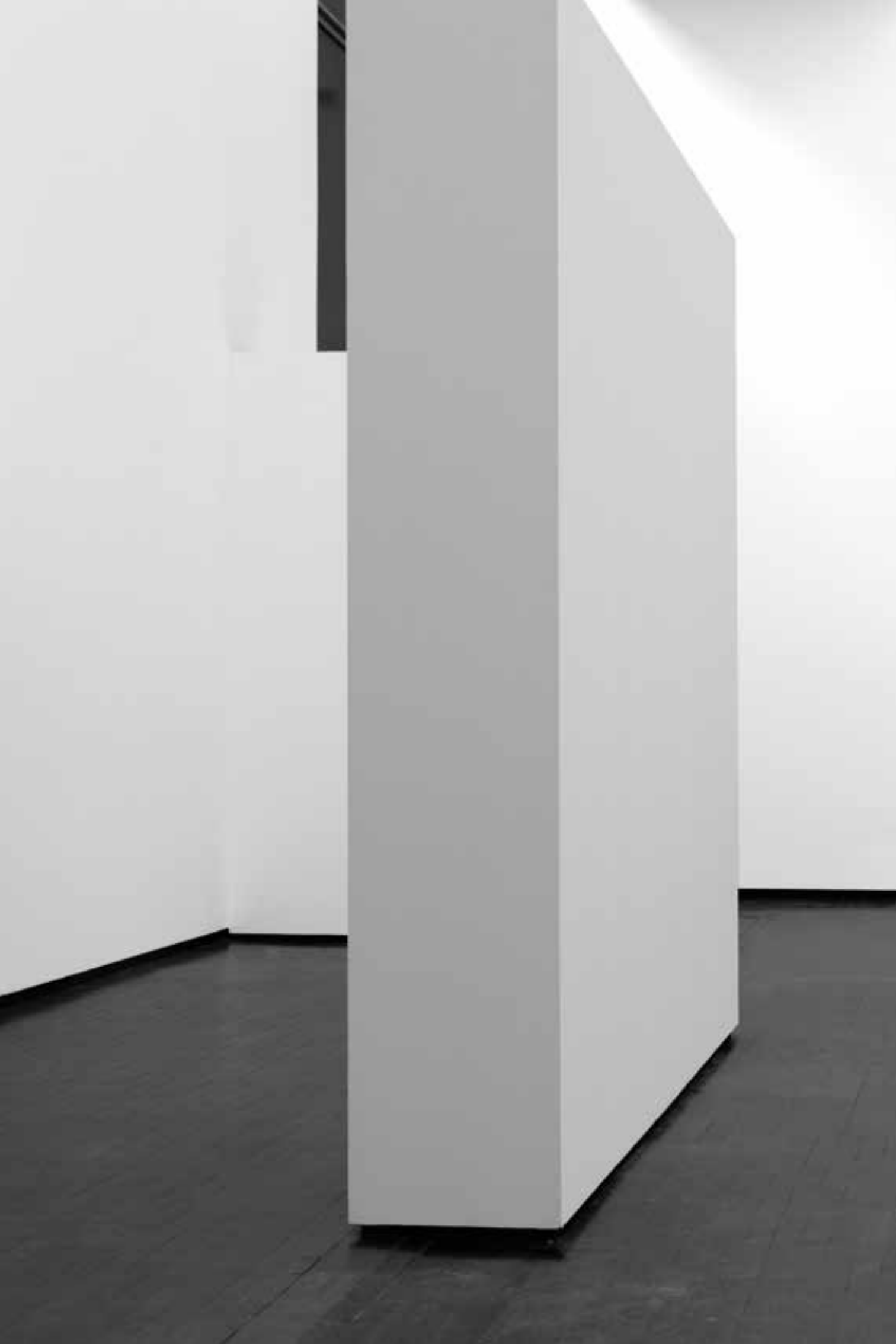


MAC VAL

2005 - 2015







**The MAC
VAL is
ten years
old**

Val-de-Marne Comptemporary
Art Museum

2005-2015

MAC VAL

Musée d'art contemporain du Val-de-Marne

Place de la Libération

94400 Vitry-sur-Seine

www.macval.fr

Opening hours

Tuesday to Friday, 10 am – 6 pm.

**Saturday, Sunday and public holidays,
noon to 7 pm.**

Shared pride

Day after day, the Departmental Council of Val-de-Marne works hard to deal with the pressing social problems engendered by the economic crisis. It develops locally based public policies designed to reinject a measure of equality into our fractured society. In matters of culture, too, we have chosen equality. Equality that raises the level, in the form of artistic excellence for all. Because access to the imagination and the distribution of the sensible are vital to the emancipation of all people.

Artists explore new directions that broaden the field of possibility. They find unknown paths whose importance we do not always recognise. "That's ridiculous" is what people sometimes used to say about Monet, Picasso or Calder. Today, it's more likely to be, "That's not art." And yet, whatever the odds, we must strive to ensure that these vital pathbreakers are given the tools they need to invent and create freely. This support for today's artists was one of the founding principles of the MAC VAL. That was our goal, and we achieved it.

This recognition also had to be integrated into the reality of our Department. It was important that everyone, whatever their origin or social status, could have direct experience of contemporary artworks. A way had to be opened up that was accessible to all. The MAC VAL is a bridge. That is one more reason why we created it.

Another challenge we wanted to meet was to put our great department in the spotlight, so that Val-de-Marne would no longer play just a supporting role to the "City of Light." Locating a contemporary art museum in one of the most working class territories in Île-de-France meant rejecting the technocratic hierarchy of territories that some are always eager to impose. We did it, and we were right. In a few years from now, a station on line 15 of the Métro, a project we worked hard to push through, will serve the MAC VAL and make it even more central to its fast-changing environment.

This brochure speaks on behalf of these unusual choices, of this unique cultural adventure, and of the dignity of everyone in Val-de-Marne who has supported it. Entering the MAC VAL, and looking back over the last ten years, our Department and its people can take legitimate pride in what has been achieved.

Our thanks to Alexia Fabre and to the entire team for the great work done over this decade.

Christian Favier

Senator

Chairman of the Departmental Council of Val-de-Marne

To be actively part of our times

The MAC VAL opened to the public in November 2005. This year, then, marks the museum's tenth birthday. It is still youthful but has been around for long enough to have become part of the local landscape, and to have acquired its own story over time.

The MAC VAL is a marvellous tool for dialogue between artists and the public. For ten years now, the museum team has been inventing and experimenting with what constitutes its very reason for being: making connections between the artworks of our times and the public, so that everyone can weave new relations with the world thanks to the visions offered by artists.

Today, more than ever, when we doubt and stumble before the chaos of the world, it is important to argue that art is and must remain a utopia and a territory with multiple facets, rich with the diversity that is its strength. The artists of our time are in effect drawing a completely unprecedented, adventurous landscape, which we are invited to explore, with an unquenchable desire – like explorers of art – to make wonderful discoveries. Each one, in their own way, with their personal history, their past, their vision of art and their visual vocabulary, brings us their relation to the world, their way of inhabiting it, dealing with it and transforming it.

With them, today, we are taking new paths, we are going to trace new trajectories, discover still unexplored territories, and be actively part of our times.

Alexia Fabre

Head curator of MAC VAL

Ten years of a contemporary art museum for all

It is thanks to the determination of the councillors of Val-de-Marne to see through this bold project, to speak to the pride and dignity of the women and men for whom art was sometimes only a remote reality, that the museum opened in 2005. Within one of the culturally most richly endowed regions in the world, as regards both its heritage and its museums, the MAC VAL is to art what the suburbs are to Paris: a space of diversity, or richness, of multiplicity and of innovation – art and society in the same movement.

The MAC VAL is the only museum to specialise in contemporary art in France from the 1950s to the present. And because it is a museum of contemporary art, it is constantly dealing with new issues, taking risks, building a heritage with recent works, with young artists not yet “recognised” by the market, but who deserve to be shared by all.

The MAC VAL is itself an act of daring, a wager by the Department in favour of the universal right to culture and artistic excellence. It illustrates the conviction of the Departmental Council of Val-de-Marne and its Chairman from 1976 to 2001, Michel Germa, upheld by his successor Christian Favier, that support for art designed resolutely for all publics makes a contribution to individual fulfilment, to knowledge of others, to mutual respect and to social cohesion.

Ten years of a collection ever closer to the art of the times

A museum is constituted first and foremost by a collection. The identity of the one at MAC VAL reflects the Department’s support contemporary creation. The Museum develops unique, deep-reaching relations with its artists, always giving them the means to create in the best possible conditions and to write their lines in the ongoing history of art.

Every collection of contemporary art is a collection on the move, one that is constantly developing.



“L’Effet Vertigo,” exhibition of works from the collection, MAC VAL, 2015. Foreground, Laura Lamiel, *Qui parle ainsi se disant moi ?*, 2013. Photo © Marc Damage.

From the origins of the FDAC...

The museum collection was founded in 1982 with the creation of the departmental collection of contemporary art, or Fonds Départemental d’Art Contemporain, the main objective of which was to support artists. The collection developed with a pluralist outlook, open to the world and attentive to the diversity of the territory’s artistic population.

The painting collection covers the great movements of lyrical abstraction (Hans Hartung, Pierre Soulages), geometrical abstraction from the Second World War to optical and lumino-kinetic art (Alberto Magnelli, Jesús Rafael Soto, Robert Julius Jacobsen, Julio Le Parc), works organised around colour, Nouveau Réalisme and its numerous representatives (Raymond Hains, Jacques Villeglé, Arman, César, Nikos, Jiří Kolář, Roman Cieslewicz, Jean Tinguely), Supports/Surfaces (Claude Viallat, Bernard Pagès, Christian Jaccard) and artists interrogating the materiality of the artwork, Nouvelle Figuration (Peter Stämpfli, Erró, Antonio Seguí, Peter Klasen, Jacques Monory, Bernard Rancillac, Gilles Aillaud), but also young artists opening up new paths for contemporary research (Philippe Favier, Denis Laget, Gérard Traquandi, Sean Scully, Christophe Cuzin, Antoine Perrot).

This collection places great emphasis on French artists and foreign artists working in France. The sculpture collection (Germaine Richier, Jean Clareboudt, Jean Tinguely, Anthony Caro, Claude Viseux) also reflect modern and contemporary experiments in representation and with traditional techniques.

Finally, the collection includes photography (Jacques Faujour, Sabine Weiss, François Despatin, Christian Gobeli) and an ensemble of prints commissioned from artists.

... to the present: the MAC VAL collection

Today, the MAC VAL is fully integrated into France’s artistic landscape, with its 2,200 works representing some 400 artists. By virtue of the choices and selections it makes, the museum is creating a heritage and a history of art.

The MAC VAL was, for example, the first museum to acquire works by Tatiana Trouvé, back in 2002. This artist is now recognised on the international scene and exhibits internationally (MAMCO, Geneva, Kunstmuseum Bonn). Her works, too, are held by international museums (Centre Pompidou, Mudam Luxembourg, Migros Museum, Zurich and Hamburg Kunstverein). The MAC VAL was also one of the first museums



“Avec et sans peinture,” exhibition of works from the collection, MAC VAL, 2014. Foreground, Rainier Lericolais, *Forma*, 2010. Photo © Marc Damage.

to acquire for its public collection works by such artists as Valérie Jouve, Bertille Bak, Alain Bublex, Cyprien Gaillard and Anri Sala.

The MAC VAL collection is public. Unlike a private collection, therefore, it is shaped by a concern for representativeness and didacticism. It is guided not by personal taste or opinions but by expertise and scholarly knowledge, balancing a number of criteria and supervised by the Ministry of Culture and Communication.

Ten years of exhibiting works from the collection, as if telling a story

To give the public a chance to see all its works, the Museum offers regularly renewed exhibitions which are conceived as coherent sequences.

From the start, these thematic hangings have been conceived so as to offer connections with people’s everyday experience – point of convergence with those who might think of themselves as, in principle, distanced from the history of art. Given the youth of the collection, this approach also makes it possible to delineate a history of art that is non-linear and multiple.

The frequent changes of hanging provides a way of responding to current events and ranging across varied subjects, both art historical and societal: painting today (“Avec et sans peinture”), exile (“Je reviendrai”), memory (“Nevermore, souvenir, souvenir, que me veux-tu ?”) and the future (“Vivement demain”). No art resonates more closely with the present than contemporary art, which uses the very forms of its time to offer a critical reflection that is sometimes realist, often poetic and distanced. Today, more than ever, artists react to the reality of the times.

Visitors are regularly invited to meet the artists at these exhibitions. Like windows onto the world, these events create a new dialogue between the artists and the collection.

Ten years of temporary exhibitions — Ten years of events

Temporary exhibitions are part of the museum project. With a dedicated space of 1,350 square metres, they are significant and widely remarked artistic events that punctuate the life of the museum and its collection.

Spotlighting the collection

These exhibitions highlight the art being made today. They are a way of prolonging, focusing and extending the collection around projects linked to the featured artists, but also around new artists brought into relation to the collection.

Most of the solo shows feature artists whose work is already in the collection, such as Jacques Monory, Claude Lévêque, Claude Closky, Christian Boltanski, Ange Leccia and Tania Mouraud, or artists who have subsequently entered it, such as Fabrice Hyber, Noël Dolla and Esther Ferrer.

This perspective on the collection also sets out to position the museum on the international scene, in order to develop fruitful dialogues between French and international art. The museum aims to make visible and valorise themes shared by the young artists in the collection with international figures, so as to illuminate French interaction with the global scene.

The MAC VAL also invites widely recognised artists from abroad. The first French exhibitions in a museum by Simon Starling (2009) and Jesper Just (2012) are recognised high points in the history of the museum so far.

Spotlighting artists

The temporary exhibitions programme also helps support and promote young artists who have not always achieved full recognition on the market.

The idea of each invitation is to ask the artist to invent a new project specially for the MAC VAL, combining a retrospective view of their work with a keen sense of their present direction. This is one of the great specificities of this museum, which always engages in a permanent dialogue with the artist, giving them the chance both to reread their work and to create one or several new pieces for the exhibition. What the Museum shows is thus a singular project.

Thematic exhibitions echo the realities of the contemporary world and question the values that govern it, through the visions of artists. Among the issues evoked we find the dominance of economy, (over)production, resistance and

denial of privacy, or, more poetically, the individual's relation to what is beyond their grasp: space, amorous passion, masculine identity, etc. These are very human subjects. The singular experience and expression of each artist unfailingly questions the position of the individual in society.

Ten years of an original multidisciplinary cultural programme

Offbeat, singular and polyphonic, the artistic and cultural programming at the MAC VAL is founded on the will to comprehensively broaden the experience of art, to multiply encounters with living creation and extend the modalities of discourse on artworks.

Every first Sunday of the month, in relation to the temporary exhibition and current hanging of the collection, the museum teams offer a program of discussions, performances, projections and "invented tours."

These tours offer novel angles on the artworks. They are achieved thanks to the presence of the artists, architects, writers, poets or cooks involved, but also to the expert words of theoreticians and philosophers. They parallel the workshops and family screenings carried out by the guest artists. On-site performances slip into the museum spaces and shift the way we see and think about the works and the architecture.

The museum's cinema and audiovisual programme is conceived as an accompaniment to the works for all publics, whether children, adolescents, adults and families.

The aim of the multidisciplinary approach is to multiply the meanings of the works, but also to demonstrate the extent to which contemporary art is grounded in different aspects of modern life, and thus to invite visitors to speak out on subjects that are more generally shared. By approaching art in other ways, along less conventional paths, by relating it to other, more common and sometimes even everyday subjects, as with gustatory tours, tours in the



"Vivement demain," exhibition of works from the collection, MAC VAL, 2012. Richard Fauguet, *Sans titre*, 2011. Photo © Andre Morin.

natural languages of the body, and other original tours taken by experts in all kinds of fields. By placing the public at the heart of the process of discovering the works.

Ten years of total focus on visitors

After ten years of activity and experience, MAC VAL is recognised in Val-de-Marne and nationally in France as a reference point, the showcase of the Department. Visitor numbers confirm that the public has made this amenity and the way it presents art very much its own. It is on the basis of this criterion, in relation to other indicators, that the MAC VAL has been positioned in the top ten of the annual listing of museums in medium-size towns drawn up by *Le Journal des Arts*.

The MAC VAL has put openness at the heart of its project, whether in its approach (mixing culture, education and art), activities (free tours, workshops, performances) or its discourse.

Its ambition is to welcome and accompany visitors as they encounter the works in a more friendly, less intimidating environment than big museum institutions.

Mediation makes this place more accessible and attractive to those who own it – the public – and offers them new experiences and ideas. Its role is to make "the works talk to everyone," thanks to personal accompaniment that opens up familiar paths by means of a multidisciplinary approach, with guided tours open to all, without reservation. Some 75% of school groups are accompanied on their visit by a guide.

Mediation plays a dominant role in the MAC VAL's didactic actions and hosting of groups (mainly schools, but also cultural centres, day centres and neighbourhood associations). This major aspect of our work helps us bring in young visitors and encourage them to return. Over the first ten years of the Museum's existence, many youngsters who made their first visit in a school group later came back on their own or with friends.

The outreach team devotes part of its action to teenage school students and individual visitors. Reflecting the population of the Department, museum attendances show a high proportion of individual visitors under 25.

Naturally, artists occupy a privileged position in the museum, which solicits and records their thoughts and forms of expression in many different ways. The content is always new and surprising, whether it be their own works,



“Etre présent au monde,” exhibition of works from the collection, MAC VAL, 2007. Left, Bruno Perramant, *Love Story n° 2*, 2004. Right, Alain Jacquet, *Camouflage Vénus noire*, 1964. Photo © Marc Damage.

their comments and interpretations with regard to the works of other artists.

One of the principles of the Museum is to translate and interpret works by artists into other media. Hangings of the collection and temporary shows are thus always accompanied by filmed interviews, which are included in the exhibition sequences, on show in the galleries next to the works. In this way the artists themselves inhabit the space: we see their face, their age, their presence. The audio guides are changed regularly to provide commentary different artistic propositions, and on these the artists speak directly to visitors, in their own voice. These guide are available free of charge at the museum reception area.

Artist's book workshops

Today, the resource centre welcomes large numbers of groups (crèches, day centres, schools, etc.) both to train them how to use it and to help them discover contemporary art via books (“A book, a work” tours). The artist's books workshops held regularly for families help bring other kinds of visitors into the museum.

Reaching out to impeded visitors

It is generally accepted that to bring in visitors, you also have to reach out to them. The MAC VAL

develops projects in connection with works created for schools and public spaces in the Department, and runs programmes for impeded visitors, whether in hospitals, retirement homes or prison (Fresnes). It also organises artist's residencies in schools.

Symposiums

Symposiums conceived as cultural and artistic events are held twice a year. Addressing what are strategic issues for museums today (“Can art do without commentary?” “Participation,” etc.), their papers and discussions are published in book form.

Ten years of residencies for artists from all over the world

Artists are regularly invited to work on projects in the museum and thus to enrich the regional art scene. They are given several weeks in one of the two studios/living spaces in the museum. This residency programme continues the Department's tradition of welcoming foreign artists, and often collaborates with local civic structures. It gives visible form to the analogy with the territory of the museum, which is made up of populations of diverse origin,

living together as a community in a shared territory.

Regularly organised in partnership with the Institut Français-French Ministry of Foreign Affairs, these residencies benefit from their participation in national events with international scope.

The residencies are also part of the Department's international cooperation policy. Recently, two years of residencies were thus dedicated to South Africa and Vietnam.

In addition, they provide the opportunity to develop links with other institutions, such as the Festival d'Automne, and with the international art scene.

Ten years of support to art in the city

The Department of Val-de-Marne is noteworthy for the priority that its towns give to art in public space. To this end, the Department uses the collection of works produced under the 1% law (stipulating that 1% of the budget in public construction projects be invested in artworks).

This legally defined procedure is piloted by the Museum, which provides expertise, in close cooperation with the specific bodies in charge of the work in question. The Museum is responsible for setting up the artistic committee in accordance with the law, and bringing in and consulting experts. It works with the artists chosen by the commission in their relations with those directing the architectural project during the period of gestation and creation of the work.

So far, some 80 artworks have been installed in schools, often created as part of educational and cultural projects carried out with the staff. These provide a way of introducing or reintroducing students to the creative process as they discover the artworks.

The MAC VAL programme actively occupies public squares, schools, hospitals and prisons, creating urban itineraries that united the public and artists in the same movement and energy.

2004

Occupation # 1
22 – 24 octobre

2004
Jean-Luc Bichaud
Joël Hubaut
Bertrand Lamarche
Marylène Negro
Pierre Petit
Nathalie Talec
Tsuneko Taniuchi
Timeline

19 May
– 10 September
2006

L.A. Branisch
(Stéphane
Laporte,
Davide Balula,
Olivier Lamm)
Performance
Occupation # 7,
20 May 2006

Vedette
(Fanny Adler +
Renaud Rudloft)
Concert

Occupation # 7,
20 May 2006
“Zones de
Productivités
Concertées # 1”
Daniel Chust
Peters,
Nicolas Floc’h,
Sheena Macrae,
Jonathan Monk,
François Paire,
Claude Rutault
13 October 2006 –
14 January 2007

Pollo Loco
(Stephen Dean
et Anne Deleporte)
Occupation # 8,
October 2006

Sylvain Soussan
Occupation # 9,
October 2006 –
August 2007

2007

“Zones de
Productivités
Concertées
2 – Homo
economicus”
Sandy Amerio,
Alain Bernardini,
Raphaël
Boccanfuso,
Daniel Firman,
Élodie Lesourd,
Pascal Pinaud
2 February
– 29 April
2007

“Être présent
au monde”
Second exhibition
of works from
the collection

Starting 2
February
2007

Shilpa Gupta
Artist in residence

Kimsooja
Artist in residence

Cécile Paris
“Itinéraire bis”
Occupation # 10,
February - April
2007

“Zones de
Productivités
Concertées # 3 –
Entreprises
singulières”
Francis Baudevin,
Serge Lhermitte,
Arnaud Maguet,
Pierre Petit,
Jérôme Saint-
Loubert Bié,
Stefan Shankland,
Simon Starling,
Tatiana Trouvé
20 May – 26 August
2007

“Stardust
ou la dernière
frontière”
5 October 2007 –
13 January 2008

2008

Mark Wallinger
“State Britain”
29 February –
22 June 2008

Claude Closky
“8002 -9891”
28 March –
22 June 2008

Pirjetta Brander
“Village” 18 May –
7 July 2008
Artist in residence

Adel Abidin
“Assume”
18 May – 7 July
2008
Artist in residence

“Toute la
collection du Frac
Île-de-France
(ou presque)”

4 July – 31 August
2008

“Je reviendrai”
Third exhibition
of works from
the collection
Starting 10
October 2008

Nathalie Talec
“Nathalie Talec”
10 October 2008 –
25 January 2009

Melik Ohanian
“FROM THE VOICE
TO THE HAND”
10 October 2008 –
5 January 2009

Michel de Broin
“Énergie
réciproque”
Artist in residence

Gwen Rouvillois
«Vitres/Vitry»
Occupation # 11,
2008

2009

Noël Dolla
“Léger vent
de travers”
6 March – 2 August
2009

Alain Bublex
“Nocturne”
6 March – 7 June
2009

Veit Stratman
“Au MAC/VAL”
27 June 2009 –
May 2010

Éric Hattan
“Into the white”
27 June –
1 November 2009

Inci Eviner
“Nouveau
Citoyen”
27 June 2009 –
September 2009
Artist in residence

Simon Starling
“THEREHERE-
THENTHERE»
(Œuvres 1997 –
2009)

18 Septembre –
27 December 2009

Bernard Moninot
“La mémoire
du Vent”
18 September –
27 December 2009

Mohamed Camara
“L'eau”
Artist in residence

2010
Laurent Prexl
“Poésure et
Sculptrie”
Occupation # 12,
January 2010
Christian Boltanski
“Après”
15 January –
28 March

2010

“Douce dérive”
11 March – May
2010

Angelika Markul
“Salon noir”
20 March – 26 April
2010

Mona Hatoum
“Suspendu”
Artist in residence

“Emporte-moi /
Sweep me
off my feet”
8 May –
19 September 2010

“Let’s Dance”
22 October
2010 – 16 January
2011

“Nevermore”
Fourth exhibition
of works from
the collection
Starting 22
October 2010

Christian Jaccard
“Ombre des brûlis”
June 2010 –
February 2012

Pierre Buraglio
“Featuring”
22 October 2010 –
27 February 2011

2005

Didier Courbot
Occupation # 2
February – October
2005

Claude Closky
“Soucoupe
volante, 1996 –
2005”

Occupation # 3,
June 2005

“Parcours # 1 –
Inauguration”
First exhibition of
works from the
collection
Starting 18
October 2005

Jacques Monory
“Détours”
18 November 2005
– 26 March 2006

Vincent Madame
Concert
– performance
Occupation # 5,
November 2005

Didier Rittener
Poster and
wall drawing
Occupation # 5,
November 2005

Gwen Rouvillois
“Vitrophanie
transversale”
Occupation # 6,
November 2005

2006

Claude Lévêque
“Le grand
Sommeil”

Irina Korina
"Quand les arbres
paraissaient
grands"
Artist in residence

Alexei Kallima
"Vous nous
regardez,
nous vous
regardons"
Artist in residence

2011

Éric Duyckaerts
"idéo"
5 March – 5 June
2011

"Itinéraire bis"
25 June – 18
Septembre 2011

Bertille Bak
"Le tour du
propriétaire"
25 June –
31 December 2011

Rémy Bosquère
"Practice"
25 June – 31
October
2011

BGL
"Spectacles
+ Problèmes"
22 October 2011 –
5 February 2012

Pedro Reyes
"OuScuPo, Ouvroir
de Sculpture
Potentielle"
25 June –
31 December
2011
Artist in residence

Carlos Amorales
"Supprimer,
modifier
et préserver"
22 October 2011 –
February 2012
Artist in residence

Tomás Espina and
Martin Cordiano
"Dominio"
22 October 2011 –
February 2012
Artists
In residence

Jesper Just
"This Unknown
Spectacle"
22 October 2011 –
5 February 2012

2012

IFP
"Le Théâtron
des nuages"
10 March –
3 June 2012

"Vivement
demain"
Fifth exhibition
of works from
the collection
Starting 10 March
2012

"Situation(s)"
[48°47'34» N /
2°23'14» E]
Johanna Billing
Jakob Gautel
Clarisse Hahn
Matthieu Laurette
Marcello Maloberti
Melanie Manchot
Frédéric Nauczyciel
Marylène Negro
Tsuneko Taniuchi
30 June –
23 September 2012

Fabrice Hyber
"Prototypes
d'Objets en
Fonctionnement
(POF)"
20 October 2012 –
20 January 2013

Sanja Iveković
"Visages
du langage"
Artist in residence

Igor Eškinja
"Intérieur
captivant ou
actualité de la vie
dans des univers
non actuels"
Artist in residence

2013

"Émoi & moi"
Absalon
Pierre Buraglio
Pascal Convert
Simon English

Alexandre Gérard
Pierre Joseph
Joris Lacoste
Laura Lamiel
Dominik Lang
Robert Malaval
Annette Messenger
Daniel Pommereulle
Jean-Pierre
Raynaud
Tatiana Trouvé
Mark Wallinger
& Patrick Mario
Bernard, Xavier
Brillat and Pierre
Trividic
23 February –
19 May 2013

Charles Fréger
"Wilder Mann"
23 February –
30 June 2013

Ange Leccia
"Logical Song"
15 June –
22 September 2013

Dominique Blais
"Les Grands
Verres"
15 June –
27 October 2013

Renaud
Auguste-Dormeuil
"INCLUDE ME
OUT"
26 October 2013 –
19 January 2014

Mikhael Subotzky
"STUFF BARTA"
26 October 2013 –
26 January 2014
Artist in residence

Mary Sibande
"The purple shall
govern"
26 October 2013 –
26 January 2014
Artist in residence

Étienne Charry
"Joder Loop"
Occupation # 13,
Octobre 2013

2014

"Avec et sans
peinture"
Sixth exhibition
of works from

the collection
15 February 2014 –
6 July 2015

Esther Ferrer
"Face B. Image/
Autoportrait"
15 February –
13 July 2014

Ida Applebroog
"Intime"
15 February –
18 May 2014

Halida Boughriet
"Corps
de masse"
14 June –
21 September 2014

Valérie Jouve
"Cinq femmes
du pays
de la lune"
14 June 2014 –
4 January 2015

Nguyen Manh
Hung
"L'Avventura –
Lãng Du"
14 June –
20 September
2014
Artist in residence

Jun Nguyen
Hatsushiba
"Don't we all
want to be
in tune?"
14 June –
20 September
2014
Artist in residence

Tania Mouraud
"AD NAUSEAM"
20 septembre
2014 – 25 janvier
2015

2015

"Chercher
le garçon"
7 March –
30 August 2015

"L'Effet Vertigo"
Seventh exhibition
of works from
the collection
Starting 24
October 2015

Yeondoo Jung
"D'ici
et d'ailleurs",
24 October 2015 –
6 March 2016
Artist in residence

François Morellet
"Seven Corridors"
24 October 2015 –
6 March 2016

2016

Jean-Charles
Massera
"Less Men is More
(Le Protocole de
Pierric)"
Occupation # 14,
4 March 2016 –
6 January 2017

Pierre Ardouvin
"Tout est affaire
de décor"
16 April –
4 September
2016

Jean-Luc Verna
Starting 22
October 2016



Claude Lévêque, *Sans titre (AMERTUME)*, 2004.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



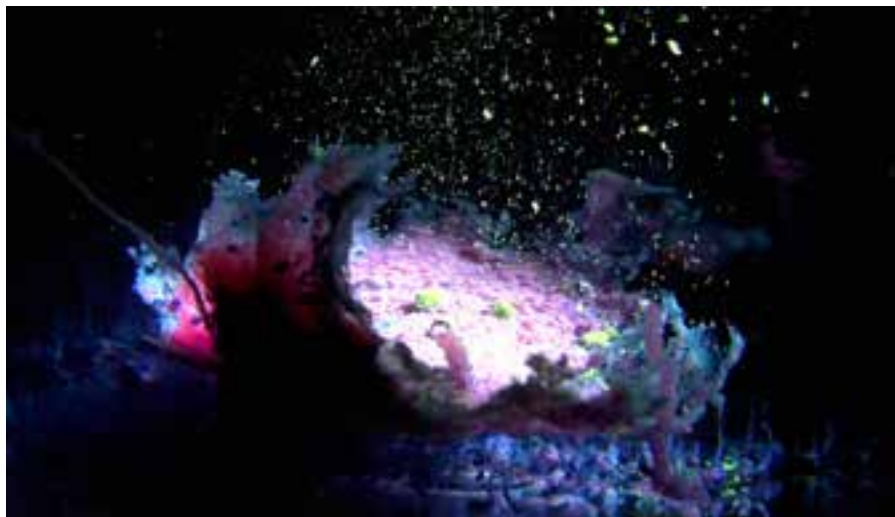
Ange Leccia, *Maria Callas*, 1982.
© Adagp, Paris 2015.



Philippe Ramette, *Métaphore photographique*, 2003.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Peter Klasen, *Rappel 60*, 1980.
Photo © Claude Gaspari.
© Adagp, Paris 2015.



Hicham Berrada, *Rapport de lois universelles # 2*, 2013.



Melik Ohanian, *The Hand*, 2002.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Stéphane Calais, *Christ roi*, 2012.
Photo © Isabelle Arthuis.
© Adagp, Paris 2015.



Pierre Buraglio, *Gauloises*, 1978.
Photo © Jacqueline Hyde.
© Adagp, Paris 2015.



Pierre Huyghe, *Streamside Day*, 2003.
Photo © Guilherme Young.
© Adagp, Paris 2015.



Jacques Monory, *Ciel n°16. Le centre de notre galaxie*, 1979.
Photo © Jacques Faujour. © Adagp, Paris. 2015.



Jiří Kolař, *Autoportrait*, 1980.
Photo © André Morain.



Sarkis, *Trésors de la mémoire (Les onze enfants de l'histoire du cinéma)*, 2002.
Photo © André Morain.
© Adagp, Paris 2015.



Noël Dolla, *Palissade*, 1978-2009.
Photo © Marc Domage.
© Adagp, Paris 2015.



Élodie Lesourd, *Sunbather*, 2013.
Photo © André Morain.



Natacha Lesueur, *Sans titre*, 2009. © Adagp, Paris 2015.



Melik Ohanian, *Selected Recording #203*, s.d.
Photo © DR. © Adagp, Paris 2015.



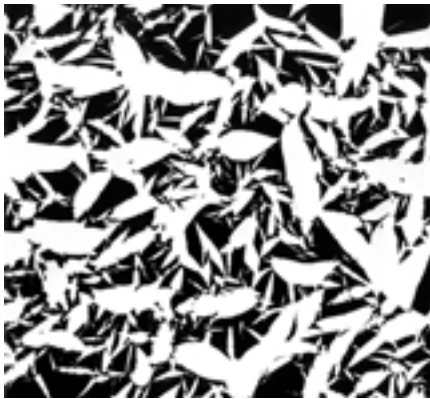
César, *Expansion*, 1969.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Françoise Pétrovitch, *Tenir debout*, 2005.
Photo © Jacques Faujour.



Boltanski Christian, *Les regards*, 1993. Photo © Jacques Faujour.
© Adagp, Paris 2015.



Simon Hantaï, *Etude I, suite pour Pierre Reverdy*, 1969.
Photo © Claude Gaspari.
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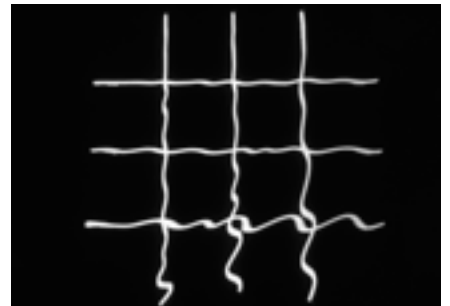
Gina Pane, *Terre protégée II, Pinerolo, juin 1970*, 1970.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Claire Fontaine, *Please come back (K. Font)*, 2008.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



François Morellet, *Carrément décroché n°1*, 2007.
Photo © Jacques Faujour.
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François Morellet, *Reflets dans l'eau déformés par le spectateur*, 1964.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Christian Jaccard, *Ombres des brûlis*, 2010.
Photo © Marc Damage.
© Adagp, Paris 2015.



Cyprien Gaillard, *Belief in the Age of Disbelief (L'arbre incliné / étape VI)*, 2005.
Photo © Marc Damage.



Sabine Weiss, *Étude photographique sur les habitants du Val-de-Marne*, 1986. Photo © Jacques Faujour.



Felice Varini, *Trois cercles désaxés*, MAC VAL, 2005, 2005.
Photo © André Morin. © Adagp, Paris 2015.



Tatiana Trouvé, *Maquette du Bureau des Activités Implicites*, 2000. Photo © Marc Damage. © Adagp, Paris 2015.



Renaud Auguste-Dormeuil, *Intermission*, 2013.
Photo © Martin Argyroglo.



Esther Ferrer, *Metamorphosis (la evolución) 2*, 2005 - 2010.
© Adagp, Paris 2015.



Tatiana Trouvé, *Polder*, 2005.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



César, *Compression*, 1995.
Photo © André Morin. © Adagp, Paris 2015.



Agnès Varda, *La mer immense et la petite mer immense*, 2003.
Photo © Marc Damage.



Malachi Farrell, *Nature morte*, 1996 - 2000.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Gérard Traquandi, *Nicole*, 1999.
Photo © Yves Gallois. © Adagp,
Paris 2015.



Daniel Pommereulle, *Objet de
prémonition*, 1974-1975.
Photo © André Morin. © Adagp,
Paris 2015.



Laura Henno, *Il deserto rosso*,
2009.



Stéphane Calais, *Buisson d'Aubusson*, 2012. Photo © Gilles Rentiers.
© Adagp, Paris 2015.



Pierre Huyghe, *Streamside Day*,
2003. Photo © Aaron S.
Davidson. © Adagp, Paris 2015.



Alain Séchas, *Les grands
fumeurs*, 2007 (detail).
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Shirley Jaffe, *Jussieu*, 2007. Photo © Jacques Faujour.
© Adagp, Paris 2015.



Pierre Joseph, *Parlez-moi, dictionnaire des mots dont j'ai l'usage et dont je comprends le sens*, 2000.
Photo © Marc Damage.



Bernard Rancillac, *Le retour de Mickey*, 1964.
Photo © Claude Gaspari.
© Adagp, Paris 2015.



Alain Bublex, *Plug-In Vitry-sur-Seine*, 2000. Photo © Jacques Faujour.
© Adagp, Paris 2015.



Peter Stämpfli, *Sabro 1*, 1989 – 1990. Photo © André Morain.
© Adagp, Paris 2015.



Jacques Villeglé, *Métro Barbès-Rochechouart*, 11 juin 1992.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Djamel Tatah, *Sans titre*, 2008. Photo © Jacques Faujour.
© Adagp, Paris 2015.



Pierre Ardouvin, *Éclair*, 2007.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Kader Attia, *Untitled (Skyline)*,
2007- 2012.
Photo © Marc Damage.
© Adagp, Paris 2015.



Martin Barré, *67-AZ-2*, 1967.
Photo © Claude Gaspari.
© Martin barré Adagp,
Paris 2015



Valérie Belin, *Sans titre*, 2000.
© Adagp, Paris 2015.



Jean-Luc Verna, *Paramour*,
2010. Photo © Marc Damage.



Julio Le Parc, *Continuel lumière
mobile*, 1960 - 1967.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



Michel de Broin, *Black Whole
Conference*, 2005.
Photo © Jacques Faujour.



Erró, *Le pont à l'anglais, le billard spacial*, 1985. Photo © André Morain. © Adagp, Paris 2015.



Antonio Seguí, *Los Suenos de Aniseto*, 1984.
Photo © Claude Gaspari.
© Adagp, Paris 2015.



Bernard Rancillac, *La Coupe du Monde déborde*, 1978.
Photo © Jacques Faujour.
© Adagp, Paris 2015.



François-Xavier Courrèges, *Another Paradise*, 2005.



We Are The Painters, *Brune à l'Acera*, 2013.
© We Are The Painters.



Daniel Buren, *La Cabane éclatée polychrome aux miroirs*, 2000.
Photo © Jacques Faujour.
© Adagp, Paris 2015.

7 exhibitions of the collection since 2005

37 guest artists:

Éric Hattan,
Alain Bublex,
Pierre Buraglio,
Bertille Bak,
Cécile Paris,
Mark Wallinger,
Angelika Markul,
Bernard Moninot,
Melik Ohanian,
Veit Stratmann,
Christian Jaccard,
BGL,
Rémy Bosquère,
Dominique Blais,
Ida Applebroog,
Valérie Jouve,
Halida Boughriet, etc.

29 temporary shows: 19 solo shows, 10 thematic and group shows

Nearly 400 artists exhibited, with solo shows by:

Jacques Monory,
Claude Lévêque,
Claude Closky,
Nathalie Talec,
Noël Dolla,
Fabrice Hyber,
Christian Boltanski,
Simon Starling,
Jesper Just,
Ange Leccia,
IFP,
Esther Ferrer,
Tania Mouraud,
François Morellet, etc.

21 artists in residence between 2007 and 2015

From 13 different countries (India, Korea, Finland, Canada, Turkey, Mexico, Argentina, Mali, Lebanon, Russia, Croatia, South Africa, Vietnam and South Korea).

25 works produced, of which 10 have entered the collection

7 editions of Parcours de la collection, 12 fictions, 9 museum chronicles

23 exhibition catalogues,
6 proceedings of symposiums
33 CQFD (Ce Qu'il Faut Découvrir): exhibitions of works in the collection, temporary exhibitions, architecture of the building, etc.

Over 140 cultural programmes per year since the opening

An average of twenty tours with outside contributors (invented tours – gustatory, tactile, etc.), some sixty workshops for young visitors (“Contemporary art making,” summer “Doors of time” operation, etc.), some fifteen performances, choreographies, talks, readings, etc.

Since it opened, MAC VAL has welcomed nearly 800.000 visitors.

Nearly 60% of these visitors are from Val-de-Marne (and 60% of them are from Vitry itself). The Museum has built up a faithful, affectionate public, but its reputation has also extended beyond this local perimeter, resulting in two inventions from the artistic directors of La Nuit Blanche in Paris (2009 and 2011), and numerous participations in symposiums and other events, all raising the profile of the Museum and its action.

Nearly 300.000 student and school group visitors since the opening

Including 50,000 secondary school students
70% of groups with guided tours

Resource centre: 27.000 books, journals and audiovisual documents

2500 artwork and artist information packs and
500 archive and documentation packs



“Parcours # 1 – Inauguration,” exhibition of works from the collection, MAC VAL, 2005. Photo © Marc Damage.

The building

The architectural conception by Ripault-Duhart allows for a fluid relation between the interior and exterior spaces, creating a genuine “garden museum.” At once simple and intelligent, the museum is notable for its urban qualities and its modesty. Rather than being “monumental, imposing or spectacular,” it is designed as a peaceful, soothing place, set in a complex environment. Its scale ensures its integration in its site and helps restructure the urban fabric.

The architects set out to connect museology and architecture in order to create a receptacle for the works, without freezing the collection as simple heritage or confining the building to monumentality. They therefore created an interior characterised by its neutrality and by the intelligence of its organisational plan. The exhibition spaces are organised in a circuit, with spacious exhibition areas encouraging free movement around the works. This functionalist architecture is designed to be plain, calm and luminous. “Inside, the sequence is conceived as an architectural promenade, directly in the tradition of Le Corbusier.” Jacques Ripault died in July 2015. The Museum’s tenth birthday exhibition, “L’Effet Vertigo,” is dedicated to him.

The restaurant

Giving onto a tree-shaded terrace outside the MAC VAL, the restaurant is very much a space in its own right, a specific destination for all visitors, whether businesses or locals. It helps visitors extend their visit into a day’s outing by adding the convivial experience of lunch to an exhibition tour and other activities on the programme. Designed for sharing, it naturally extends the spirit of the museum itself.

The “Michel Germa Garden”

The Museum forms a protective wall around a fine landscaped garden and thus helps create a quiet, withdrawn space, away from the traffic and noise of the town. It offers a unique view over the museum walkways and heightens the interplay between interior and exterior that makes this ensemble so agreeable.

This is a sculpture garden accessible to the public during museum opening times. Even before they enter the museum itself, it offers visitors direct contact with works from the collection, many of which are monumental.

It is also a space where visitors can rest, savour peace and quiet, meet and enjoy the pleasures of a safe park. It is a Departmental park and hosts events that are hospitable and often festive get-togethers. The public events

include the Fooding festival and the Forum Libération, as well as an artistic programme whose regular events include European Museums Night and the European Heritage Days.

The resource centre

Scholarly activity, the constitution of information packs on works and artists, the production of bibliographies and dossiers, and carrying out and disseminating documentary research are the core activities of the resource centre. This keeps and organises all the documents (books, photos, videos, specialist journals, archives, sound archives) accompanying each of the works in the museum, and each invited or programmed artist.

In this regard, a collection of artist’s books, also made by artists in the collection, a combination of artwork and document, helps enrich our knowledge of the artists and attract other, more family-centred visitors to the resource centre.

All the works can be viewed in the Videomuseum, a research tool for other museums and researchers which is easily accessible – as are all the data collected, organised, archived, processed and indexed by documentalists – in the photo library, at the documentary portal, and on the Museum website.

Over the years the resource centre has become a base and working area for students, artists and researchers, but also for young visitors, both alone and with their families. Admission is free and unrestricted, making it a real public service for researchers and those who simply enjoy reading.

Audiovisual back-up

From the outset, the Museum has recorded its artists talking in filmed studies carried out to gather information about the works, and designed to serve as both public presentations and archive material for researchers. Most of these films are interviews made to accompany the works,

while others deal with the oeuvre as a whole, especially when there is a monographic show. The artists' words are ideas are thus positioned directly in the galleries, close to the works themselves, but also on the website, as a first connection with the public.

These words are also accessible on the audio guides freely available to the public, in which the artists offer their vision of their own work in a lively, personal way. These recordings can also be downloaded from the museum website.

Publications

The Museum publishes catalogues of the collection and of temporary shows. Over time, these have come to constitute an archive of the Museum's artistic and scholarly activity.

Guides to exhibitions of the collection

The regular rehangs of the MAC VAL collections are always accompanied by a printed guide (*Parcours*) or a catalogue, comprising all the works on show together with written entries.

Catalogues of temporary shows

Temporary shows often the opportunity to produce new works, which are objects for future study. A specific catalogue is published for each show, comprising critical texts and exegeses of the artist's oeuvre, written by critics and specialists on the artist concerned. These catalogues are sometimes coedited with other institutions, and are distributed more widely.

Museum chronicles

Exhibitions of the collection and temporary shows also provide the opportunity to invite a writer, poet or art critic to contribute a new and unusual text, offering a fresh view of the works. These are published in a collection of booklets titled "Chroniques muséales." This clearly reflects the museum's ambition to give other artists and visitors the chance to express and discover other ways of looking at the artworks.



The resource center, MAC VAL, 2015. Photo © David Merle.

Proceedings of symposiums

In addition to publications directly linked to artistic activity, the proceedings of symposiums keep a record of the echoes and continuations generated around the works, bringing together contributions by artists, sociologists, philosophers, art historians and critics.

Collaborative platforms & social networks

Social networks are developed and cultivated on an everyday basis. There is a genuine community that follows and encourages the museum's artistic and cultural activities, paying tribute to it by posting photos or commentaries after their visit (Facebook, Instagram, etc.). This is an effective "community management" policy in which the MAC VAL is constantly seeking to strengthen its connection with its public.



The garden, MAC VAL 2015. Photo © David Merle.

Institutional partners

Ministère de l'Éducation nationale,
 Drac Île-de-France,
 Région Île-de-France,
 DRJSCS Île-de-France
 (Direction régionale de la jeunesse des sports et de la cohésion sociale),
 Institut français,
 Département de la Seine-Saint-Denis,
 Comité régional du Tourisme,
 Comité départemental du Tourisme,
 Rectorat de l'académie de Créteil,
 Communauté d'agglomération de Seine-Amont,
 Mairie de Vitry-sur-Seine,
 réseau TRAM,
 CIPAC,
 réseau CANOPE,
 CAUE 94,
 RATP, etc.

Artistic and cultural partners

Musée National des beaux-arts de Québec,
 Monumenta Grand Palais,
 Parc Saint-Léger – Centre d'art contemporain,
 Fondation d'entreprise Ricard,
 ateliers de Création Radiophonique de France Culture,
 Nuit Blanche Paris,
 Manufacture de Sèvres,
 Espaces croisés à Lille,
 Ircam – Centre Pompidou,
 AICA (Association internationale des critiques d'art),
 Centre Georges Pompidou – MNAM,
 Festival d'Automne à Paris,
 Musée du Louvre,
 Cité Nationale de l'Histoire de l'Immigration,
 International Visual Theater,
 Galerie municipale Jean-Collet de Vitry-sur-Seine,
 Écoles Municipales Artistiques de Vitry-sur-Seine,
 La Briqueterie-Centre de développement chorégraphique du Val-de-Marne,
 centre d'art contemporain d'Ivry – le Crédac,
 La Gaîté Lyrique,
 Maison du Conte de Chevilly-La-Rue,
 la MAC de Créteil,
 Zebroek (93),
 SensoProjekt,
 Studio-Théâtre de Vitry-sur-Seine,

Théâtre Jean-Vilar de Vitry-sur-Seine,
 Gare au Théâtre de Vitry-sur-Seine,
 Les cinémas MK2,
 Festival Les Écrans documentaires à Arcueil,
 Festival International de Films de Femmes de Créteil,
 Festival Ciné Junior,
 Festival Concordan(s)e ,
 Festival Actoral à Marseille,
 Pavillon Neufize OBC Palais de Tokyo,
 Bétonsalon – Centre d'art et de recherche,
 la galerie Ygrec de l'ENSAPC de Cergy-Pontoise,
 /tmp/lab/,
 Les Instants chavirés à Montreuil,
pointligneplan,
 IVT,
 les Cinémas du Palais à Créteil,
 la Muse en circuit,
 le Musée de la Chasse et de la Nature,
 l'Espace d'art contemporain d'HEC,
 les Nouveaux Commanditaires (Fondation de France),
 la Galerie,
 centre d'art contemporain de Noisy-le-Sec,
 Galeries du Jeu de Paume,
 Le Plateau –
 FRAC Île-de-France,
 FRAC Bretagne, etc.

Social partners

Fédération de centres sociaux du Val-de-Marne,
Fédération des MJC de France,
Les Francas,
Cultures du Coeur,
le SPIP du Val-de-Marne,
Étape ivryenne d'Emmaüs
Solidarité,
la Maison de la solidarité de Créteil,
Maison d'arrêt de Fresnes, etc.
Accessibility partners
ITEP Le Coteau (Vitry-sur-Seine),
Handi-répit 94 (Créteil),
IME André-Nouaille, (Massy),
Hôpital Paul-Guiraud (Villejuif),
École André-Villette,
Institut Le Val-Mandé (Saint-Mandé),
SESSAD (Nogent, Vitry-sur-Seine, Créteil)
USPP-CMPP (Ivry-sur-Seine),
Foyer Bercy (Paris), etc.

Educational partners (outside the national educational system)

La Maison de l'Adolescent à Créteil,
UFCV Ile de France,
Ose,
ESPEE, Paris,
Créteil,
Exploradôme à Vitry-sur-Seine,
l'UPEC (Université Paris Est Créteil),
Université Paris 8,
UPMC (Université Pierre et Marie Curie – Sorbonne Université),
École Nationale des Arts du Cirque de Rosny-sous-Bois,
École du Louvre,
École Nationale Supérieure des Beaux-Arts,
École Nationale Supérieure d'Arts de Paris de Cergy-Pontoise,
École Européenne Supérieure d'Art de Bretagne Brest – Lorient – Quimper,
École supérieure des beaux-arts Tours Angers Le Mans,
École Supérieure d'Art & Design Le Havre / Rouen ,
École d'Architecture Paris Val de Seine,
Institut des hautes études en arts plastiques (Iheap),
Orange Rouge, etc.

Media partners

L'œil,
Beaux Arts magazine,
Art Press,
Télérama,
Métro,
Arts Magazine,
artnet,
Evène,
Paris Mômes,
Nova,
Expo in the city,
A Nous Paris,
Slash,
Les Inrockuptibles,
Paris-art, etc.

New partners
this year

Paris Première,
France Culture,
Le Parisien,
Mouvement, etc.

Alexia Fabre
— Head curator

Emmanuelle Tridon
— General secretary

Nathalie Mailhou
— Director's assistant

Administration

Doris Gulot
— Administration and finance

Nathalie Abrieu
— Accounts

Nicolas Annerczok
— Internal logistics

Amélie Fauteret-Espérance
— Markets and contracts

Nathalie Quetel
— Accounts

Communication

Joana Idieder
— Head of communication

Gilles Gauché-Cazalis
— Multimedia projects

Stéphanie Fourmond-Hebert
— Communication
and space hire

Delphine Haton
— Communication

Publications

Julie David
— Head of publications

Audiovisual

Antonie Bergmeier
— Head of audiovisual
productions

Conservation

Olivier Beaubillard
— Head of 1% cultural projects

Caroline Copin
— Secretariat

Anne Laure Flacelière
— Development of the collection

Ingrid Jurzak
— Study and management
of the collection

Valérie Labayle
— Commissions and study
of the collection

Audiences and development

Stéphanie Airaud
— Head of outreach and
cultural action

**Florence Gabriel, Pauline
Cortinovis**
— Educational action and
partnerships

Thibault Capéran
— Coordinator of cultural
programming

Sylvie Drubaix
— Secretary

Corinne Heimbürger
— Reservations

Luc Pelletier
— Disabled visitors, social

Guides

**Arnaud Beigel,
Marc Brouzeng-Lacoustille,
Irène Burkel,
Marion Guilmot**
Temporary exhibitions
Frank Lamy
— Curator of temporary
exhibitions
Julien Blanpied
— Assistant, temporary
exhibitions

Resource centre

Céline Latil
— Manager of the resource
centre

Aurélie Roy
— Assistant to the manager

Christine Bourdeau
— Documentalist

Marie Castaing
— Documentalist/photo
librarian

Claire Mansouri
— Receptionist

Laurence Nobre
— Documentalist

Technical

Pascal Guiomar
— Artwork management

André Lejeune
— Artwork management

Alexandre Rondeau
— Audiovisuals

Building and safety

Bernard Cabrisy
— Head of building and safety

Marciano Mantie
— Technician

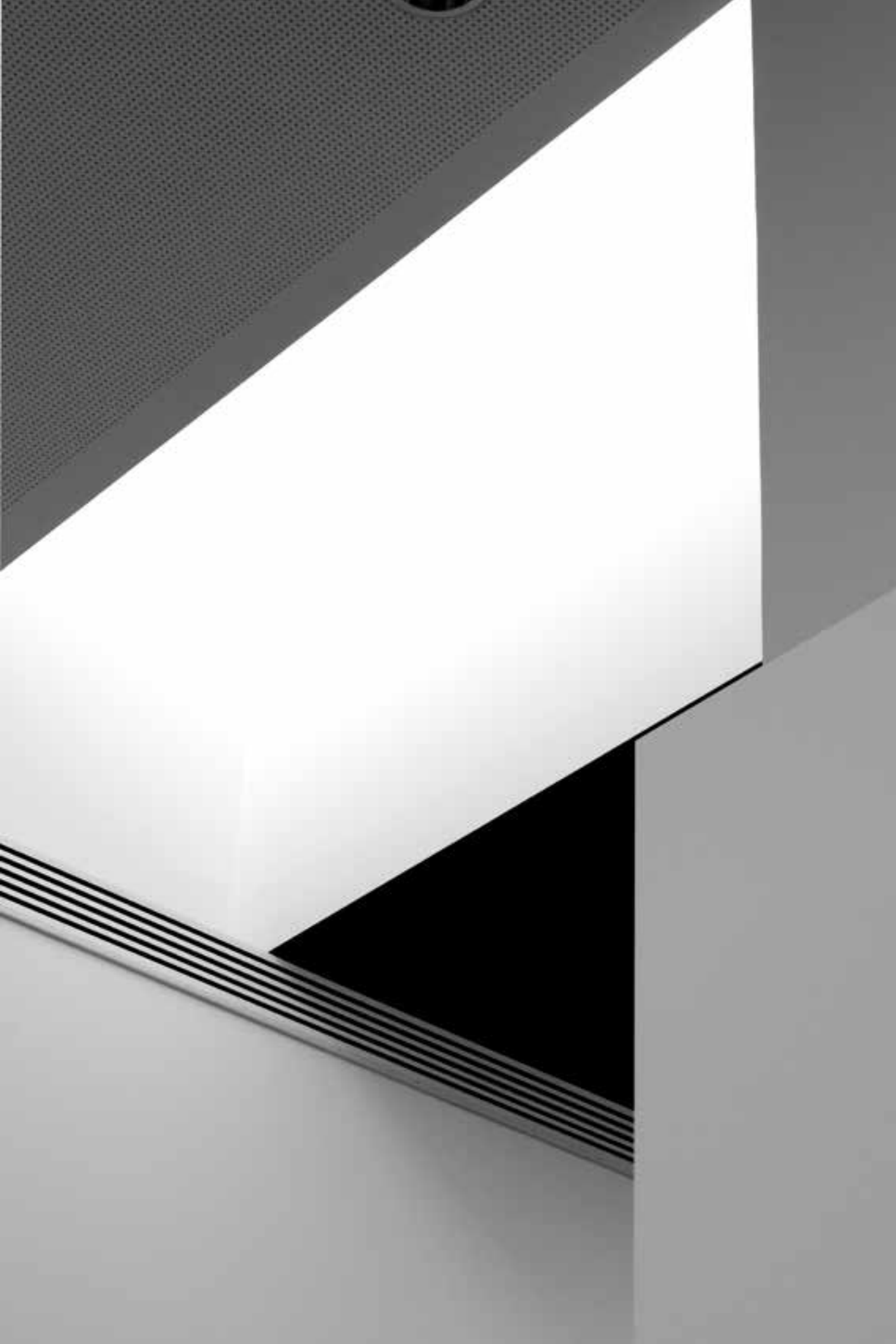
Reception and ticketing

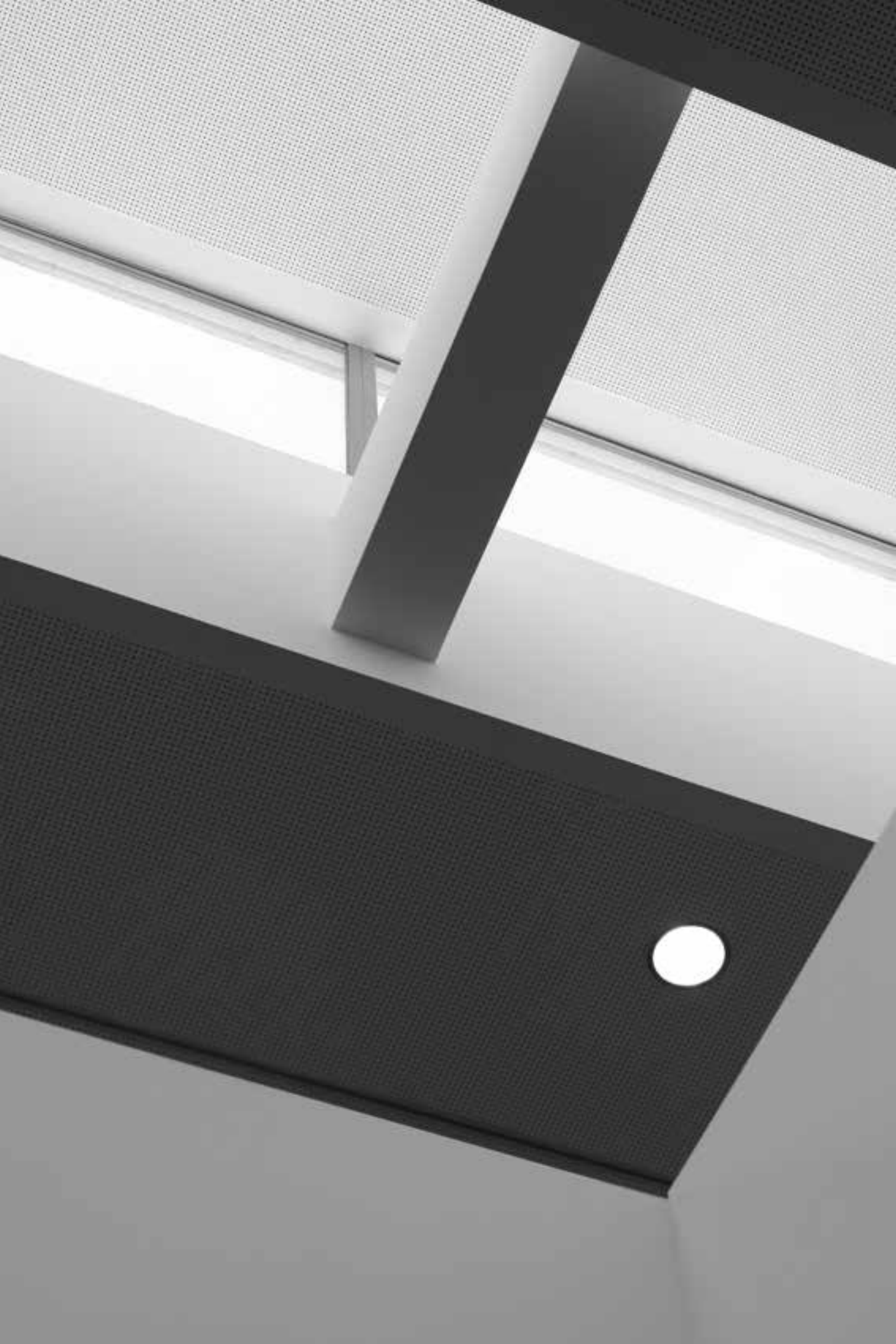
Marilyn Porte
— Front of house

Rémy Félicité
— Front of house (assistant)

Ticketing

**Nabil Bouabdallah,
Maria-Rita Kerdelhué,
Maria Strent,
Anne-Lise Vignole**
Gallery personnel
**Annick Blard,
Véronique Brickx,
Maggy Claire,
Catherine Dridi,
Rosa Fernandes,
Diana Gouveia,
Paulette Gueridon,
Fati Konate,
Fatiha Mahmoudi,
Lisa Miri,
Yahia Miri,
Khalil Nursoo,
Grégory Ninine,
Matthieu Perez,
Samia Rezzag,
Jacinthe Sainte rose,
Brahim Sidhoum,
Wassim Tajer.**





MAC VAL



Ten Years

