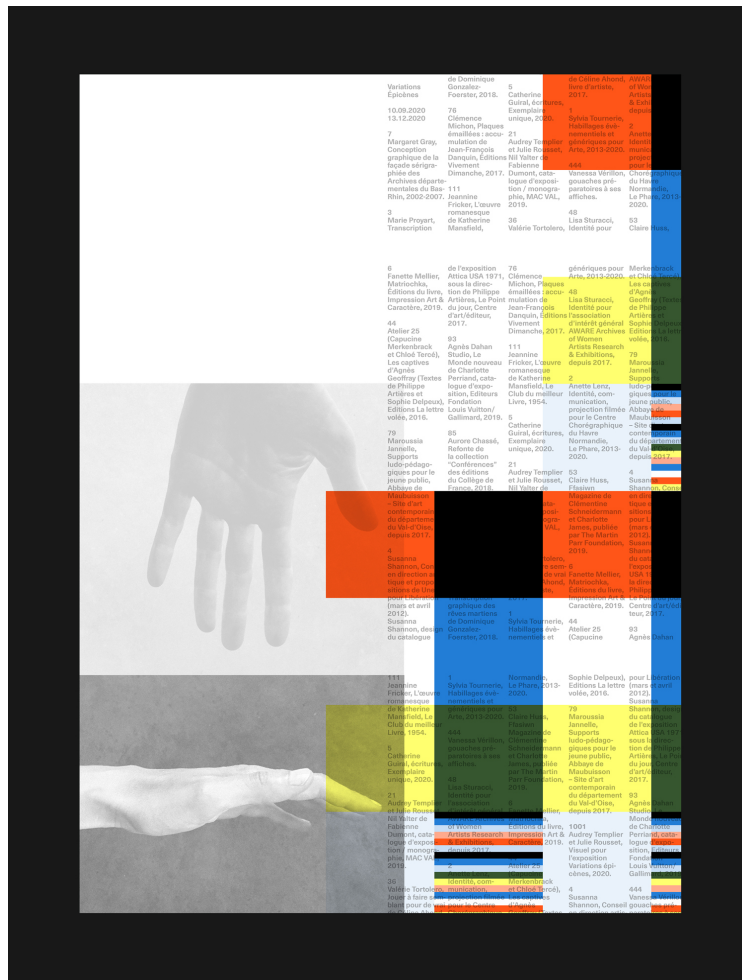


Variations épiciènes

Curator: Vanina Pinter

From September 10 to December 13, 2020

Audrey Templier et Julie Rousset
Visuel pour l'exposition
Variations épiciènes, 2020



Every autumn, the MABA invites contemporary graphic art scene to tackle issues specific to the field. This year, the exhibition *Variations épiciènes*, held from September 10 to December 13, and curated by Vanina Pinter, sheds light on the work of seven female graphic artists: Margaret Gray, Catherine Guiral, Anette Lenz, Fanette Mellier, Marie Proyard, Susanna Shannon and Sylvia Tournerie.

Showcasing contemporary creation in an original scenography by Kevin Cadinot, based on graphic proposals by Audrey Templier and Julie Rousset, the exhibition unfolds along three concepts –project laboratory, library, galaxy of references– in order to propose an open and non-magisterial answer to the MABA's initiative to organize a group show around female graphic artists.

Exhibition from September 10 to December 13, 2020

Curator: Vanina Pinter

Wednesday, September 9

Press visit at 3pm
(shuttle departing at 2:30pm
from Place de la Nation)

The dates of the opening and other events around the exhibition will be decided later, based on the evolution of the pandemic situation.

To be published:

Variations épiciènes
Digital edition
Art Book Magazine/ABM Distribution
September 2020

MABA

16, rue Charles VII
94130 Nogent-sur-Marne, France
maba@fondationdesartistes.fr

Access

RER A: Nogent-sur-Marne
then bus 114 or 210, stop at Sous-préfecture
RER E: Nogent-Le Perreux
then direction Tribunal d'instance
Metro line 1: Château de Vincennes
then bus 114 or 210, stop at Sous-préfecture

Open to the public

On weekdays from 1pm to 6pm
On Saturday and Sunday from 12pm to 6pm
Closed on Tuesday and public holidays
Free admission

The MABA is part of the Fondation des Artistes

Variations épiciènes is not a comprehensive overview, but rather an introduction to a great wealth of works, which will require further documenting and archiving. The exhibition is built around **the interweaving of three related concepts, three trains of thoughts that give rise to multiple variations**. This work process, unstable in essence, makes way for off-camera and unbalance in order not to limit itself to a single “reading grid”. Various ways to reveal various voices in action.

The concepts revolve around (almost) **seven projects by seven female graphic artists**. Each of these projects displayed on the ground floor of the exhibition space is a door open onto a **laboratory of poetic and formal ideas**; and allows visitors to understand the hours of research that birthed them. How did this graphic artist thought, elaborated and came up with this idea? How did graphic artists create an act of culture?

Each project tackles various issues, resorting to a set of technical skills as well as a context-specific working methodology and a special attention paid to audiences. Each carries a unique vision of design. With each project, visitors will have to switch gears and adopt a new way of thinking. They will be exposed to the diversity of graphic design, its heterogeneity, as well as multiple fields of application. They will be invited to immerse themselves in the intense work **Sylvia Tournerie** made for Arte, **Anette Lenz** for the Phare (Centre Chorégraphique du Havre), **Marie Proyart** with and for Dominique Gonzalez-Foerster, **Susanna Shannon** for the front cover of *Libération*, **Margaret Gray** for the Archives départementales du Bas-Rhin, **Catherine Guiral** in the field of design theory and **Fanette Mellier** for her book entitled *Matriochka*. All produce cultural objects with an independent critical viewpoint.

The exhibition room of the first floor will be like **the anteroom of the making of the exhibition or the making of history**. It was conceived to be mid-way between a library and an antechamber of the exhibition. It deepens our understanding and adds new perspectives. It is a lab room in constant change, where other graphic artists can show their know-how and contributions (**Atelier 25-Capucine Merkenbrack and Chloé Tercé, Aurore Chassé, Agnès Dahan, Claire Huss, Maroussia Jannelle, Clémence Michon, Lisa Sturacci**).

The third concept closes the loop. It grew from the “seeds” planted along the years, from Virginia Woolf, Françoise Collin, Monique Wittig, Christa Wolf, Joyce Carol Oates or Carla Lonzi... as well as from conversations with graphic artists since 2001. **This third part is like a galaxy full of whispers**. This symbolic alley of women contributes, between invisible references and cornerstones, to **tell a plural (hi)story of graphic design**.

Graphic designer is an epicene word.

Epicene: adj. taking characteristics of both sexes or no characteristics of either sex.

Variations épiciènes focuses on the process of emergence of projects, on the practice of female graphic artists and on the work produced.

This exhibition is supported by the ADAGP and la Copie privée.

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Visuals available on request

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