

PRESS RELEASE

Eric Madeleine
Habitudes - Fictions

opening: Thursday 17 May 2001 at 18.00
Studio Stefania Miscetti
Via delle Mantellate 14
closes: **Friday 22 June 2001**
opening times: **Monday to Friday, 16.00–20.00**

The exhibition was organized in collaboration with AFAA and the Cultural Service of the French Embassy in Italy.

The work of young French artist **Eric Madeleine** can be split into two clear phases, each with its own working method and practice. The first, beginning in the mid-1990s, saw him create a series of performance pieces in which he used his body to adopt positions and shapes that represented everyday, functional objects: tables, cushions, a swing, a plough... In this period, up until 2000, the artist made his work under the name **Made in Eric**, presenting and offering himself up not only as a *Body-Object*, but as the equivalent of any other production site and system.

More recently, in this second phase, his attention has shifted from physical appearances to less material, gestural ground: the gesture as both a sign and the invention of social and interpersonal communication.

Habitudes - Fictions charts both aspects of his output: there are large-format, colour photographic prints from the "Made in Eric" period, as well as drawings from the new phase. In the latter, the artist introduces a series of unusual gestures he has invented for the viewer, offering up "the gesture" as an artwork and creative form.

At the heart of the exhibition is the installation-performance ***Piano & Metronome***: a genuine, playable piano that doubles up as a ping-pong table at which the visitor can try their hand and have a game.

"What was once the means of production has become the product itself, and this has happened extremely quickly. A few years ago we'd see commodities (e.g. coffee machines, etc). for sale in shop windows. Today we're more likely to see offices behind those same windows. We notice situations, observe types of behaviour, see that services are available: the production process behind the commodity, as represented by work, has itself become commercial.

On one hand, then, I'm talking about "lost property"; on the other, "the demise of the red umbrella". One day, I had a telephone call [from someone I was going to meet] asking me how we would recognise each other. We were scheduled to meet the next day, and I had to pick him up from the station.

I replied saying: "I'll be at the end of the platform and shielding my eyes with my hand, like an Indian gazing into the distance."

The object is an extension of our hand and, as has been noted, the symbol of our superiority over the animal kingdom. At the same time, nowadays we look to other criteria to justify ourselves. This incredible production of objects we've generated (and examined, in the art world) no longer satisfies us. It cannot convince us of an existence that would be summed up as a 'landscape of objects'. So we talk in general terms about custom and usage, what constitutes good (or bad) manners; and to make all of this feel more present, we commercialise it.

This universe, its actuality, is what I am committed to; and its businesses, skills and gestures are my subjects. This is why I refer to "inter-professional encounters", 'extra gestures', 'quality-publicity' gestures, 'common expertise' and 'dreamt-up aptitudes'. When I look back at my previous work – the Body-Object – I find this same idea.

The 'Body-Object' therefore represents the minimum level of expertise."

Eric Madeleine

Made in Eric / Eric Madeleine

Born in 1968, he lives and works between Paris and Rome.

Solo exhibitions

1997 Galerie du Jour, Agnes b., Paris
 Ecole des Beaux Arts de Nantes: *Changement d'adresse*

Selected group exhibitions

2000 *Le jardin*, curated by Hans Ulrich Obrist, Carolyn Christov-Bakargiev,
 Laura Cherubini, Villa Medici, Rome
 Le pouvoir de l'image, Photo Montreal
 Anableps, Studio Stefania Miscetti, Rome

1999 *A corps perdu*, Cimaïse et Porticle, Albi
 Extra et ordinaire, printemps de Cahors
 Video stage 1.0, London

1998 *Le Méchoui*, Serre di Rapolano (SI)
 Rock n roll artitude, Ecole des Beaux Arts d'Avignon

1997 *Arts & Corps*, Lisbon, Portugal
 Performance at the French Pavilion during the Venice Biennale

- 1996 *L'Homme objet*, Musée de la Mode, Marseille
L'Art parodic, Galerie Météo, Paris
Le point d'ironie, Chicago Art Fair
L'Art au corps, Musée d'Art Contemporain, Marseille
- 1995 *Un jour je passerai la main*, Galerie des Enfants Artécole, Hérouville Saint Clair
Rencontres du 3ème type, Galerie Roger Pailhas, Marseille
- 1994 *Shape your Body*, Galeria Lagiarina, Verona
La ferme du Buission, Noisiel
Galerie de Marseille, Marseille
Merci mon chien, Galerie Satellite, Paris
Ateliers 94, Musée d'Art Moderne de la Ville de Paris
Performance during the vernissage of *Hors Limites*,
Centre Georges Pompidou, Paris.