness itself [and which] has emerged into the light of language.'⁴ The difference being that here – to continue the interplay of oxymorons so dear to Foucault – it is through the negation of the text that one perceives this abyss. Where writing can be seen as covering a bottomless pit, the lost text lays it bare. It is up to us, then, to plumb the unfinished work, the rough draft, as what has survived the disaster, as its intangible sign. It is up to us to read and reread until our eyes are dropping out, to follow the lineaments of the preparatory sketches, to cross-reference the texts, to plumb the blanks – black holes – that puncture it.

Maybe this makes these notes all the more precious, charged as they are with the beauty that has failed to survive their destruction or was thwarted by their incompleteness: a further beauty, overlaid on that of Pasolini's prose in his final, Petronius-inflected⁵ prose work, *Petrolio*,⁶ whose narration of the flight of the object of desire echoes the lack at the core of its incomplete text. This entails, then, plunging into darkness (bruant&spangaro, Fabian Marti, Anne Laure Sacriste, Benjamin Swaim), into rough drafts and printed material (Monica Majoli, Carol Rama), and into texts (Hanne Darboven, Lisa Holzer, David Jourdan, Josef Strau) : not in order to dredge up whatever has been lost, but to preserve the beauty of which the works, like the texts we have taken pleasure in associating them with, are an intimation,. For in the final analysis, these notes are proof of their enduring memory, not of their loss.

3 Cf. the first opus, *Florbelles (after Sade)*, Air de Paris, www.airdeparis.com/now_florbelle2011.htm

4 Michel Foucault, *The Birth of the Clinic*, trans. A.M. Sheridan (London: Vintage, 1994), p. 195.

5 Pasolini's *Petrolio* has been referred to as a 'modern Satiricon'.

6 At his death Pier Paolo Pasolini left an unfinished roman-fleuve of some 600 pages; he foresaw a finished work of 2000 pages. In an interview in *Stampa Sera* on 10 January 1975, he spoke of it as 'a kind of "summa" of all my experiences, all my memories'.