

# PHILIPPE DROGUET

*Blow up*

25.05 >  
21.07.13

PRESS  
RELEASE



**Inauguration**

Saturday, May 25 2013 at 12 am  
in the presence of the artist

**Opening Hours**

Wednesday - Sunday, from 11 am to 6 pm

**Press contacts**

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High resolution pictures (300 dpi)  
are available on request

*Fléaux*, 2001-2004

Snail shells, upholsterer's tacks, silicone

Variable dimensions

Collection of the artist, on deposit in mac<sup>LYON</sup>

© Photo : Philippe Droguet

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d'art contemporain  
de Lyon

# PHILIPPE DROGUET

## *Blow up*

Philippe Droguet's work is organic, sensual and threatening all at once, thus creating a perpetual oscillation between attraction and repulsion. The materials and objects he uses are both familiar and intriguing. They include paraffin which fixes permanent marmoreal creases into cloth, upholsterer's tacks as fur, shells, tree bark...

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Philippe Droguet, *Le Cadeau*, 2000-2001  
Collection mac<sup>LYON</sup>  
© Photo Blaise Adilon



# THE EXHIBITION: *Blow up*

Philippe Droguet's pieces are appealing, organic and - for some - sensual at first glance, yet they also reveal themselves to be strange or even threatening. The forms he creates are a matter for both painting and sculpture.

The artist's work draws upon the constant parameters of sculpture, an art both visual and tactile, optical and haptic, which we know incarnates itself via materials, volume and the manner in which it occupies space, as well as its light-capturing and epidermis-like surfaces.

Droguet selects his materials according to what they are to determine within his pieces and the projects he formulates for them. The list of materials is long, disparate and potentially infinite but they epitomize the wealth of his textures and the strangeness of his forms: screws, upholsterer's tacks, baths, nest boxes, gas cylinders, shoes and toothpicks, as well as animal bones, highway paint and shotgun cartridge gunpowder. Paraffin fixes permanent marmoreal creases into a sheet, upholsterer's tacks, instead of being hammered home, stick to a surface and create a fur-like effect with their sharp points, and tree bark, the thickest of all skins, is itself protected by delicately applied coats of paraffin...

**He plays with volumes, surfaces and materials in order to ceaselessly explore the visibility and latency of objects.** Paraffin becomes alabaster and gunpowder is transformed into pigment. His materials are not only used to create shapes, they are also a selected semantic unit with meaning. He displaces their apparent contradictions just as he distinguishes between what is statuary and what is ornamental. The former refers to the body of the piece and the latter refers to the décor and the superficiality of shape and form. In truth, Philippe Droguet is concerned about the flesh underneath the skin, and it is precisely this flesh which constitutes the body.

Although Droguet does not create statues, a number of his works occupy space with the presence of bodies which are nevertheless not figures. Depending on the piece the envelope may provide shape to volume or be used to cover it up. In '*Battes*' (*bats*) the shoes receive a layer of plaster which, by filling them up, creates the absent legs. Be they placed in piles or spaced out separately although the shoes are present it is the body which is missing. In '*Le Cadeau*' (*the gift*) on the other hand the upholsterer's tacks cover the interior of the bath, creating a spiky yet silken fur. In this instance the envelope is inhabited by the body. It is the body of an object but also a body which could have been made to integrate the object.

Ornaments underline the same ambiguity and participate in it. The smooth and shimmering surfaces, the hard yet yielding materials, the textures which catch, reflect or absorb light; they all constitute a process of seduction. These are but jewels, beautiful objects, fragments of metal, wood or paint which are folded or creased, marmoreal breasts and cushions with diaphanous textures. And although they evoke the *ready-made*, they are in fact something else because Philippe Droguet's work contains highly retinal arrays. The artist decides to deliberately step outside of the box and favor the result over the process without for all that forgetting to draw upon the registers of humanism and formal modernity. **His works thus position themselves on the fine line between perception and conscience as well as that of the image and the real body - that of the subject and of the object.**

**His work oscillates in permanence between the seductive and the tragic, which are separated by a fine veil that he calls the 'tegument', that is to say the membrane, the skin and the surface, that which wraps and protects, that which covers up and dissimulates, that which attracts and deceives and that which is revealed whilst simultaneously being hidden from view.** Droguet's work revolves around the certainty that, beyond appearance, there is another reality which will be unveiled if only we are able to ask ourselves what may be beyond the surface. This strong conviction also applies to what society makes of appearance and the flesh of the body which each personal conscience instructs to live within an envelope which it cannot leave.

The exhibition of Philippe Droguet's works on Level 1 of Lyon's Contemporary Art Museum brings together pieces from the museum's collections and more recent works created since the beginning of the 2000s, including a 2013 creation - '*Couvre Feu*' (*carfew*) - which is composed of approximately one hundred parakeet nesting boxes displayed in two rows, one above the other.

**The exhibition's title - 'Blow up' - refers to the 1966 film of the same name by Michelangelo Antonioni which won the Golden Palm at Cannes in 1967.**

In the film, Thomas, a fashion photographer, spends the morning in a park and, attracted by a light source, takes photos of an area which is almost deserted apart from the presence of a couple who are kissing. When he develops the photos he realizes after blowing them up that he had in fact been an unwitting witness to a murder. ***Blow up* plays along this theme to suggest a link between that which is visible at first glance and that which is revealed later.**

# SELECTION OF EXHIBITED WORKS

# DROGUET

Blaise Adilon

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1-  
*Fléaux*, 2011  
Collection of the artist  
© Photo : Philippe Droguet



4-  
*Tombés* 2003-2005  
Wood, paraffin, canvas  
Courtesy galerie Pietro Sparta  
© Photo : Blaise Adilon



2-  
*Battes*, 2012  
Socks, plaster  
Variable dimensions  
Courtesy galerie Pietro Sparta  
© Photo : Philippe Droguet



3-  
*Trophées*, 2012  
Skated bronze  
Courtesy galerie Pietro Sparta  
© Photo : André Morin



5-  
*Entretien*, 2000-2001  
Diverse materials  
Variable dimensions  
Collection macLYON  
© Photo : Blaise Adilon



6-  
*Marine*, 2003-2005  
Skull of fox on branch,  
toothpicks, plaster  
170 x 50 x 60 cm  
Courtesy Pietro Sparta Gallery  
© Photo : André Morin

# SELECTION OF EXHIBITED WORKS

## DROGUET



1- *Fléaux*, 2011

Sparkling sea urchins at first glance? '*Fléaux*' reveals itself to be snail shells covered in sharp and vaguely menacing tacks which

play upon the ambiguity between jewels and spears.

# 25.05



2- *Battes*, 2012

For the '*Trophées*' series and the individual work '*Battes*' Droguet pours plaster into containers. He uses the initial shape of a bull's bladder for '*Trophées*' and elongates the pile of shoes in '*Battes*' until they take on the shape of legs, a process which is evocative of artificial limbs. The '*Trophées*' are then reproduced in bronze covered with a colored patina. One can nevertheless guess what the initial organic matter was.



3- *Trophées*, (A1-A2-A3), 2012



4- *Tombés*, 2003-2005

The cloth, which is laid upon or dropped onto a palette, has natural and elegant folds which have been fixed into place by the use of paraffin which has

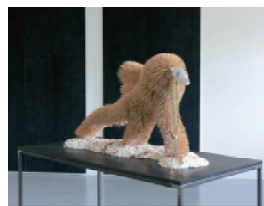
been applied in several coats with a paintbrush until they take on the appearance of marble or alabaster. In French the noun 'la tombé' (the fall) is used to describe the cut and fit of a jacket and to 'tomber la veste' (let the jacket drop) is to take off a jacket to make oneself more comfortable and to give oneself more freedom of movement. Here, the immaculate whiteness of the cloth is such that it appears to be fossilized forever in an intricately worked state of apparent abandon. It is the weight of absence, the metaphor of abandonment, a veiled reference to a burial shroud for the dead and a demonstration of the sculptor's know-how.



5- *Entretien*, 2000-2001

In the manner of thick skin, bull bladders cover a desk with a lamp on it, a chair, an armchair, a stool, a trash can full of asphalt and a basin.

All these objects are linked by an electric cable made of skin and laid out on the floor. The cable supplies electricity to the lamp and the trash can. One would hardly wish to go through an 'entretien' - interview/meeting - in this office, which recalls an interrogation room and inevitably evokes the Gestapo or the Stasi.



6- *Marine*, 2003-2005

This imaginary animal with a female name is carrying the skull of a fox, and its fur is composed of hundreds of toothpicks.

The animal seems to have been frozen in a running pose with its disheveled coat of fur, its carnivorous jawbone and the chains around its neck, and they all give one a distinct impression which is anything but reassuring.

# THE ARTIST

Philippe Droguet was born in 1967 in Roussillon, Isère.

He lives and works in Feillens (Ain, France).

Graduate of the School of Fine Arts of Mâcon.

Represented by the Pietro Spartà Gallery, Chagny (France).

## PERSONAL EXHIBITIONS

2012

*Witness*, Galerie Pietro Spartà, Chagny, France

2006

*Matière à doute*, Centre d'art contemporain de Lacoux, Hauteville-Lompnes, France

2004

*Vestiaire*, Galerie du Tableau, Marseille, France

1999

*Et trophées*, Le Pez-Ner, Villeurbanne, France

*Transhumance*, AAAC Recologne-lès-Ray, Espace Cotin, Lure, France

1998

*Intra muros*, Le numéro Sept, Mâcon, France

*Extrait*, Château de Taurines, Centrès, France

1997

*Fossiles*, Galerie L, Saint-Étienne, France

## COLLECTIVE EXHIBITIONS

2012

*Se souvenir de la mer*, Domaine départemental du Château d'Avignon, Saintes-Maries-de-la-Mer, France

FIAC, Galerie Pietro Spartà, Paris, France

*Art Brussels*, Galerie Pietro Spartà, Brussels, Belgium

2011

FIAC, Galerie Pietro Spartà, Paris, France

2010

*Art Brussels*, Galerie Pietro Spartà, Brussels, Belgium

2009

*Art Brussels*, Galerie Pietro Spartà, Brussels, Belgium

FIAC, Galerie Pietro Spartà, Paris, France

*Résurrection*, Veduta-Biennale de Lyon, France

Musée urbain Tony Garnier, Lyon, France

2008

FIAC, Galerie Pietro Spartà, Paris, France

*Art Brussels*, Galerie Pietro Spartà, Brussels, Belgium

2007

*Veduta*, Biennale de Lyon, Musée urbain Tony Garnier, Lyon, France

*Merveilleux ! D'après nature*, Château de Marlbrouck, Manderen, Luxembourg

*Art Brussels*, Galerie Pietro Spartà, Brussels, Belgium

2005

*Animaux... Animaux*, Orangerie du Parc de la Tête d'or, Lyon, exhibition organized by the mac<sup>LYON</sup>, France

2004

*Bloody Mary*, Aperto, Montpellier, France

2001

*Collection de l'artiste*, Musée des Ursulines, Mâcon, France

1999

*Ô Saisons, Ô châteaux !*, Musée des Ursulines, Mâcon, France

*Konvers*, Künstlerbund, Speyer, Germany

*Comme des bêtes*, Villaine-en-Duesmois, France

*Les paradoxes du réel, la réalité des utopies*, Muscarnock, Budapest, Hungary

1998

*Supplément d'âme*, Musée de la Mine, Saint-Étienne, France

*Les paradoxes du réel, la réalité des utopies*, Galerie Zacheta, Warsaw, Poland

*L'art sur la place*, Biennale d'art contemporain, Lyon, France

1996

*G7 Création*, Musée d'art contemporain, Lyon, France

1995

*Salon de « La Jeune Peinture »*, Espace Eiffel-Branly, Paris, France

1994

*Salon de « La jeune Peinture »*, Espace Eiffel-Branly, Paris, France

# VISITOR INFORMATION

## **The exhibition**

General curator:  
Thierry Raspail  
Head of project:  
Hervé Percebois  
Production manager:  
Thierry Prat  
Exhibition assistant:  
Olivia Gaultier  
Registrars:  
Xavier Jullien / Gaëlle Philippe

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## **Opening Hours**

Wednesday - Sunday, from 11 am to 6 pm

## **Access**

### **By car:**

- Along "Quai Charles de Gaulle,"  
Lyon Parc Auto - Carparks P0 and P2,

**special rate for museum visitors:**

**40 minutes free of charge**

### **By bus, stop Musée d'art contemporain:**

- Line C1, Gare Part-Dieu/Cuire  
- Line C4 Jean Macé/Cité internationale  
change with metro Foch line A or metro  
Saxe-Gambetta lines B and D  
- Line C5, Bellecour-Terreaux/Rillieux-Vancia

### **By bike:**

- Several Velo'V stations are located around  
the museum

## **Admission**

Full rate: 6 euros

Concessions: 4 euros

**Free for visitors under 18**

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