

PRESS
26.06 →
05.09.2021
MARILYN MINTER
ALL WET
MO.CO. PANACÉE

PRESS VISIT
FRIDAY
25.06.2021
2PM
OPENING
FRIDAY
25.06.2021
4.00 PM

PRESS
RELEASE



MO.CO. MONTPELLIER
CONTEMPORAIN

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Marilyn Minter

All Wet

This summer, two American feminist icons, Marilyn Minter and Betty Tompkins, take over MO.CO. Panacée with their first solo exhibitions to be held in a public institution in France.

Through a selection of recent works, some of which have been produced especially for MO.CO. Panacée, these exhibitions offer two singular points of view on the history of painting, eroticism and the deconstruction of the male gaze on women's bodies.

Two solo exhibitions, which echo each other and enter into dialogue through a chronological timeline that situates the work of Minter and Tompkins in a wider context, exploring the relationship between art, feminism and pornography from the 1960s through to the present.

The exhibitions will be complemented by a monographic publication on each artist.

Under the artistic direction of Nicolas Bourriaud

Curators:
Vincent Honoré, Head of Exhibitions
Anya Harrison, Curator
Rahmouna Boutayeb, Project Manager
Assisted by Fanny Hugot-Conte and Emma Ribeyre

Photo credit
Marilyn Minter
Star Tattoo, 2020-21
Enamel on metal
182,9 x 121,9 cm
Courtesy of the artist, Salon 94, New York and Regen Projects, Los Angeles
© Marilyn Minter

For her first exhibition in a French institution, Marilyn Minter presents the video *Green Pink Caviar* (2009) and a dozen large-scale paintings, some of which have been created especially for the exhibition.

For the dreamlike portraits of female nudes that make up the recent *Bathers* series, Minter draws inspiration from the traditional representation of the “bather” – a woman at her toilette – which traverses the entire history of Western art, from Ancient Greece through to Impressionism, in order to propose a contemporary version: a woman in a shower.

Minter imbues her compositions with a decadent and pop sensuality that draw freely from the vocabulary of advertising and photography. These compositions come from photos taken by the artist, in which she stages models behind steamed-up plates of glass, with the photos subsequently reworked in Photoshop in order to create composite images. These photographic collages of bodies, rendered in saturated colours, serve as reference points for paintings that consist of painstakingly applied layers of enamel paint on metal. The translucence of the paint, often applied directly with fingers, gives a simultaneously hyper-realist and soft finish to the paintings, providing them with a depth that contrasts with the flatness of the close-up composition.

The *Bathers* series will be complemented by other works, all of which challenge the voyeurism of the male gaze and reclaim representation of the female body, all the while maintaining a tension between figuration and abstraction. Such is the case with the *Bush* paintings, in which carefully manicured hands caress pubic hair – an element that remains largely absent from historical representation of the female nude and pornography, both of which have traditionally favoured waxed, hairless bodies. In parallel, paintings of close-ups of mouths – often shown behind the same misty panes of glass – render the body unreal. Abjection is taken to its extreme with the video *Green Pink Caviar*, which was first presented on a giant screen on Times Square in New York, and then on Sunset Boulevard in Los Angeles, before being used by Madonna during her *Sticky and Sweet Tour* in 2009.

Alongside this critical gaze on the history of art and the imaging of women, Minter's formal vocabulary equally erupts into public space. An ardent activist and feminist, the artist has created limited editions and videos in support of organisations defending civil rights, in particular abortion and a woman's right to have control of her own body.

The exhibition *Marilyn Minter: All Wet* is accompanied by a publication with specially commissioned texts by Nicolas Bourriaud and Jennifer Higgie, as well as a conversation with the artist. Published by Jean Boîte Editions.

The exhibition is organised with the support of Salon 94, New York, and Regen Projects, Los Angeles.

Biography

Marilyn Minter
Born in 1948 in Shreveport, Louisiana, USA
Lives and works in New York since 1976

In her paintings, videos and photos, which she has been creating since the late 1960s, the American artist Marilyn Minter explores the intersection of desire, feminism and modes of representation. The models in Minter's photos often include iconic figures from contemporary pop culture, such as Lady Gaga, Miley Cyrus or Pamela Anderson. An activist for the defence of human rights, she regularly collaborates with NGOs, including *Downtown for Democracy and Planned Parenthood*.

Minter has had solo exhibitions at White Columns (New York, NY), San Francisco Museum of Modern Art (San Francisco, California), among others, and *Green Pink Caviar* was equally presented for a year in the lobby of the Museum of Modern Art (New York, NY). Her work has been presented in group shows at the Louisiana Museum of Modern Art (Humlaebek), the Milan Triennial, Schirn Kunsthalle (Frankfurt), Guggenheim Museum (Bilbao), Kunsthau Zurich, Whitney Biennial (New York) and at the Rencontres d'Arles. Her retrospective *Pretty/Dirty* was presented in 2016 at the Contemporary Arts Museum Houston, MCA Denver (Colorado), the Orange County Museum of Art (California) and the Brooklyn Museum in New York.

MO.CO. Montpellier Contemporain, a unique ecosystem: one institution, three venues

A unique model, MO.CO. Montpellier Contemporain – a public institution for cultural cooperation dedicated to contemporary art – is an artistic ecosystem that brings together two exhibition venues and an art school.

MO.CO. expertly coalesces the different strata of the art world, from training through to academic research, including production, exhibitions, cultural mediation and research.

This horizontally structured institution is designed around the capacity for invention and creativity of its team to produce and share content with the widest range of publics.

The exhibitions' themes delve into contemporary cultural, political and societal issues and offer an immersion into the artistic production of less well-known territories (Russia, South America, Africa...). Both the solo and group exhibitions at MO.CO. Panacée are an opportunity to exhibit artists for the first time in France, and to produce new works in close collaboration with local artisans and industries. MO.CO. Hôtel des collections' thematic exhibitions deploy a rich and varied education programme to facilitate the understanding and appreciation of the artistic, political and social contexts that each exhibition uncovers. Each exhibition is organised around a public or private collection presented for the first time in France.

In the framework of this curatorial project, MO.CO. and the Université Paul Valéry in Montpellier have jointly put in place an international and interdisciplinary research centre on art collecting in order to situate Montpellier as the principal site of research on this topic.

Alongside its exhibitions, MO.CO. proposes a rich cultural programme whose objective is to make contemporary art accessible to as many people as possible (young children, school and university students, adults, disabled visitors...). MO.CO.'s cultural mediators embody the institution's overriding ambition to encourage visitors, be they art lovers or those who are simply curious, to develop their critical thinking skills and sensibility to contemporary art, and to converse about works and artists. The editorial policy also ensures that MO.CO.'s exhibitions are shared via publications and exhibition guides.

Central to MO.CO. is the synergy between the art school and the exhibition sites. The École Supérieure des Beaux-Arts benefits from talks and other interventions by artists, curators, and other professionals invited by La Panacée and the Hôtel des collections and, conversely, the two exhibition venues benefit from the students' presence and energy. This configuration allows MO.CO. Esba's students to learn and develop at the heart of an ecosystem that is unique both in France and internationally, and for which MO.CO. Esba has been awarded an HCERES (High Council for the Evaluation of Research and Higher Education) accreditation for 2020-2024.

2021 Programme

Possessed
Deviance, performance, resistance
 Currently on view
 MO.CO. Panacée
 14, rue de l'École de Pharmacie
 Montpellier

00.
Cranford Collection: the 2000s
 Currently on view
 MO.CO. Hôtel des collections
 13 rue de la République
 Montpellier

Gaëlle Choïsne
Défixion
 Currently on view
 Site archéologique Lattara
 Musée Henri Prades
 390 Route de Pérols
 34970 Lattes

Cosmogonies.
Zinsou, An African Collection
 Summer 2021
 MO.CO. Hôtel des collections
 13 rue de la République
 Montpellier

Marilyn Minter
All Wet
 Summer 2021
 MO.CO. Panacée
 14, rue de l'École de Pharmacie
 Montpellier

Betty Tompkins
Raw Material
 Summer 2021
 MO.CO. Panacée
 14, rue de l'École de Pharmacie
 Montpellier

Autopsy:
Bodies Under Ordeal
 Autumn 2021
 MO.CO. Hôtel des collections
 13 rue de la République
 Montpellier

SOL - La Biennale du territoire #1
One Step to the Side
 Autumn 2021
 MO.CO. Panacée
 14, rue de l'École de Pharmacie
 Montpellier

Raphaël Barontini
 Autumn 2021
 Site archéologique Lattara
 Musée Henri Prade
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Exhibition Images
 Artwork and exhibition images are
 available online in the press area
www.moco.art
 Login : presse
 Password : moco2019

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 Open from wednesday to sunday
 From 12pm to 7pm

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