

Tala Madani

La Panacée / Montpellier

For Tala Madani's first solo show in France, Nicolas Bourriaud has selected seventeen paintings and one animated film, all about the "presence of light and the patriarchal *théâtre de la cruauté*."

With a grotesque and caricatural approach, Madani develops a male-dominant imagery. Her cartoonish style and loose, expressive brushwork render her figures fumbling and clumsy. Men run wild in a world of homo-social fraternity, of secret societies. They appear at times aggressive, ludicrous, inconsistent and vindictive within darkly comic and uncomfortable *mise-en-scènes*. Often balding and paunchy, they engage in absurd activities and scenarios that fuse playfulness with violence and perversity. They are presented in their most primitive form, dominated by sexual impulses and inhabiting a universe defined by ritualistic behavior, buffoonery and debauchery. Madani seeks to "subvert a particular overflowing masculinity, a certain type of masculinity that is deflated."

Light as an artificial and special effect is central to many compositions, as in her ongoing *Rear Projection* series (since 2003). Her figures are the source of light, projecting content from their "solar anus" onto the canvas. According to Bourriaud, "[it reminds] us of a searchlight whose purpose is to leave nothing cloaked in darkness. It's a police dragnet, a crime-fighting tool, an aggressive raid. In Madani's work, light never shows anything; rather, it blinds the viewer like a spotlight: too bright, it impairs the gaze."

The majority of her paintings depict men playing with their anuses, penises or bodily fluids — urine, semen and feces — in childlike fashion. Concentrating on the unapologetic baseness of human behavior, Madani reveals the externalization of an internal process: excretion as both economic symbol and allusion to death.

by Timothée Chaillou

Peter Campus

Jeu de Paume / Paris

Peter Campus's first major retrospective in France, "Video Ergo Sum," presents a selection of video works beginning in the early 1970s and including his most recently commissioned project in ultra-high-definition. In his now-classic video *Three Transitions* (1973), Campus utilized chroma key postproduction to alter the rules of perception and invert the medium's claims to objective reality. Exploring the duplicity of the interior subject and exterior object, he pursued phenomenological experiments and questioned the fragmentation of the self until incandescence.

Depicting a perpetual struggle between essence and appearance, his first video works used live transition to probe interactivity. In *Kiva* (1971) the camera, situated above a video monitor, is focused on two suspended double-sided mirrors in constant motion, thus producing a perpetually mobile image of the viewer's reflection. In this early closed-circuit film, one that plays back the image of the viewer, the televised image becomes an evanescent *doppelgänger* of the spectator.

During the 1980s Campus began to shift his attention away from interiority and the body and toward nature and the external world. Meditative monochrome images of stones proliferate in *Murmur*, *Transient*, *Half-life*, and *Inside Out* (all 1987). Enlarged and projected in a darkened room, they call to mind recent theories of object-oriented ontology — against the privileging of human over object — and Trisha Donnelly's mute hermetic formalism.

Moving finally into digital photography and video, his last body of work is less obviously infused with confrontation (with himself or the spectator) than with a contemplative tonality. In the latest project, commissioned by Jeu de Paume, *Convergence d'images vers le port* (2017), static shots of a seascape are recorded in 4K, immersing the spectator in an atmosphere that intersects Corot and Michael Snow — somewhere between a distant cinematic structure and a pre-Impressionist pastoralism.

by Pierre-Alexandre Mateos

Jean Pigozzi

Gmurzynska / St. Moritz

"Johnny" Pigozzi's photographs have always had a specific allure — allowing access to pool parties with Bianca Jagger in the 80s or New York clubs with David Geffen a decade on. If it weren't for the changing fashions and increasing visibility of mobile phones, Pigozzi's pictures would seem ageless; their medium format and characteristic black and white rendering them permanent snapshots.

In "Pool Party in the Snow", the title of the show at Gmurzynska Gallery, Pigozzi captures moments around the "blue pool", of people we have somehow always been curious about, including Geffen, Calvin Klein, and Mick Jagger.

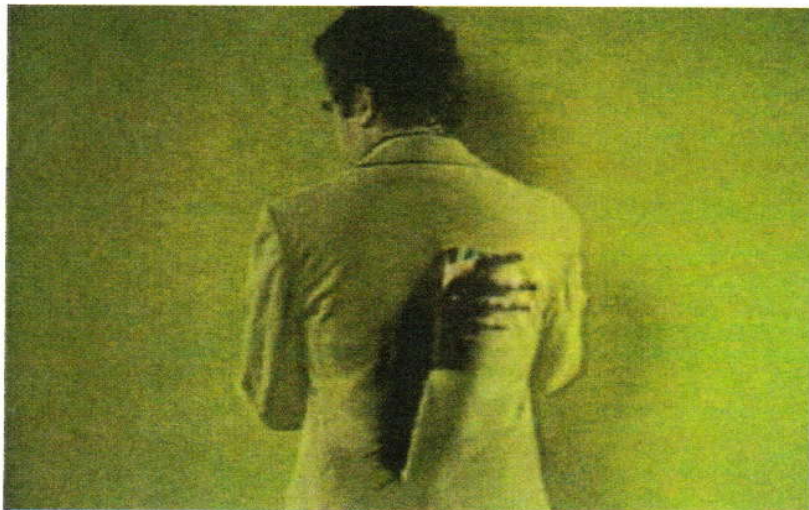
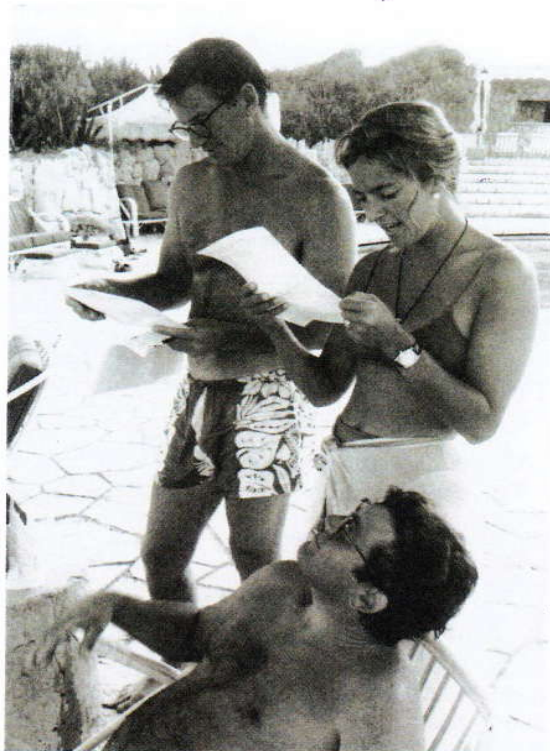
The show features over thirty black and white photographs that offer a rare glimpse into a world that, over the course of the 1980s and 90s, would converge on the Ettore Sottsass-designed pool in Antibes; a world that included Sharon Stone, Elizabeth Taylor, Michael Douglas, Naomi Campbell, Kristen McMenamy and Helmut Newton, among numerous others. In one interview, Pigozzi states: "I'm obsessed by the future. That's why editing my photographs is painful. Even if the picture was taken three days ago it's already the past and I'm not interested anymore".

He got his first camera at the age of ten, a Leica that had belonged to his father. It's a brand he still uses today for its convenience. For Pigozzi, photography is a way of maintaining a journal, yet one he doesn't necessarily go back to; a way of freezing a memory before it's gone.

Reading his words: "When you're an obsessive collector, you collect friends, companies, and art" — while examining his pool inflatables — you want to cry out like Charles Baudelaire: "Hypocrite collecteur, — mon semblable, — mon frère".

by Victor Lucas

CRISTIN TIERNEY



From top, clockwise:

Tala Madani
Double Suicide (2016)
Courtesy of the Artist;
Yuz Foundation, Shanghai
and La Panacée, Montpellier

Jean Pigozzi
Calvin and Kelly Klein
with Jean Wenner (1989)
Courtesy of the Artist
and Galerie Gmurzynska,
St. Moritz

Peter Campus
Three Transitions
(film still, 1973)
Courtesy of the Artist;
Cristin Tierney Gallery,
New York and Jeu de Paume,
Paris