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A Study in Scarlet

17.05–22.07.2018

Press visit, Wednesday 16th May, at 9.30am

Grand opening, Wednesday 16th May, from 6pm to 9pm

With Ethan Assouline, Beau Geste Press, Lynda Benglis, Kévin Blinderman : masternantes, Pauline Boudry / Renate Lorenz, Jean-Louis Brau & Claude Palmer, Monte Cazazza, Chris & Cosey, COUM Transmissions, Vaginal Davis, Brice Dellsperger, Casey Jane Ellison, Harun Farocki, Karen Finley, Brion Gysin, Hendrik Hegray, Her Noise Archive, Robert Morris, Ebecho Muslimova, Meret Oppenheim, Pedro, Muriel & Esther, Lili Reynaud-Dewar, Christophe de Rohan Chabot, Louise Sartor, Throbbing Gristle, Cosey Fanni Tutti, Amalia Ulman and Les Vagues.

Exhibition curator : Gallien Déjean



Action *Jusqu'à la Balle Crystal*, 9e Biennale de Paris, 1975 © Courtesy Cosey Fanni Tutti et Cabinet, Londres

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Contents

1. Press release —A Study in Scarlet /p. 3-4
2. Cosey Fanni Tutti, *Art Sex Music*—Extracts /p. 5
3. Notices /p. 6-16
4. Images available /p. 17-19
5. Events /p. 20-21
6. Practical informations /p. 22





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Press release

Cosey Fanni Tutti (b. 1951 in Kinston-up on-Hull, England) is well known as a member of the English group Throbbing Gristle, which had a significant impact on the late 1970s' experimental music scene. Besides her musical activities, Cosey developed a unique body of work defined by her actions within the pornographic industry. The collective exhibition A Study in Scarlet takes her work as its point of departure to present a series of forms, gestures and attitudes through which other artists and performers exceed normative structures of identity and gender.

In 1976, the Institute of Contemporary Art (ICA) in London presented Prostitution, an exhibition initiated by the performance and mail art collective COUM Transmissions. Founded in 1969, COUM was markedly influenced by Dada, Beat poetry, Viennese Actionism, counterculture and occultism. Prior to the ICA exhibition, Chris Carter, Cosey Fanni Tutti, Genesis P-Orridge and Peter 'Sleazy' Christopherson, formed a new musical entity called Throbbing Gristle, which attained cult status as the originators of industrial electronic music.

At the ICA, it was not so much the band's brutalist performance on the opening night that shocked the public than the licentious content of the exhibition. A series of pornographic magazines with pictures of Cosey Fanni Tutti, framed as works of art, was presented in a restricted space that could be entered upon request. Although it lasted only a few days, the exhibition sparked public anger which, kindled by the tabloids, spread from the art world to Parliament and prompted a political debate on moral order and public expenditure in art.

The work of Cosey Fanni Tutti – both her corpus of pornographic magazines and her performances – is based on an emancipatory practice that transgresses institutional or social structures. When the artist worked in the porn industry as a model and actress for several years, she adopted a paradoxical self-representation strategy, as she freed herself from a fixed identity, by incarnating the various female stereotypes (secretary, maid, ingenue...) circulated by an essentially heteronormed industry. By exhibiting herself as multiple personae (through her poses, clothes and roles), Cosey Fanni Tutti questions the public's essentialist conception of femininity. At the same time, she reveals the archetypes and normativity of the patriarchal fantasies generated by the capitalist industry and, like a mirror, turns the desiring gaze back onto itself.

Neither a retrospective nor a historical or monographic survey, A Study in Scarlet was conceived as a nebula of works revolving around Cosey Fanni Tutti's artistic legacy, looking at its influences (Beat Generation, Fluxus), companions (COUM Transmissions, Monte Cazazza) and contemporaries (Karen Finley), while crossing various issues or strategies also used in more recent practices: infiltrating an institution or industry (artistic, pornographic, musical), integrating the body into a production line, overturning a norm by exacerbating it or making it redundant, self-representing and self-defining one's own identity, 'pro-sex' feminism, the visibility of women on radical music scenes, etc.

A Study in Scarlet is not a thematic exhibition – it is not a project on pornography. Without aiming to be exhaustive, it rather seeks to construct a reflection through practices and gestures, both historical and contemporary, that must be seen in light of the similarities and specificities of the contexts in which they emerged. As tools for emancipation and a rearranging of identities, these strategies operate at the very heart of the channels of cultural distribution, consumption and communication the better to subvert them.

A Study in Scarlet furthermore examines the relationships between the artist and the model – a recurring motif that several participants in the exhibition, such as Vaginal Davis and Christophe de Rohan Chabot, aim to deconstruct or invert. In art, the construction of the gaze is historically based on relationships of gender and domination (man/woman, artist/model, dressed/naked, hidden/exposed). Working in the porn business, Cosey



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Fanni Tutti consciously re-enacted these age-old patterns. By infiltrating a realm that lies beyond the traditional reaches of art, she deliberately imperilled her status as an artist. Indeed, as a model, she had to partly relinquish creative authority to the industry operators who circulated her image, starting with the photographers in charge of staging it. By attacking the traditional prerogatives of the artist, Cossey Fanni Tutti renewed the anti-hierarchical strategies developed by the historical avant-gardes, applying them to the networks of media production and distribution of the post-industrial capitalist system.

Gallien Déjean (born in 1978, lives and works in Paris) is an art critic and curator. He teaches art history and theory at the École cantonale d'art de Lausanne (ECAL) in Switzerland and at the École nationale supérieure d'arts de Paris-Cergy (ENSAPC) in France. He is a member of Treize, an organization of production, exhibition, and publication. He recently organized the first retrospective about the English art collective BANK (Self Portrait - BANK's Archives & Relics - 1991-2003 at Treize in 2012 and at Elaine MGK, Basel in 2013). Between 2013 and 2015, he works at le Palais de Tokyo as curator. In 2013, he co-organized the collective exhibition titled Le Club des sous l'eau, based on filmmaker Jean Painlevé's activities. As writer and editor, he published several books. In 2016, he coordinated the edition of the catalogue of UNdocumenta, a film festival organized at the Asia Culture Center-Theater in Gwangju (Corea). He is preparing a catalogue about BANK which will be published by Primary Information, NY (The Bank Fax-Bak Service).



**Warning : As some works may contain images that may offend the sensibilities of visitors,
the entrance of the exhibition is not allowed to minors under 18 years old.**



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Cosey Fanni Tutti, *Art Sex Music* — Extracts

I've often been asked what COUM meant – to explain it. The definition of COUM was intentionally elusive. That allowed for total freedom of expression and interpretation (including by the 'audience'), which was a core value of COUM and created a forum for debate and sometimes brought new members. COUM was not just a 'group' but also more a movement, a collective family of diverse people from all walks of life, each of us exploring and living out our fantasies or obsessions with the aim of achieving creative and self-awareness, and confidence as artists regardless of, and in opposition to, the conventional skill sets and criteria by which 'artists' are defined. COUM was about giving free rein to ideas, about not being limited by rules or self-doubt – which lead some confrontational situations as we challenged and broke established rules and cultural and social conventions.

As a collective, each person was supported, ideas cross-pollinated and performed, written, played out in public or private, using whatever medium or situation was the most suitable or available at the time. The drive and force of the combined energies of everyone made COUM seem like a constantly evolving, self-perpetuating creative entity. As such, COUM was an egalitarian concept; no one person could lay claim to it or the works collectively created. That was the theory and the aim.

We compiled a list of '1001 Ways to COUM' (a reference in part to the Buddhist idea of 'one million and one names of God'), one-line slogans that included serious or joke references to social, cultural or personal events, and contradictory definitions of COUM, like 'Everything About COUM is True' and, conversely, 'Everything about COUM is False'. That strategy left things wide open. COUM actions caused reactions that we assimilated into further actions, generating a stream of source material. The intangibility of COUM was a perfect ploy with which to deflect criticism, blame or responsibility – and accept any inadvertent praise along the way.

Cosey Fanni Tutti, *Art Sex Music*, Faber & Faber, Londres, 2017, p. 81-82

Pornography in the 1970s was a closed shop run by a small circle of people, including some dodgy chancers. I made the mistake of choosing the wrong people a couple of time before I figured out who were the safer ones to work for. By and large, the films were made using professional cameramen, lighting technicians, TV and film producers and actors, make-up artists and (rarely) a wardrobe lady. The main players all worked with a small group of trusted and reliable capable people who did hard-core work. I became part of that group. We looked after one another. We knew our boundaries and would modify requests if they involved anything that made someone uncomfortable – something as simple as one girl preferring to take the lead in a lesbian shoot. I took on the challenge of new experiences. Some I found I liked, others I didn't and I chose not to repeat them. The models I worked with didn't know the reason behind my doing modelling and porn. They did it for various reasons – some for the money, whether through necessity or in preference to lesser-paid straight jobs, some stumbled into it through friends, and some just for sex. Those who only did it once or twice and were inhibited by shyness or nerves were difficult to work with and needed carefully handling. Working with familiar faces made life much easier. We knew our job, were efficient and had some fun. A lot of the soft-core films also had a hard-core version for the export market. I did both and body-doubled for actress who didn't want to be naked on camera.

Relinquishing control of my image and identity was an important part of the project, and that intrigued me as much as the experience of the process of co-creating those images. Whether I was 'Tessa from Sunderland', 'Slippery Milly from Piccadilly', 'Geraldine', 'Susie' or 'Cosey', I was just like the other girls, sexual fantasy material for masturbation. [...] I was no 'victim' of exploitation. I was exploiting the sex industry for my own purposes, to subvert and use it to create my own art. It was my choice. I wanted to get to know the sex industry from within, to speak from first-hand experience. I wanted a purity in my work, to push against existing expectations and my own inhibitions, and to understand all the complex nuances and trials it imposed on everyone in that business, including the target market. I was transgressing rules – feminist ones included. I live my life as a 'person', seeing all options as being equally open to me and everyone else. I refuse to be defined or confined by my gender

Cosey Fanni Tutti, *Art Sex Music*, Faber & Faber, London, 2017, p. 171-172).





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Notices

Chris & Cosey

After the break-up of Throbbing Gristle in 1981, Cosey Fanni Tutti and Chris Carter formed an electronic band, originally called Chris & Cosey, which has had several different names over the years—CTI, Carter Tutti, Carter Tutti Void (with Nik Void). Their discography of sensual pop with minimalist rhythms and ice-cool melodies includes some outstanding albums such as *Heartbeat* (1981), *Songs of Love & Lust* (1984) and *Technø Primitiv* (1985).

Selected artworks :

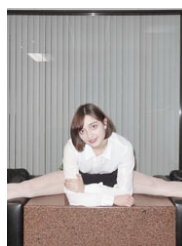
-*October (Love Song)*, 1983, music video

-*Synaesthesia*, 1991, music video

Amalia Ulman

LA-based artist Amalia Ulman (b. 1989, Argentina) focuses her practice on performance, installation, video and net art. She first attracted public attention with her 2014 series *Excellences & Perfections*, a four-month performance in which she embodies a solitary, urban, exhibitionistic “Instagram Girl” who discloses the intimate details of her daily life by posting regular selfies to her Instagram account.

In her new series, *Privilege*, Ulman takes on the guise of an office worker, using social media to play with the entrepreneurial and managerial codes of capitalist white America. The female figure—always fetishized in Ulman's work—is discreetly absorbed into the networks of distribution, communication and financial circulation, just like the consumer goods that occupy the aseptic and impersonal settings of her performances.



Selected artworks :

Photography series, 2016

Amalia Ulman
Privilege 2/24/2016,
2016
Courtesy de l'artiste
et de la galerie Arcadia
Missa, Londres.
© Amalia Ulman

COUM Transmissions

COUM Transmissions was a collective formed in Hull (Great Britain) in 1969 by Genesis P-Orridge, joined in 1970 by Cosey Fanni Tutti. The many and diverse aspirations of the group, whose membership varied, concerned the banality of everyday life, nihilism, bureaucracy, spiritual and physical liberation, transgression, and infiltration of the art world. COUM Transmissions, influenced by historical avant-garde movements (such as Dada and Surrealism), pop culture, occultism, the Beat Generation, Viennese Actionism, mail art and transmedia, was like a missing link in the history of art, at the intersection of different periods and practices. COUM embodied a post-psychedelic period of transition from the experimental theater of the 1960s to the darker world of industrial



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culture.

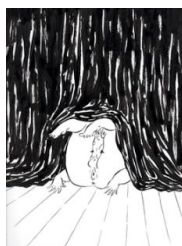
In 1976, the radical art collective COUM Transmissions held a show called *Prostitution* at the ICA (Institute of Contemporary Art) in London. Designed as a retrospective of the collective's performance activities since the mid-1970s—and as a public revelation of the activities in the porn industry of one of its members, Cosey Fanni Tutti—Prostitution was seen as a simultaneous attack on the art world and British society. The tabloids of the day, represented by this advert from the *Evening News*, were quick to amplify the scandal, which was taken up by Parliament.

Selected artworks :

- Evening News*, facsimile of a large-display advertisement, 1976
- Writings and manifesto selections written by COUM Transmissions
- FLUXshoe*, 1972, catalog of the exhibition *FLUXshoe* published by Beau Geste Press
- Add end A*, 1972, annex edition of the *FLUXshoe catalog* published by Beau Geste Press
- [...]

Ebecho Muslimova

Fatebe, part avatar and part cartoon character, is the shameless alter ego of New York-based artist Ebecho Muslimova (b. 1984, Dagestan, Russia). From one drawing to the next, she illustrates the various scabrous situations in which her character finds herself in her dealings with everyday objects. In each scene, she is immobilized like an offering, forced to wait. A prisoner of her environment or her own curiosity, Fatebe embodies a burlesque and involuntary form of BDSM.



Ebecho Muslimova
FATEBE BLACK CURTAIN, 2015

Selected artworks :

- FATEBE BLACK CURTAIN*, 2015
- FATEBE SLIDES*, 2016
- FATEBE BANKER DESK*, 2016
- FATEBE ITCHY BUTT*, 2017

Cosey Fanni Tutti

In the mid-1970s, in addition to being an active member of the COUM Transmissions collective, Cosey Fanni Tutti worked in the porn industry as a model, actress and stripper—a status that gave her independence after she'd left home. It also helped her finance COUM's activities and infiltrate the porn industry to produce her magazine action series (the generic title for the photos she posed for in porn magazines).

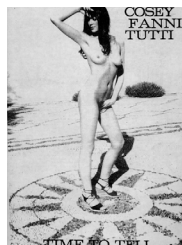
Instances of verbalization occur at significant moments in Cosey Fanni Tutti's artistic career, like emancipatory retrospective utterances, the performative nature of which fosters the reclaiming of the self within patriarchal, capitalist structures. In *Confessions of a Sexy Shop Assistant*, Cosey Fanni Tutti returns some 30 years later to entries she made in her personal 1975 diary, reviewing her role and status with regard to relationships of interdependence and domination within the porn industry. Discussing the issues involved in her infiltration of the porn world, she explains the importance of being "one of the girls" rather than taking the superior viewpoint of the artist.

A Study in Scarlet is a compilation of three of Cosey Fanni Tutti's performances from the early 1980s, as *Pussy Got The Cream*, a video commissioned for the Taboo Festival and presented at the Zap Club in 1986. The title of



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the compilation was inspired by a novel by Arthur Conan Doyle; it is also a reference to “Scarlet” one of Cosey Fanni Tutti’s stage names when she was a stripper. By using it as a mask, Cosey Fanni Tutti seems to be pursuing an almost epistemological quest (“A Study...”) for a position that would encompass anonymity and multiple identity. Cosey Fanni Tutti’s activities in the fields of art, sex and music became increasingly interconnected in the second half of the 1970s, when her aesthetic seemed influenced by the form and style of the Szabo Sessions. During photo shoots in the studio of American photographer Joseph Szabo in 1977, Cosey Fanni Tutti slightly altered the *modus operandi* she had adopted for her previous magazine actions. The status (as “one of the girls”) she had previously assumed in the porn industry was modified by these shots, for which she and the photographer established a more horizontal collaborative relationship. In 1982, the Flowmotion label released an audio cassette by Cosey Fanni Tutti, accompanied by a magazine featuring photos, articles and interviews. *Time to Tell* is Cosey Fanni Tutti’s only veritable solo album to date.



Time To Tell. Flowmotion fanzine/cassette special edition featuring Cosey Fanni Tutti 1982. Courtesy Cabinet, London

Selected artworks :

- Feeling Cosey*, 1976, Fiesta, Vol. 10, n° 7, 1976
- Magazine action*
- Confessions of a Sexy Shop Assistant*, 2003
- Magazine and script of the *Confessions* and a signed photography
- Confessions*, 2003
- Video screening
- Cosey Fanni Tutti, *A Study in Scarlet*, 1986 (videos extracts)
- Selection of documents about the performance *Jusqu'à la Balle Crystal* realised by COUM Transmissions at the 9e Biennale de Paris, 1975
- Szabo Sessions*, 2017
- Partner Vol.1 No. 9*, 1980, Throbbing Gristle [...]



Lynda Benglis

In 1974, American artist Lynda Benglis sparked a scandal with the publication in *Artforum* magazine of a nude photo of herself holding a huge dildo between her legs. The picture, originally intended to illustrate an article about her work, was rejected by the editors, prompting Benglis to buy a double page advertising spread in the magazine in order to have this photo published. Presenting this pin-up with rubber penis as an offensive expression of her free will, Lynda Benglis's ad was actually a bold response to a poster published by Robert Morris a few months previously to promote his solo show at the Castelli-Sonnabend Gallery. Photographed for the occasion by art critic Rosalind Krauss, the minimalist artist strikes a hyper-masculine, homoerotic pose... yet a few months later, the same Rosalind Krauss, as editor of *Artforum*, publicly expressed her outrage at the vulgarity of the Benglis ad which would later become an emblematic work that polarized the worlds of art and feminism.

Selected artwork :

- Artforum* 13, no. 3, Novembre 1974
- Untitled advertisement, 1974

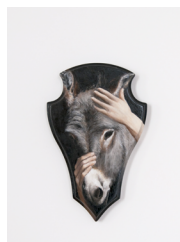
Louise Sartor

None of the girls in these small paintings by Paris based artist Louise Sartor (b. 1988) have faces; it's as if their souls are reflected in their accessories (iPhones, bracelets, handbags, trainers, etc.) rather than their faces. This dependence on the objects that define them makes Louise Sartor's girls seem rather lost, wandering in search



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of an identity in a diffracted world, fragments of which are sometimes missing in these paintings. Both singular and multiple, the figures have the same archetypal quality as the characters embodied by Cosey Fanni Tutti in her *Magazine actions*.



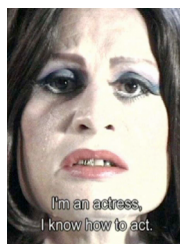
Louise Sartor
Oreilles, 2017
Courtesy collection
privée, Zurich.

Selected artworks :

Gouache series, 2017
Buglosse, Cerisiers, Rose, Oreilles
Freckless, 2018

Brice Dellsperger

Since the 1990s, Brice Dellsperger has been assembling a corpus of video remakes of famous films, re-enacted by non-professionals. Entitled *Body Double*, this methodically constructed series is like a monument to artifice, reworking and distortion in a world of technological make-believe where the actor becomes his or her own understudy. One of the videos in the series, *Body Double (X)*, is a remake of Andrzej Zulawski's *That Most Important Thing: Love*; artist Jean-Luc Verna—a frequent participant in Dellsperger's films—plays every part in the video, creating an infinity of perceptions of model and artist, actor and director, character and spectator



Brice Dellsperger, *Body Double (X)*, 2000
Film extract, 14'16"

Selected artworks :

-*Body Double (X)*, 2000, film extract, 14'16"
-*Body Double 34*, 2015, video, 05'05"

Harun Farocki

This film focuses on the production of one of the famous nude centerfolds in *Playboy* magazine. Farocki spent four days in the magazine's Munich studios filming the process involved in the creation of one such photo, from the construction of the sets to the production of a convincing shot—a process involving studio managers, workers, decorators, prop assistants, makeup artists, model, photographer... The model's naked body—the object of a well-oiled industrial production line and the dazzling center of production of this advertising image—is described by Farocki as a "sun" around which the goods and lifestyle promoted by the magazine revolve. This dazzle is an exemplary illustration of the fetishistic nature of merchandise, which, according to Marx, masks the social reality of capitalist production.

Selected artwork :

An Image, 1983, video, 25'





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Pedro, Muriel & Esther

The punk band Pedro, Muriel & Esther, founded in 1989 by Glen Meadow and performance artist Vaginal Davis, emerged from the queercore scene in Los Angeles.

Selected artwork :
PME / EP, 1991, vinyl

Vaginal Davis

Over the years, Vaginal Davis has become a key figure on the queer scene in Los Angeles, New York, Berlin... A performance artist, activist, lead singer in queercore punk bands (PME, The Afro Sisters, Black Fag), filmmaker, filmmakers' muse, painter, journalist, lecturer at Princeton, organizer of legendary parties (the famous Club Sucker nights in the 1990s)... Vaginal Davis is a person of boundless talents and unquenchable desires.

Selected artwork :
*DeRohan Chabot series, 2008, video
14'54"*



Jean-Louis Brau & Claude Palmer

Jean-Louis Brau (1930-1985) was a prominent member of the Lettrist movement founded in 1945 by Isidore Isou. In 1952, he broke with Isou to form Lettrist International with Serge Berna, Gil Joseph Wolman and Guy Debord, though he was soon excluded for his "militaristic deviation." Although it would be easy to define him as an adventurer, more than anything else Brau was a multifaceted rebel: an opium trafficker, a brothel owner during the Indochina War, a paratrooper in Algeria, a painter, a founder of magazines (*Transit*, *A*) and a writer (in the late 1960s, for example, he published books on drugs and revolutionary student movements in Europe). With his wide-ranging travels and obsessions such as drugs, esotericism, sound poetry, Brau came to embody a role as "transmitter" of a history of avant-gardes and counterculture that extended beyond Europe. In 1968, with photographer Claude Palmer, he published *Le Voyage de Beryl Marquees*, an erotic picture story inspired by the anti-psychiatry movement. The story recounts an LSD trip experienced by Beryl, a heroine ensnared by the male libido.



Jean-Louis Brau &
Claude Palmer, *Le
Voyage de Beryl
Marquees*, 1968
Éric Losfeld Éditeur,
Paris.

Selected artwork :
Le Voyage de Beryl Marquees, 1968
Éric Losfeld Éditeur, Paris.
Photographic novel



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Christophe de Rohan Chabot

around May 2008

I meet Vaginal Davis,

in July, she invites me, informally, to act in a video.

around October 2015, I regularly follow Felix Felix's Facebook posts, two years after a meeting. One evening, intuitively, I capture an image, recently, posted in her journal.

Selected artworks :

-*Sans titre (felix felix)*, 2018

-*Sans titre (Wig, rouge)*, 2018

CTI

In 1983, Chris Carter and Cosey Fanni Tutti founded the independent label "Conspiracy International" and its offshoot, the "Creative Technology Institute" (CTI), an informal multimedia laboratory for their more experimental projects and collaborative projects with other artists. The CTI's first production, *Elemental 7*, was edited in 1983 at Doublevision (Cabaret Voltaire's label). The project combined an album and a seven-part video produced in collaboration with the duo's friend and longstanding collaborator, video artist John Lacey. The latter had played a key role in 1975 by introducing Cosey Fanni Tutti and Genesis P-Orridge to Chris Carter—a meeting which resulted in the formation of the group Throbbing Gristle.

Elemental 7 was a pivotal album—a post-industrial, pre-techno mix of abstract atmospheres, synthetic sounds and electronic rhythm.

Selected artworks :

-*Elemental 7*, 1984, vidéo, 58'38"

-*Mary*, 1983, clip vidéo

Casey Jane Ellison

Casey Jane Ellison (b. 1988, Los Angeles) defines herself as an artist and stand-up comedian. Her persona, recognizable by its denim jacket, black lipstick and Goth teen-style pout, performs on social media in a variety of forms including 3D simulations, TV series, tweets and talk shows. Adopting the role of this archetypal figure in between fashion, art, teen culture, the digital world, etc.), she creates a convergence between the "instant character"—the theatricalization of experience described by Susan Sontag in her *Notes on Camp* (1964)—and the avatar, a feature of today's digital world.

Touching the Art is a comedic web series created by comedian and artist Casey Jane Ellison (see no. 23) for the US TV channel Ovation. The series takes the form of a talk show hosted by Ellison during which the (exclusively female) guests discuss issues relating to contemporary art.



Casey Jane Ellison,
*MAD with Casey Jane
Ellison: Mothers and
Daughters*, 2018

Selected artworks :

-*MAD with Casey Jane Ellison:*

Mothers and Daughters, 2018

Web series realized by Davis

Leonard

-*Touching the Art S01E04*, « Art X Entertainment,
Art U. Porn, Art N' Fashion », 9'09"



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Lili Reynaud-Dewar

French artist and writer Lili Reynaud-Dewar co-founded the feminist journal *Petunia*. Her work uses sculpture, text and performance as tools for the deconstruction of narratives of modernity, in favor of figures often on the fringes of those narratives (such as Jean Genet, Sun Ra, Josephine Baker, the poet Eileen Myles, her own grandmother and Guillaume Dustan).

In 2011, in issue no. 2 of the fanzine *False Flag* (produced by Hendrik Hegray, another participant in this exhibition), Lili Reynaud-Dewar published a series of nude photos of herself posing in her studio with her body painted black. In 2012, she used the same modus operandi for a series inspired by photos of Cosey Fani Tutti's performances, reproducing the latter's postures out of context, like so many abstract signifiers.



Lili Reynaud-Dewar,
Who cyborgs will be is a radical question. The answers are a matter of survival, 2014
10 séries de
photographie

Selected artwork :

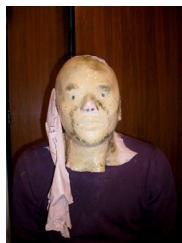
Who cyborgs will be is a radical question. The answers are a matter of survival, 2014



Hendrik Hegray

Hendrik Hegray is an artist, musician and publisher. His treatment of images reflects his interest in decomposition, organic decay and genetic mutation.

Hegray began publishing fanzines (*Nazi Knife*, *False Flag*) in the 2000s, using a range of printing methods (photocopy, offset, etc.). Their contents include personal works (collages or drawings), contributions by artist friends and found documents. Hegray's publishing work extends to music; in 2009, he founded the *Premier Sang* label dedicated to strange, abstract, electronic and noise music



Hendrik Hegray
Sans titre, 2012
© Hendrik Hegray

Selected artwork :

Série Sans titre, 2012
Photography series



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Meret Oppenheim

Meret Oppenheim (1913 - 1985) was a writer, sculptor, painter and photographer. In 1932 she left Switzerland for Paris, where she was visited in her studio the following year by Alberto Giacometti and Hans Arp, who invited her to exhibit her work with the Surrealists at the Salon des Surindépendants.

In 1936, Meret Oppenheim produced a work called *Le Déjeuner en fourrure*—a fur-covered cup, saucer and teaspoon that became a Surrealist icon after its acquisition by Alfred Barr, director of the Museum of Modern Art (MoMA) in New York.



Meret Oppenheim
*The Mirror of
Genoveva de*
l'ensemble : S.M.S. (Shit
Must Stop) n°2, avril
1968
© Adagp, Paris, 2018
/ CNAP

Selected artworks :

- The Mirror of Genoveva* from the set : S.M.S. (Shit Must Stop) n°2, avril 1968
- Guéridon Traccia*, 1936 -71
- Catalog of Meret Oppenheim first retrospective at the Moderna Museet of Stockholm in 1967



OZ

The British *OZ* magazine, founded in 1967, represented the underground psychedelic culture that emerged on both sides of the Atlantic. Like the *International Times* and *Frendz*, *OZ* was a source of inspiration in the late '60 to the future members of COUM Transmissions. These magazines were part of the Free Press network which, in a generally irreverent tone, circulated the ideas of the counterculture: alternative lifestyles, sexual liberation, drugs, abortion rights, the anti-Vietnam War movement, etc.

Œuvres présentées :

- OZ*, n° 23, September 1969 et n° 25, December 1969, journal

FLUXshoe

In 1972, COUM Transmissions took part in the touring *FLUXshoe* exhibition organized by Beau Geste Press, a publishing house dedicated to mail art, founded by Martha Hellion and Felipe Ehrenberg (a Devon-based artist couple from Mexico) and the artist and art historian David Mayor (a longtime friend of COUM and Throbbing Gristle). The exhibition, which traveled from city to city, featured an international panel of artists from the world of performance and the Fluxus and Intermedia movements, in an atmosphere of mutual emulation.

Selected artworks :

- Catalog of the exhibition *FLUXshoe* published by Beau Geste Press, 1972
- Add end A*, annex edition of the *Fluxshoe* catalog published by Beau Geste Press, 1972

Throbbing Gristle



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Throbbing Gristle recorded and performed from 1976 to 1982, paving the way for industrial culture. With a handful of studio albums and a host of concert recordings, the group took a deconstructionist, violent and somber approach to music based on “noisist” instrumentation, the piercing, nasal voice of Genesis P-Orridge and the electronic rhythms and effects created by Chris Carter’s home-made machines. Throbbing Gristle invented an aesthetic of subversion, making liberal use of fascist and paramilitary imagery and using raucous, nihilistic agitprop to perturb and infiltrate the music industry with albums such as *20 Jazz Funk Greats*, a masterpiece released in 1979.



Throbbing Gristle
Promo Card B, 1980
© Courtesy of Cosey
Fanni Tutti and Cabinet,
London

Selected artworks :

-*Promo Card A et B*, 1980

© Courtesy of Cosey Fanni Tutti and Cabinet, London

-*20 Jazz Funk Greats*, 1979, sleeve and vinyl



Monte Cazazza

At that time, the members of Throbbing Gristle lived in a deserted warehouse in the rundown district of Hackney (London) which also served as a recording studio and the HQ of Industrial Records, the label they’d founded. The record *Something for Nobody*, released by IR in 1980, was a project by American performance artist Monte Cazazza, a friend of the group and a key figure in the industrial culture scene. The B-side is a cover version of the Brion Gysin poem *Kick That Habit Man*.

Selected artwork :

Something For Nobody, 1980

Brion Gysin

Brion Gysin (1916-1986)—a major figure of the Beat Generation who dedicated his entire oeuvre to the transitivity of gender, culture and media—was an avowed source of inspiration for COUM and Throbbing Gristle. This fascinating character who frequented the Surrealists around 1935 (before being excluded by Breton) was also a specialist in Japanese culture, a restaurant owner in Tangiers, a painter, a poet and the inventor of the Dreamachine—a kinetic light sculpture supposed to induce a state of trance. He was also a close friend of Burroughs, who he taught the cut-up technique of literary re-composition, using fragments to reconstruct the relationships between text and image. As illustrated by the prints on display in this exhibition, Gysin applied the technique to the poems he recited during his multimedia performances, accompanied by sound recordings and slides.

Selected artwork :

Brion Gysin et Cosey Fanni Tutti photographed by Chris Carter, 1980

Prints from a selection of transformed slides, around 1961



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Kevin Blinderman : masternantes

masternantes organizes sessions of BDSM (Bondage, Discipline, Sado-Masochism) that he photographs. Anyone wishing to take part must fill out a form on his website <http://masternantes.net/>. According to the responses he receives, he elaborates a carefully documented scenario, archived on his website in the form of images (videos, photos)—an updated version of Deleuze's definition of the masochistic contract in the age of social media... Kévin Blinderman met masternantes to suggest a collaboration in the form of a project called "Kévin Blinderman: masternantes" that would take charge of processing this corpus of images for editorial or curatorial purposes. The idea was not to make an artist of masternantes nor to re-evaluate the status of this iconographic material. The "added value" of art was not necessary: the BDSM aesthetic is utilitarian, designed to stage the relationships of domination. This self-sufficiency appeals to Kévin Blinderman as he detects symbolic practices within it that elude the field of art: profane rituals, specific languages (a foot, a hand, a belly conveying an emotion), unusual pairings of bodies and objects



Selected artworks :
Photography selection

Kevin Blinderman :
masternantes.
Sélection de
photographies



Renate Lorenz & Pauline Boudry

The title of this work, *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, was borrowed from a 1971 composition by electronic music pioneer Pauline Oliveros, little known to the general public. Oliveros intended her composition as a dual tribute to the tragic ends of Marilyn Monroe and of Valerie Solanas—author of the radical feminist manifesto SCUM and of an assassination attempt on Andy Warhol. Oliveros's score requires each musician to choose five tones and hold them until the middle of the score, when each musician must imitate the tones and modulations improvised by the others. The composer's aim was to achieve a moment of equity and equilibrium when hierarchy is abolished and none of the musicians can dominate the others. Boudry and Lorenz's installation presents a film of six underground artists (five women and a transvestite) performing Oliveros's score. As in all their works, Boudry and Lorenz celebrate nonconformist figures who fly in the face of law and finance.



Selected artworks :
*To Valerie Solanas and Marilyn Monroe in
Recognition of their Desperation*, 2013
Installation and 16mm film transferred in HD
18''
Performance : Rachel Aggs, Peaches, Catriona
Shaw, Verity Susman, Ginger Brooks Takahashi,
William Wheeler

Renate Lorenz et
Pauline Boudry,
*To Valerie Solanas
and Marilyn Monroe in
Recognition of their
Desperation*, 2013



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Electra with Emma Hedditch

The Her Noise exhibition was held at the South London Gallery in 2005, with additional events at the Tate Modern and the Goethe-Institut London. The project investigated sound as a means of social experimentation, action and discovery, and a number of works were produced for the exhibition by the artists Kim Gordon, Jutta Koether, Hayley Newman, Kaffe Matthews, Christina Kubisch, Emma Hedditch and Marina Rosenfeld. The aim of the project was also to compile a collection of documents making it possible to approach the history of sound and music from a gender perspective and highlighting a vast historical and contemporary network of women using sound experimentation as an artistic medium.

Selected artworks :

Her Noise - The Making Of, 2007
video, 60''



Karen Finley

Through performance, music, theater and poetry, American artist Karen Finley (b. 1956) uses nudity, scandal and profanity as tools in an activism that is political, personal and social. The debasement of the female body, as defined by structures of oppression, is a recurrent theme in her work. Her approach can be analyzed in the light of controversies that have agitated American society since the 1970s, especially the “*culture wars*” of the early '90s—a concerted attack on the art world by American neoconservatives. Her 1990 performance at the Lincoln Center, *We Keep Our Victims Ready*, during which she smeared her naked body with chocolate, prompted political outrage and an obscenity trial, as a result of which she lost her grant from the National Endowment for the Arts. She went on to pose nude for *Playboy* magazine, demonstrating that nothing and no-one could censor her. Like Carolee Schneemann and Annie Sprinkle—whose work, at the intersection of art and pornography, inspired Cosey Fanni Tutti—Karen Finley’s art can also be interpreted in the light of the “sex wars” of the 1970s and '80s, which polarized feminists into pro-sex and anti-porn camps. Finley’s single *Tales of Taboo*, produced by Madonna collaborator Mark Kamins, is a crude, aggressive monologue performed to a disco beat. The words were later sampled on the acid house song *Theme* from S Express, the music industry providing radical feminism with a practical means of communication.

Œuvre présentée :

Tales of Taboo, 1986
Label Pow Wow Art International (PWAi 049)
Vinyl



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Images available



SEXUAL TRANSGRESSIONS NO. 3

PROSTITUTION

COUM Transmissions- Founded 1969. Members (active) Oct 76 - P. Christopherson, Cosey Fanni Tutti, Genesis P-Orridge. Studio in London, had a kind of manifesto in July/August Studio International 1976, performed their works in Palais des Beaux Arts, Brussels; Musée d'Art Moderne, Paris; Galleria Nazionale, Milan; I.I.L. Gallery, London, and took part in Arts Indes Des Arts, Milan survey of British Art in 1976. November/December 1976 they perform in Los Angeles Institute of Contemporary Art, Museum Gallery, Chicago; I.I.L. Gallery, Chicago and in Canada. This exhibition was prompted as a comment on survival in Britain, and themselves.

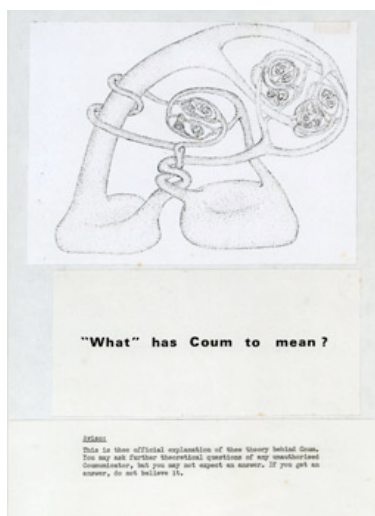
2 years have passed since the above photo of Cosey in a magazine inspired this exhibition. Cosey has appeared in 40 magazines now as a full-time policy, all of these treated from the core of this exhibition. Different ways of seeing and using Cosey with her consent, produced by people aware of her reasons as a woman and an artist, for participating, in that sense, pure views, in line with this all the photo documentation shows was taken, exhibited by COUM by people who decided on their own to photograph our actions, how other people saw and recorded us as information. Then there are various of our great cutting-media write-ups, COUM as raw material, all of them, who are they about and for? The only things here made by COUM are our objects. Things used in actions, intimate (previously private) assemblage made just for us. Everything in the show is or sale at a price, even the people. For us the party on the opening night is the key to our show, the most important performance. We shall also do a few actions as counterpoint later in the week.

PERFORMANCES: Wed 20th 1pm - Fri 22nd 7pm
Sat 23rd 1pm - Sun 24th 7pm



Photography and documents about
the exhibition *Prostitution* of COUM
Transmissions at I'ICA in 1976

Coum Transmissions,
'Rectum as Inner Space' Architectural
Association, London 1976



Tim Poston
« *What* » has Coum to mean ?
Manifesto, 1975
© Courtesy of Cosey Fanni Tutti and
Cabinet, London



Amalia Ulman
Privilege 2/24/2016, 2016
Courtesy of the artist and Arcadia
Missa gallery, Londres.
© Amalia Ulman



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Cosey Fanni Tutti et Peter Sleasy
Christopherson
Action *Prostitution*, ICA (London),
1976
© Courtesy Paul Buck



Louise Sartor
Oreilles, 2017
Courtesy collection privée, Zurich



Hendrik Hegray
Sans titre, 2012
© Hendrik Hegray



Ebecho Muslimova
FATEBE BLACK CURTAIN, 2015



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COUM Transmissions
Action Jusqu'à la Balle Crystal, 9ème
Biennale de Paris, 1975
© Courtesy of Cosey Fanni Tutti and
Cabinet, London



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Events*

Offering you reasons to come back to the plateau during the exhibition time

Visit with the curator

With Gallien Déjean
Sunday 10.06.18
5.30pm

Plateau-Apéro

Wednesday 06.06.18
Wednesday 04.07.18
Each 1st Wednesday of the month, until 9pm

Guided tours

Every Sunday
4pm
Meet at the reception



Time to Tell

Program of meetings, performances, concerts...

Cosey Fanni Tutti

Meeting
Wednesday 06.06.18
7.30pm

Brice Dellsperger

Screening and meeting
Body Double (X)
Wednesday 27.06.18
7.30pm

Nos Désirs liquides

Les Vagues invites artists, researchers, performers and artists collectives, to create with them a program of films, feminists pro-sex, transformists and queers interventions.
Sunday 01.07.18
From 10am

Nicolas Ballet

Postdoctoral researcher in art history at the university Paris I Panthéon-Sorbonne
Conference
«Alpha females». Transgressions féministes des musiques industrielles (1976-1996)
Wednesday 04.07.18
7.30pm



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L'homme aux cent yeux (revue)

Artists invest the plateau the time of an evening

Bruno Botella

Thursday 14.06.18

7.30pm

La vitrine

Katia Kameli

02 – 27.05.18

Closing ceremony friday 25.05.18

Flora Moscovici

06.06 – 22.07.18

Opening during the Plateau-Apéro the 06.06.18

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www.fraciledefrance.com

Free entrance

Tube access : Jourdain or Buttes-Chaumont / Bus : line 26

Exhibition open from Wednesday to Sunday, 2pm - 7pm

Late-opening each 1st Wednesday of the month, Plateau-Apéro

L'antenne culturelle

22, cours du 7ème art (50m from the plateau)

75019 Paris

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