



Lili Reynaud-Dewar

Zéro deux, 2009
by Cedric Schonwald
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If the representation of the human figure modes work of art from what is now called the art parietal, modes of (re) presentation of self in society probably already characterized the first few «companies» animal .dropoff window Among humans, artifice (dress, behavioral) by which (if) performs in society is between the very cultural notion of naturalness and various tactics aimed at escape or question. Identity is always produced by a «self» in motion even when it sometimes tends to overplay a condition acquired or «natural.» Thus, under the Directory, part of the youth of good family -the Inc'oyables Me'veilleuses- and she was able to invent a language purged of the «r» of a revolution that decimated his family (1). A traumatic scene again expressed by a sign code and dress accentuating men as victims (experienced as unfit for their «natural» as men well-born) and accentuating women (through immodest outfits diaphanous «in Greek «) womanhood (2).



Gender is coming performs disturbing sex determination and gender instilled by sex (3), as demonstrated by the gender studies , Judith Butler (4) in mind. But if the kind that we invent escapes categorization both binary and determining which seems to accrue to equality, nothing prevents, by this invention, to further strengthen the masculinity or femininity of characters traditionally male or women. Joan River has shown, in 1929 (5), as overplaying femininity (for a woman) or masculinity (for a man) could be a maneuver used in certain circumstances to defeat stigma, even as we aspire to express the characters considered not in line with our gender. The means of art are logically invited to take part in this game on gender representations. Claude Cahun, Cindy Sherman or Valie Export were presenting them want to report on themselves, stereotypes of femininity or masculinity, disturbing the kind of multiple role changes in the performances they have given to 'themselves. Orlan, departs for its stereotypes of femininity consisting ad hoc , such a challenge would launch a super-woman



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another woman become so culturally natural. Moreover, the theory has been able to rely on the performance of Valie Export or Vanessa Beecroft to emphasize that women boldly (and frontally!) Camped in the role of wife could return to their viewers eyes projective (phallic look as Laura Mulvey about American cinema (6)).

Found in the work of the artist Lili Reynaud Dewar taste for the game that is flush with appearances in the theories and practices mentioned above. The performance-share is important in his work and is actively participating in the round symbols that constitutes the background. But the performers that Reynaud-Dewar stages also exemplify one of the components of the theory of Butler, performativity (in a sense derived from that of Austin): I perform myself so I become what I perform. We can at least to detect the ethical will (in the sense of Foucault) require the performer to seek a possible redefinition of self through a game with the constituted norms.

His second solo show in France (7) Black Mariah is quite emblematic in this regard. The exhibition presents a production system Performed identities. It shows the floor of the Art Centre du Parc Saint Léger video recordings of sketches that have been played for ten days just shooting before varnishing. Three screens have a head arrangement with respect to the public, we see women in strange clothes (in Jouy or in Wax at the Shonibare) performing various ritual order gestures. The first of them to cover the face of makeup mask. In the performance of Lili Reynaud Dewar, makeup is not a prerequisite backstage, it is the first and ostentatious action of any play. Everything contained therein and his identity by the decline of his identity, for the recovery of figure, by the appearance of a more generic order face (8). Similarly, soil exhibition areas in which it operates are covered posters that state the name of his speech: title, cast, date and place. In Reynaud Dewar, performance is often first invited by neutralization of the place, and then orders his officiating games and vaguely shamanic rituals that invest other places and other identities, finally, it is exposed by the through objects that have permitted and it leaves behind.

At Art Center Parc Saint Léger , neutralization of the place is allowed (physically and symbolically) the approximate reconstruction of the first movie studio before the invention of cinema, Black Maria (9). A building with rhino-like, serving as a black box but with possible overhead lighting along the course of the sun through the rotation of the whole structure. For a year, in 1894, Dickson, Edison's assistant, also tested the Kinetograph capturing many sequences of about thirty seconds. Succeeded in this studio a multitude of performances ranging from sneezing of an actor, combat snails or cocks through an interpretation of the famous Serpentine Dance of Loie Fuller. Finally, there could interpret Sioux Sioux Ghost Dance convenes both the memory of their first revolt and confidence in better days for their people.

At Pougues-les-Eaux, all videos are silent as to when the technology required. A fourth screen, arranged laterally, gives three other imaginary soundtrack: musicians and a young hip-hop dancer, all having sacrificed the ritual of makeup, follow one another without diffusion can reproduce provided any sound. In front of us, on the other three screens, young women are busy few rituals with stiffness of officiating perched on high heels. The solemn phases alternate with moments of discussions where extras are sitting on pedestals or with moments of dance where the movements are inspired by the uninhibited gestures and a bit silly groupies. Downstairs, the empty stage where were these esoteric parades is the heart of the exhibition. It restores that of the Black Maria. Performance accessories are exhibited as relics.



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Scepters covered knotted shirts, bowls, screens, costumes, letters and numbers in volume materialize the enigmatic dance of symbols whose meaning is not given.

If refuses logos throughout the show except that by which it is called obsessively (posters ground on which everything rests) it nevertheless appears as one of the occult deities of these singular masses. Another father figure could be the recovery itself. Recovery situations, places or preconstituted identities, recovery and removal of attributes that are part of this collection. Thus the masquerade sees itself removed at the same time it says.

1: Patrice Bollon, *Morality mask*, Wonderful, Zazous, Dandies, Punks, etc., Paris, Seuil, 1990.

2: With a good score symptomatic roles in this rebirth one: a play on the social condition of man as belonging to an elite class, a play on the sexual condition of the woman as object of desire and reproduction and thus survival of the species and, first, of the class.

3: Learning including decrypted by Erving Goffman in *Gender Display*, 1976, tr. fr. «The deployment of the genre,» Land # 42, «man / woman», Paris, House of the Human Sciences, 2004.

4: Judith Butler, *Gender Trouble*, tr. fr. Paris, La Découverte, 2005.

5: Joan Riviere, «Femininity as a masquerade», tr. fr. in *Psychoanalysis T.7, Female Sexuality*, Paris, PUF, 1964.

6: Laura Mulvey, «Visual Pleasure and Narrative Cinema» *Screen Vol.16 No.3*, London, autumn 1975. Thesis partly contradicted by Mary Ann Doane, which specifically examines the eyes of women in various texts including «Technophilia, Technology, Representation, and the Feminine. «in *Body / Politics, Women and the Discourses of Science*. New York, Routledge, 1990.

7: The first solo exhibition of his work, *The Center and the Eyes*, took place at the Zoo Gallery in Nantes from 19 October to 19 November 2006.

8: Who is a call, as in Claude Cahun (or at Cindy Sherman), the multiplication of identities factor (among Cahun) disorder in the genre. See Abigail Solomon-Godeau, «The 'I' equivocal Claude Cahun, lesbian subject,» in *Cahiers du MNAM No. 80*, Summer 2002.

9: See description and archive documents in Philippe-Alain Michaud, *Aby Warburg and the moving image*, Paris, Macula, 1998.