

MARIAN GOODMAN GALLERY

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Fée d'artifice



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Patricia Falguières

(translation by Charles Penwarden)

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**In those days a woman-
artist had to be
different,
a freak: a mixture
of witch and
maleficent whore¹**

I

In the 1970s where the artists of her generation, and especially the women, put their bodies on the line in a way that was often spectacular and sacrificial, Annette Messenger always held herself in reserve. This 'sideways step' has sometimes been analysed in relation to the Parisian scene of the day, a scene that (need I point out?) was almost exclusively masculine.² I would like to assess it from another perspective, the one opened up after 1970 in France, Europe and beyond by feminism. The date is opportune: it was in 1971 that Messenger had her first show, exhibiting two series prepared in the secrecy of her studio, *Les Pensionnaires (The Boarders)* and the *Album-collections*, at the same time revealing to the public the carefully drawn topography of 'The apartment of Annette Messenger, collector and Annette Messenger, artist.' This action, which initiated her career as an artist and launched an unbroken series of exhibitions (starting outside France), was at one with the first wave of feminism and its goals, i.e.: to make domestic space public, and to place sexuality at the heart of the program of women's liberation. But it also announced the ways in which Messenger diverged from this movement. For Gina Pane, for Valie Export, for Carolee Schneeman, anatomy was an injunction, the terrain where the ambivalence of sexuality, inseparably both motor of liberation and instrument of domination, was manifested. The artist had to pay in the flesh for her appearance in public space. Performance was the privileged vector of

this irruption of 'integral feminism,' memorably signaled by the event that was the presentation of *Meat Joy* at the Parisian *Festival de la Libre Expression* organised by Jean-Jacques Lebel in 1964: '[Schneeman] appeared naked, like her mixed-sex troupe of performers. In order to 'affirm full femaleness', bodies were celebrated in their Dionysiac dimension: they rubbed themselves with fish, chicken and sausages, rolled on paper, plastic and ropes (to the sound of songs and noises from the street) and were then offered to the public.'³ Messenger was elsewhere, in more ways than one. As we say in French, she 'did not put her body on the table', nor did she go in for autobiography or self-portraits, two genres favoured by the new medium of video. She was as hidden as Cindy Sherman would be ten years later behind her photographic avatars (indeed, Messenger has more than one trait in common with this artist). It was a fictional Annette Messenger that she exhibited in several series of *figures* and *emplois* (in French, these are theatrical terms for types: the *emplois* include ingénue, young lead, noble father, etc.). She allegorised her identity as a woman and artist and, behind the allegory, disappeared from the gaze. In 2007, on the subject of her *Album-collections*, she said: 'But the intimacy, of course, is completely fictitious. I have given almost nothing away.'⁴

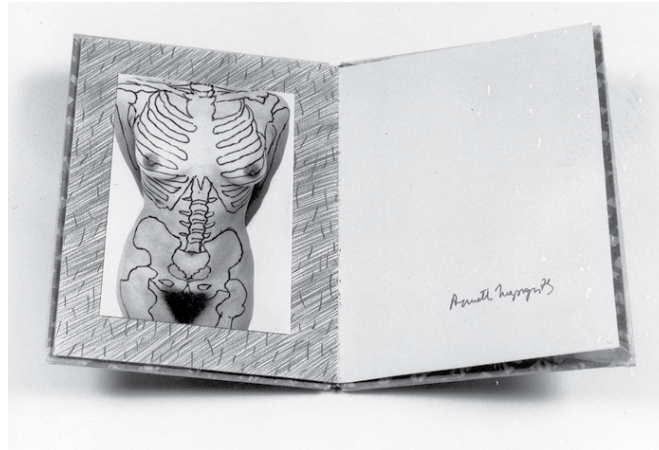
At the time, the proposition was so new, so radical, that it allowed her a remarkable amount of room for manoeuvre, and her work anticipates the feminist approach of the 1980s in the way it reflects back the male gaze with a frankness and rawness that have the punch of an uppercut.⁵ Messenger stares them straight in the groin (*Les Approches*, *Album-collection no. 8*, *Annette Messenger collectionneuse (Approches, 1972)*) or coolly weighs up their 'charms' (*Les Hommes que j'aime / Les hommes que je n'aime pas (The Men I Like / The Men I Don't Like, 1972)*). Richard Meyer has spoken of how difficult it was for American feminism in the 1970s to accept these women artists who took as their object (and objectified) the male genitalia in a 'burlesque' reversal.⁶ This was even more the case in France, where the national mythology of seduction, of playful complementarity, of the 'felicitous intercourse' between women and men is seen as the 'remarkable sign of the French national character, in contrast to American Puritanism.'⁷ With the same detachment, in the *Album-collections* Messenger explores the imaginary manoeuvres whereby femininity is extorted from women. Here, repetition is crucial. It is a cruel learning process. Sade has been justifiably evoked here, and is an implicit presence in the tireless enumeration of cosmetic and domestic operations in these notebooks, sparing us not a single stage.⁸ Here is a housewife's version of the lists and enumerations found in the 'structural pieces' by the conceptual artists of the day, but there is more than that, and here we can look to the perspective that would be opened by the work of Judith Butler in the 1990s.⁹

Messenger has said several times that it was the practice of art that made her a woman: 'I don't have a child, I can't cook, but I do know all about those things in art. I can sew in art, but I can't do a hem; I have become a woman by making art.' Here we need an ear for double, or even triple entendres. First, this is a clear stance on the relations of art and fiction which reverses the very

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Annette Messenger
Annette Messenger Truqueuse. Mes Jeux de Main (detail) 1975
artist book

idea of *performance*: Annette Messenger the artist is everything that Annette Messenger does not have to be, and this discrepancy is the place of art. Then there is the explicitly deliberate recollection of the central argument in *The Second Sex*: 'one is not born, but rather becomes, a woman.' Finally, there is a singular approach to the constitution of the subject. It is on the last point that Butler's ideas can be enlightening and allow us to measure the scope of pieces such as *Ma collection de proverbes* (*My Collection of Proverbs*, 1974), a collection of misogynistic sayings laboriously embroidered onto canvas, and the deliberate repetitiousness of the *Albums et Cahiers* (*Albums and Notebooks*). Repetition is essential to normative assignation, as is demonstrated by the functioning of insult and abuse. The readers of *Gender Trouble*, and especially of the pages about drag, have often confused performance and performativity, theatricality and assignation to a norm, as if gender was 'an artifice to be taken on or taken off at will, and hence [...] an effect of choice.'¹¹ In other words, we need to imagine a subject that pre-exists the operations of constitution of gender, one that is in a sense 'sovereign.' What Butler shows (and in this sense she is a real 'messenger'), is that, on the contrary, it is the practices of the body whose repetition institutes gender, that is to say, the gendered subject. Repetition is essential: it is the condition for the performativity of gender. Our actions are acted, but there is no pre-existing actor; the actor is the effect of an incorporation, 'a kind of doing, an incessant activity performed, in part, without one's knowing and without one's willing,'¹² involving the norms of gender: 'when the subject is said to be constituted, that means simply that the subject is a consequence of certain rule-governed discourses [...]. The subject

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Annette Messenger
Mon guide du tricot (detail) 1973
artist book

is not *determined* by the rules through which it is generated because signification is *not a founding act, but rather a regulated process of repetition.*¹³ It is this laborious process, this incorporation that is a kind of incessant activity (always fallible at some point) that Messenger's collections and albums put into play. Messenger is a conceptual artist, but one who kills two birds with one stone: she sheds light on the gender norms at work in the discipline of the rule which is the basis of conceptual art. As for the mechanical foundation of meaning, it is 'the ordinary world that we take as self-evident, sexual meanings,' that gives her the key to this. *Les Approches, Album-collection no. 8, Annette Messenger collectionneuse* (1972) bears witness to this: the effectiveness of the cropping and of seriality signify in and of themselves, even though 'nothing' is shown, in an indecency without 'evidence.' The sexual is a mode of signification. Messenger derives an unanswerable sense of obscenity from this demonstration.

I like the idea that cinema, which was the dominant art form in Messenger's formative years and which, throughout her career, has provided her with titles and metaphors (*Les Amants, Le Bonheur*, etc.), has played a crucial role here because it connects in exemplary fashion the operations of meaning (framing, shot and duration, editing, etc.), the mechanics of desire, and the mimetic power of the norm. In addition there is the fact that, more than once, Messenger has emphasised her debt to Jean Renoir's *La Règle du jeu*, a film in which the repetition of the (social) rule and the power of cinema combine and gather, in the unending round of the little theatre of automata where we identify the protagonists, one by one.

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Annette Messenger
Mes Trophées – My Trophies 1986-88
charcoal and watercolour on black and white photographs

II

It is odd that Messenger's work in the 1980s was not compared to that of the artists then referred to as the 'Pictures Generation.' This is no doubt because, for all the pioneering ideas of Craig Owens, feminist critique was slow to grasp what was at stake during this decade.¹⁴ And no doubt, too, because it was long thought that the commercial or cinematic images that this generation of artists identified as a destiny or fatality ('We only experience reality through the pictures we make of it,' wrote Douglas Crimp¹⁵), were *disinvested*. To which Mary Kelly and Kaja Silverman objected that the work of appropriation and allegorisation of images carried out by Sherrie Levine, Cindy Sherman, Dara Birnbaum and Louise Lawler, however critical and distanced, however 'cold' it may have seemed, did not prevent an empathetic or even amorous gaze, and that desire was not the supplement but the *energy* of images. This is what the new series produced by Messenger in the late 1970s and throughout the 1980s – *Le Feuilleton*, *Chimères*, *Les Effigies*, *Mes Trophées* (*The Series*, *Chimeras*, *The Effigies*, *My Trophies*) – so virtuosically demonstrate. These images are over-invested, clawed, tattooed, made-up, painted (the way we say an 'outrageously made-up' woman is 'painted'). The photographs are made up, 'sexualised' so outrageously as if to defy the neutralised use of photography decreed by conceptual approaches.¹⁶ Such a reversal of ideas (a *contresens*) is tantamount to identifying photographs as *projections*, with all the connotations of magical

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or cinematic fantasy, aggressivity and effectiveness. These are 'passionate' photos in the Baudelairean sense ('Mon cœur mis à nu': [the image] 'my great, my only, my primitive passion'). With that 'enormous' and colourful 'brutality' of the diorama, which Baudelaire prized above all else, they spread out in great spider's webs where visitors come to get lost, in *phantasmagorias*.

Messageur *undid the image* twice in the 1980s: by upping the ante, first of all (the painted photo), then by an anthropological 'detour' at the turn of the 1990s. She now used curses, relics and votive offerings to recharge the power of her images and pare them down. In *Chimères* (*Chimeras*, 1982-84) she put montage at the heart of the image, not by working on transparency, as Sigmar Polke sometimes did at the time, but by an operation of dislocation and condensation, a figurative version of *Witz* - jokes: thus a lovers' kiss becomes a pair of scissors, and the crescent moon pushes its upturned eye out onto its prick/nose. What changes in 1988-89 (and it is remarkable that the change was manifested on the occasion of a reflection on the museum¹⁷) is that the photographs, their still too expressionist make-up now removed, recover their neutrality, their insignificance as fragments. *Mes vœux* (*My vows*) recycles some of the tattoo photos (feet, knees, ears, palms of the hand, etc.) from *Mes Trophées*. Messageur now entrusts agency to the presentation apparatus itself: hanging style, number, superposition, framing - a whole grammar that can be deployed in the exhibition space on variable scales and with renewed effectiveness. Excess is no longer borne by the expressive gesture of the brush or the scissors but by overabundance and fragmentation. Borrowing as much from objects of piety and superstition as from cinema, Messageur's invention can be compared to the monumental apparatus based on the use of the split screen created during these years by John Baldessari and Gilbert & George. There is the same occupation of space, the same art of the narrative sequence and interruption of meaning, suggesting that a world of convulsive passions is paradoxically authorised by the rigour of the architectural device. In Messageur's work, though, there is a singular principle of universal equivalence: eye, eyelid, breast, knee, navel, pubis, nose-holes, tongue, sole of the foot - it's all the same, one sex for another, no assignable gender, a generalised erotics.

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Annette Messenger
Fetichism 2013
plastic, latex

III

To gauge the singularity of Messenger's manoeuvres in terms of gender, we need to recall the weight of essentialist feminism in France. To take the division of the sexes as a given and relate it ultimately to the biological, is, according to anthropologist Françoise Héritier, no less than 'the fundamental opposition that enables us to think. For to think is primarily to discriminate, and discrimination is based on the difference between the sexes.'¹⁸

In line with this, the idea of the 1995 exhibition *Fémininmasculin, le sexe de l'art* at the Pompidou Centre was, according to its curators Marie-Laure Bernadac and Bernard Marcadé, to 'consider art from the perspective of sexual difference.' In France, the last decade of the twentieth century was roiled by polemics once again demonstrating the solidarity linking the difference between the sexes and universalism *à la française*, what with violent debates over the PACS civil partnership reform, which in the eyes of both anthropologists and psychoanalysts was seen as undermining the 'symbolic order,'¹⁹ while debate raged for and against legal parity in access to jobs by men and women.²⁰ To quote the analysis by sociologist Éric Fassin, 'the sacralisation of the difference between the sexes is at the heart of the national project.'²¹

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This context gives an idea of the scope of the operations of denaturalisation undertaken by Messenger throughout her career, her work of undermining national assumptions about the division of the sexes, which at the same time is a methodical reflection on art and the artefact. This begins as early as *Les Enfants aux yeux rayés. Album-collection no. 3 (Children with their eyes scratched out, 1971-72)*. Instead of the pathos of maternity exhibited for feminist ends by Mary Kelly or Lea Lublin (in 1968 the artist exhibited *Mon fils*, her newborn son, at the Salon de Mai at the Musée d'Art Moderne de Paris²²), here is the virulence of aggressive defacement in ballpoint. As for the 'primitives,' which the national culture so soon credited with an extra *jouissance*, they get the same skeptical treatment. For the 1998 exhibition at the Musée des Arts Africains et Océaniens, so aptly titled *C'est pas au vieux singe qu'on apprend à faire des grimaces (You can't teach an old monkey to make faces)*, Messenger set up the 'primal scene' of ethnology: *Two clans, two families* in a comical version of the *Elementary Structures of Kinship*, with the clan of splayed teddy bears confronting the clan of plastic bags, stuck on their crosses (an echo of Gaston Chaissac's totems?) in the middle of the vestiges of a colonial museum cast adrift, while, elsewhere in Paris, the supporters of the Musée de l'Homme and those of the new Musée de Quai Branly were fighting tooth and nail.²³ Here, a great gust of uncontrollable laughter scatters the ethnologists' genealogical arsenal. And yet there is something akin to primitivism in Messenger, in her singular attention to Art Brut, which she discovered at the Musée des Arts Décoratifs in 1967 on the occasion of the great exhibition instigated and conceived by Jean Dubuffet, an artist she has frequently referenced.²⁴ Art Brut has had the same importance for Messenger as the discovery of Artaud's drawings did for Nancy Spero: it authorises the artist, it intercedes. But it does not offer a *truer*, more *authentic*, more *primitive* version of nature. Rather, it indicates a place for women in the exercise of art. It teaches the elementary operations of the production of meaning, the A to B of the science of forms. It is an intransigent formalism, where Messenger learns to evoke the human face with two wrinkles in a cushion, a whole body with a bolster leant against a wall, an immensely precious secret with a pillow bonded with string - in a word, affects freed of the burden of representation, passions without a (human) figure.

Theatre offered Messenger a similar learning process - Kantor's theatre, *Bread and Puppets*, theatres that renounced 'the superstition of the text and the dictatorship of the writer', a school of effigies, puppets, masks, dummies and pantomime, a show for a boxing or circus ring or a shed, where Messenger learned to manoeuvre the space of the museum or the gallery like a studio or playground - something now possible thanks to the apparatus she developed in the 1990s.²⁵ This overt artificiality of theatre can at times take a mechanical turn. Discussing her collaboration with Alfredo Arias and Marilu Marini in 1998, Messenger states that 'I was dispossessed but also enriched by the contribution of this great machinery that is theatre. Elements came to life [...].'²⁶ This machinery-like life, most ambitiously achieved by *Casino* at the Venice Biennale in 2005, is the enactment, at last, of the *comedy*, which, according to Lacan, 'takes on, hosts and takes pleasure in the relation to an effect, [...] namely, the appearance of that signified that is called the phallus.'²⁷ Alain Badiou provides

a gloss on this definition with a commentary that could be retrospectively applied to a great part of Messenger's work since her retrospective in 1989: 'The most important word here is *appearance*. Tragedy is the majestic melancholy of destiny, it says that Truth is in the past. Comedy, however, is always the comedy of the present, because it makes manifest the phallus, that is to say, the authentic symbol of this present. Only theatre shows up the comic appearance of that part of power that is in the present, and therefore opens it to mockery. All tragedy shows the sombre melancholy of power. All comedy reveals its farcical semblance.'²⁸

Ever more ample, more monumental and enveloping, Messenger's installations erect the framework of comedy; they 'hold up the set', foment its movements and transformation scenes, flourishing with hair-raising virtuosity a panoply of disturbingly changeable bit-parts: they are ready for any job, these objects in coloured canvas, plush, nylon stockings, stuffed with horsehair, all outrageously 'false', add-ons and fakes, placed on the floor or hung in a music-hall pandemonium or thrift-store readiness. Their regime? The one condemned by the whole tradition of sculpture: the theatre prop. Worse, these are spare organs, prostheses, accessories for that last refuge of the idea of nature: the body. Methodically, in continuous series, Messenger deploys a parallel genealogy of 'organic' forms, that is to say, factitious, fabricated, artificial forms, 'families' of objects derived from operations that are at once simple and sophisticated, of dismemberment, of cutting-up, unfolding and duplication. She overturns the morphological tradition of the most traditional sculpture, the kind learned with manuals of anatomy and *écorchés*: the skin of a soft toy turned inside out, pinned symmetrically to the wall, becomes a *dissection* (*Dissection III*, 1997). Hanging severally from a line, they are remains, in *Les Dépouilles* (*Skins*, 1997-98). Redoubled, it 'engenders' interlocking forms (*Accouchement* (*Childbirth*, 1996)), and superposed they copulate (*Ensemble*, 1998). If she anatomises a fox stole, then she is settling scores with every 'family romance' (and with the peremptory autobiographics of Louise Bourgeois?): *Maman, histoire de son renard* (*Mommy, Story of Her Fox Fur*, 1998). The ethos of doing dismisses biology. It rejects the literalism of the flesh and the return to figuration of the 1990s and 2000s of which the exhibition *Sensation* in London was the manifesto; but also, and equally, the regulated dramaturgy of the biological family and filiation: *Les Restes (famille II)* (*The Remains (Family II)*, 2000), a 'hanging' of wretched trophies, of tattered, worn, tired and dirty bits of plush animals and toys.

In 2004 the artist humorously offered this parable of her work: 'I went to visit a friend who had just had a baby in hospital. She told me in vivid detail all about her very painful delivery, with no restraint. She looked tenderly at the baby resting beside her: it was all puffed up, deformed, very ugly. I was horrified. I hurried home and took the head of a cuddly toy and stuck it on another; I added the tail of a third, etc. In this way I obtained a few interesting grafts that calmed me down.'²⁹ Assemblage versus genealogy, art rather than nature. It is this very ancient ethos that, ever since her 'penetrables' of the 1990s (*Pénétration*

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Annette Messenger
Les Restes – The Remains 1998
stuffed toys, string

(*Penetration*, 1993–94)), Messenger has deployed in cosmogonies, like the one in which limbs go looking for their bodies; organs and viscera their use, while the elements of an alphabet tumbling from the ceiling intermittently bestow body and meaning on the clusters of barely sketched forms only just glimpsed in the half-light (*Dépendance Indépendance (Dependence Independence*, 1995)). Or this one, seen in 2004 at the Couvent des Cordeliers in Paris (*Sous le vent (Leeward)*) no objects or delimited, identifiable figures, no contours or certain limits, but the particular configuration of the moving. Forms, bodies or fragments of bodies in the inaccessible depths, barely surmised, perceptible in the blink of an eyelid, in the reddening of a silk wave that billows and flows over fifty metres then dies down, only to light up again: the rhythm that keeps humanity on a limb.

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- 1 — *Annette Messenger: Les Messagers*, Centre Pompidou/Éditions Xavier Barral, Paris, 2007, p. 314
 - 2 — Didier Semin, 'A Step Sideways,' in *Casino*, Suzanne Pagé & Béatrice Parent (et.al.), Paris Musées/Éditions Xavier Barral, Paris, 2005, pp. 137-146
 - 3 — See Catherine Gonnard & Élisabeth Lebovici, *Femmes / artistes, artistes femmes. Paris, de 1880 à nos jours*, Éditions Hazan, Paris, 2007, p. 305 ff
 - 4 — Gonnard & Lebovici, *ibid.*, p. 318
 - 5 — I am thinking, above all, of Laura Mulvey's seminal article 'Visual Pleasure and Narrative Cinema,' in *Screen*, vol. 16, no. 3, autumn 1975, pp. 6-18
 - 6 — Richard Meyer, 'Hard Targets: Male Bodies, Feminist Art, and the Forces of Censorship in the 1970s' in *WACK! Art and the Feminist Revolution*, Lisa Gabrielle Mark (ed.), The Museum of Contemporary Art, Los Angeles/The MIT Press, Cambridge, 2007, pp. 362-383
 - 7 — Mona Ozouf, *Les Mots des femmes : essai sur la singularité française*, Gallimard, Paris, 1995, p. 395. See the analysis by Joan Wallach Scott, "'La Querelle des femmes' in Late Twentieth-Century France," *New Left Review*, vol. 26, November-December 1997, pp. 3-19
 - 8 — Didier Semin, 'Annette Messenger femme pratique?' , in *Annette Messenger: Comédie Tragédie 1971-1989*, Serge Lemoine (ed.), Musée de Grenoble, Grenoble, 1989, pp. 42-43
 - 9 — Messenger encourages this kind of retrospective view: in 2007, she told Elisabeth Lebovici in an interview: 'I think that homosexual movements, which led to a questioning of the categories of sex, sexuality and gender, were important for our recognition. I am thinking of the artist Felix Gonzalez-Torres, who told me that he had spent a lot of time looking at my work, being interested in its "feminine side". This rereading of women's works in the 1990s brought about a new way of looking at art in general.' Gonnard & Lebovici, *op. cit.*, p. 318.
 - 10 — *ibid.*, p. 316
 - 11 — Judith Butler discusses what she identifies as 'misapprehensions' in the reading of *Gender trouble*, in *Bodies that matter: on the discursive limits of 'sex'*, Routledge, New York, 1993, p. x
 - 12 — Judith Butler makes this point in *Undoing gender*, Routledge, Taylor & Francis Group, New York, 2004, p. 1
 - 13 — Judith Butler, *Gender trouble: feminism and the subversion of identity*, 1990, Routledge, New York, 2006, p. 198
 - 14 — See the remarks by Johanna Burton, 'Fundamental to the Image: Feminism and Art in the 1980s,' in *Modern Women. Women Artists at the Museum of Modern Art*, Cornelia Butler & Alexandra Schwartz (eds.), Museum of Modern Art, New York, 2010, pp. 429-443. For an alternative approach, see Craig Owens, 'The Discourse of Others: Feminists and Postmodernism' in *Beyond Recognition: Representation, Power, Culture*, University of California Press, Berkeley, 1992, which develops an idea of 'feminine fetishism' based on Lacan, one idea rearticulated in relation to Messenger's work by Elisabeth Lebovici, 'La Collectionneuse', in *Annette Messenger: Les Messagers*, *op. cit.*, pp. 119-120
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- 15 — *In the Pictures*, Artist's Space, New York, 1977
- 16 — The 'misapprehension' was manifest in the exhibition, *Ils se disent peintres, ils se disent photographes*, organised in 1981 at the Musée d'Art Moderne de la Ville de Paris, where images by Messenger seemed (as would increasingly be the case) closer to those Arnulf Rainer than to those of Bernd and Hilla Becher or Hans Peter Feldman. The exhibition, conceived by Michel Nuridsany, also featured work by Cindy Sherman, Victor Burgin, Gilbert & George, Richard Prince and Ed Ruscha, alongside the French 'fictionnalistes' Jean Le Gac, Christian Boltanski and Annette Messenger. In 1981 Messenger also exhibited *Les Indices* at Artist's Space in New York, where she spent a year.
- 17 — At the Musée de Grenoble for the first retrospective of the artist's work, *Annette Messenger: Comédie Tragédie 1971-1989*, and at the Musée d'Art Moderne de la Ville de Paris for the group show *Histoires de Musées*.
- 18 — Françoise Héritier (1998), quoted in Joan Wallach Scott, *Parité! Sexual Equality and the Crisis of French Universalism*, University of Chicago Press, Chicago, 2005, p. 188
- 19 — On the political uses of the notion of the 'symbolic order' see Daniel Borillo, Eric Fassin & Marcela Iacub (eds.), *Au-delà du Pacs: l'expertise familiale à l'épreuve de l'homosexualité*, PUF, Paris, 1999; and Scott, *ibid.*, chap. 5
- 20 — Scott, *loc. cit.*
- 21 — Éric Fassin, 'National Identities and Transnational Intimacies: Sexual Democracy and the Politics of Immigration in Europe,' *Public Culture*, vol. 22, no. 3, 2010, p. 519
- 22 — See Gonnard & Lebovici, *op. cit.*, p. 358
- 23 — Sally Price, *Paris Primitive - Jacques Chirac's Museum on the Quai Branly*, University of Chicago Press, Chicago, 2007; Daniel J. Sherman, *French Primitivism and the Ends of Empire 1945-1975*, University of Chicago Press, Chicago, 2011, p. 191 ff
- 24 — See Sherman, *ibid.*, p. 109 ff
- 25 — See Patricia Falguières, 'Aire de jeu. À propos du théâtre et des arts au XXe siècle' in *Cahiers du Musée national d'Art Moderne*, vol. 101, autumn 2007, pp. 62-85
- 26 — *Annette Messenger: Les Messagers*, *op. cit.*, p. 474
- 27 — Jacques Lacan, *Le Séminaire, Livre V, Les formations de l'inconscient*, Seuil, Paris, 1998, p. 264; Jacques Lacan, *Le Séminaire, Livre VI, Le désir et son interprétation*, Jacques-Alain Miller (ed.), Éditions de La Martinière, Paris, 2013, chap. XIX28
- 28 — Alain Badiou, *Pornographie du temps présent*, Fayard, Paris, 2013, pp. 14-15
- 29 — *Annette Messenger: Les Messagers*, *op. cit.*, p. 475
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