

Exhibitions
25 Mai—21 July 2013
Wednesday—Sunday
11:00 am—6:00 pm

Guided visits

Reservation advisable

“Une heure au musée”

› Thursdays at 12:30 pm

“Visite Thé”

› Saturdays at 3:30 pm

Sunday visits

› Sundays at 3:00 pm

Family visits

› Sundays at 3:30 pm

Groups

Customised group visits
to one or more exhibitions

Reservations: Service des Publics

Meeting with Philippe Droguet

A tour with the artist in *Blow up*

› wednesday 5 june at 6:30 pm

On booking / with an exhibition ticket

Catalogue *Blow up*

Bilingual catalogue (French/English) with in situ illustrations; texts by Anne Bertrand (art critic and exhibition curator) and Hervé Percebois; preface by Thierry Raspail (director of mac^{LYON}).

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Information and reservations

Service des publics

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PHILIPPE DROGUET

BLOW UP

25.05
21.07.13

ENG

Next exhibition

12th Biennale de Lyon

from 12 September 2013
to 05 January 2014
biennaledelyon.com

**MEANWHILE...
SUDDENLY,
AND THEN**

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Marine, 2003-2005
Fox skull on branch,
toothpicks, plaster
170 × 50 × 60 cm
Courtesy galerie Pietro Sparta
© Photo André Morin



PHILIPPE DROGUET

BLOW UP

Philippe Droguet (b. 1967)
lives and works in Feillens, France



Battes, 2012
Socks, plaster
Variable dimensions
Courtesy galerie Pietro Sparta
© Philippe Droguet

Tombé, 2003–2005
Fabric, paraffin, metal basin
20 × 50 × 42 cm
Courtesy galerie Pietro Sparta
© Photo Blaise Adilon



Entretien, 2000–2001
Various materials
Variable dimensions
Collection macLYON
© Photo Blaise Adilon

CREATED BETWEEN 2000 AND THE PRESENT DAY, THE WORKS IN THIS EXHIBITION REFLECT ALL THE DIFFERENT FACETS OF PHILIPPE DROGUET'S WORK, THOUGH WITHOUT EQUATING TO A RETROSPECTIVE. TWO OF THEM HAD ALREADY BEEN ACQUIRED BY THE MUSEUM; AND COUVRE-FEU ("CURFEW") WAS PRODUCED IN 2013.

On a first encounter with Droguet's work, what irresistibly attracts the eye, to the point of immobilising it, is the surfaces. Whether bulletproof, as in *Rit* (the reverse of "tir" – French for "shot"), brilliant, as in *Big Bang*, velvety, as in *Cadeau* ("Gift"), slinky, as in *Méduse*, immaculate, as in *Ça* ("That"), marmoreal, as in *Aurore*, *Vénus* and the *Tombés* ("Fallen") series, multicoloured, as in *Battes*, or curiously patinated, as in *Entretien* ("Interview"), it is always the surface that «produces an effect», as might be said about the drape of a robe in a Renaissance painting, or a jewel... Many of the works are instantly seductive, and sometimes self-evidently so, like certain masterpieces.

But venturing beyond the surface, and realising the true nature of the smooth exterior, or the alabaster breast, the sense of fascination becomes blurred and gives way to multiple questionings; firstly because, in comparison to marble or fur, reality seems trivial, made of paraffin wax, toothpicks and tacks; and then because the result unflinchingly disconcerts, both in its strangeness and

in its prolongations and silences. Works like *-Y-s-z-o-k-a-r* and *Marine* are unsettling, like creatures born of unnatural grafts or fortuitous encounters with aliens (hostile, naturally). Hung on the walls as improbable trophies, *Sirènes* and *Dard* (*Virgule*) ("Sting (comma)") vie with one another in obscenity. The cow bladders that give a thick cover to *Entretien* lead the imagination into the darkest corners of the collective memory. And in *Tombé*, the juxtaposition of a rusty pail with cloth whose folds are frozen by several layers of wax echoes both the universe of classical statuary and that of abattoirs and offal. In *Battes*, stockings are filled with plaster, which stretches them to the maximum extent, turning them into strange prostheses. In the exhibition space, it is their bodies that are missing.

When discussing his works, Droguet often uses the word «tegument», which points to their organic, or even carnal, dimension, and seems highly appropriate, given that its possible acceptations correspond to different works, as with the envelope that protects

the seed, or the animal skin, whether covered with scales or fur, or again human, and finer. More generally, it signifies a membrane that covers living organisms; and by extension it suggests a thin wall between the inner and the outer, which simultaneously reveals and conceals... The notion of a tegument is central to Droguet's works, and it gives them a distinctive poetic aura.

Some works do stand outside this paradigm, while continuing to explore the visibility and latency of things. This is the case, in particular, for those that draw on the register of painting, like *Vectan*, or *Antalya* (1-2-3), whose titles are the brand names of the materials that constitute their surfaces, respectively rifle powder and paint used for road signs. These materials thus enter the already rich history of the monochrome, while alluding, in passing, to certain important moments in formal modernity.

And then there is *Couvre-feu*, consisting of around a hundred nesting boxes arranged in two lines, inevitably reminiscent of the kind

of urban alignment whose monotony ends up by extinguishing life. A slate bears a tally of their former occupants, in a daily record of the numbers, the living and the dead...

Like Antonioni's film, whose title the exhibition borrows, Droguet's work gravitates round the certainty that, beyond verisimilitude, there is a reality begging to be unveiled. This certainty concerns not only what society does with the appearance and substance of bodies, but also our intimate awareness of inhabiting a space that cannot be escaped from. There is a constant oscillation between seduction and tragedy that presents the viewer with contradictory impressions, between perception and consciousness. Droguet's work contains both the beauty and the horror of the world, each masking the other, and separated from the other by a diaphanous veil.