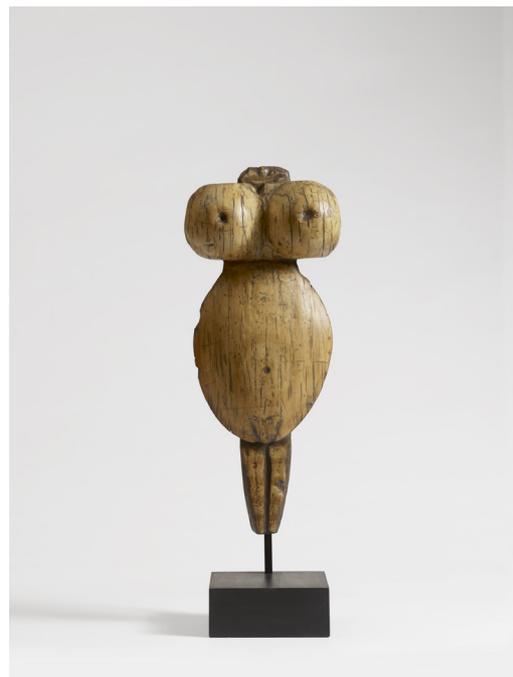


FIAC PROJECTS, PETIT PALAIS
& GRAND PALAIS, BOOTH 0.C52



(1) *Butterfly divinity*, 2018
(2) *Garbage Idols, Puppet*, 2009-2018
(3) *Garbage Idols, Venus*, 2009-2018
Photos Fabrice Gousset



PHILIPPE MAYAUX

(Roubaix, 1961)

Philippe Mayaux's work was associated with the Surrealist legacy (curiously infertile in France) as soon as it appeared at the beginning of the 1990s. In the age of *relational aesthetics*, his outwardly kitsch paintings, reminiscent of the art of the sign painting and explicitly demanding a face-to-face relationship with the viewer, might seem incongruous. His visual references echoed those of Magritte and De Chirico, the most philosophical of the Surrealist painters, but Mayaux was already looking toward Picabia and Duchamp, from whom he would borrow his devastating humor and ontological radicalism.

Mayaux shares with his Dadaist predecessors an innate distrust of "Great Art," "Masterpieces" and the "Serious." The miniature paintings that made his name in the 1990s often mock his fellow painters' dreams of grandeur. Mayaux had already found his antidote in the objectivization of painting: he is persuaded that, since Duchamp brought everyday objects into the field of art (into the museum, that is), the gesture must be reversed by sending painting back to the home. He then made his first sculptures in the form of fake logs with an electric shimmer, sometimes sexed, always menacing.

From Stéphane Corréard's text in *Dictionnaire de l'Objet Surréaliste*, co-published by Gallimard and the National Museum of Modern Art – Centre Pompidou, 2013

FIAC Projects

FIAC Projects is conceived in collaboration with Marc-Olivier Wahler, director of the Eli and Edythe Broad Art Museum at Michigan State University. He collaborated with the curatorial teams of the Petit Palais and FIAC's artistic directors to select the artworks presented in the Petit Palais.

Garbage Idols, 2009-2018

3D printings, varnish, bitumen and metal; variable dimensions

Using consumer refuse (thermoformed plastic packaging and other elements), Philippe Mayaux has created primitive-style idols in the manner of African, Oceanian or Pre-Columbian statuettes. He assembled the elements, scanned them and then printed them in stereolithographic resin using a 3D printer, finally adding a patina to suggest aging and give individual character. The result is a combination of the sacred, archaism and new technologies.