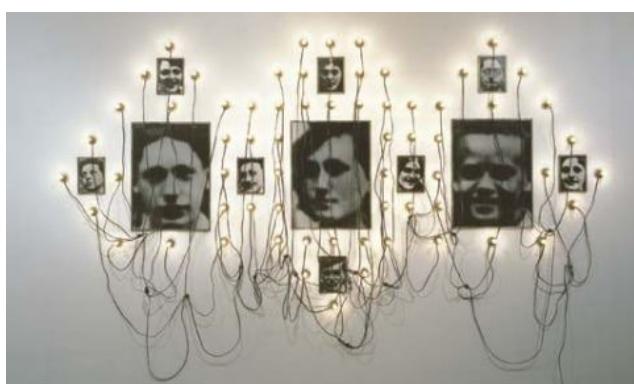


Aggregates of works of art

Schädel, Richter, 1983, 80cm×60cm, oil on canvas: vanity placed at the entrance, “Memento Mori” > vanity to remind us that life is fleeting and that at a certain point, we die, our loved ones die, death is inevitable for us and for others, so we must prepare ourselves mentally for grief and get used to death in a way. / This vanitas is original with its upside-down skull, which fits with the title of the exhibition since it is “s[a]ns dessus-dessous” (upside down) / It is good to put it at the beginning, first, to plunge the viewer directly into the theme, prepare them for the experience, remind them that death is inevitable for everyone.



Monument to the Lycée Chases, Christian Boltanski, 1989, 300cmx200cm: memorial to Jewish high school students murdered in concentration camps > tribute to those who died unjustly, remembering them but representing all Jews murdered in a certain way + remembering historical events. / Placed in a narrow corridor to force viewers to look closely, to confront this painful memory; just before entering a messy office where there will be personal reflection; first remember, then reflect.



Mélancolie hermétique, Giorgio de Chirico, 1919, 62cmx49.5cm, oil on canvas:
melancholy, psychological and reflection > melancholy is a reflection, usually on death, finitude, and perhaps eventually considered as a stage, a passage of mourning: we think back on moments spent together, but we reflect on where that person might be, or even realize that our turn will come, wondering when and how. / This melancholy presents objects that have no connection to each other and, above all, are disordered, just like the office in which the work is exhibited. The aim is to show the mental state in which a person finds themselves, to translate their discomfort into space and oppress the visitor.



The Penitent Magdalene, Georges de la Tour, circa 1640, 128cmx94cm: a very famous vanitas painting, a reflection on her past and on death > a well-known painting, yet installed in a basement, on the floor, as if it were not very important; it is up to the visitor to judge its value; the painting invites reflection, looking at oneself in the mirror like Madeleine for introspection on one's present feelings. / Time for reflection / placed in a cellar (symbolic of the grave, earth) connotes abandonment, a desire not to engage in reflective behavior (but the mirrors will push us, force this reflection) in the face of mourning.



Carves fruit and vegetables, Dimitri Tsykalov, 2011: fruit that will rot as the exhibition progresses (they too are not eternal) + vanity > time for reflection is a long time. / Placed with the Madeleine to emphasize the vanity and transience of life, go with the candles, deadly putrefaction, letting oneself die in the face of mourning?



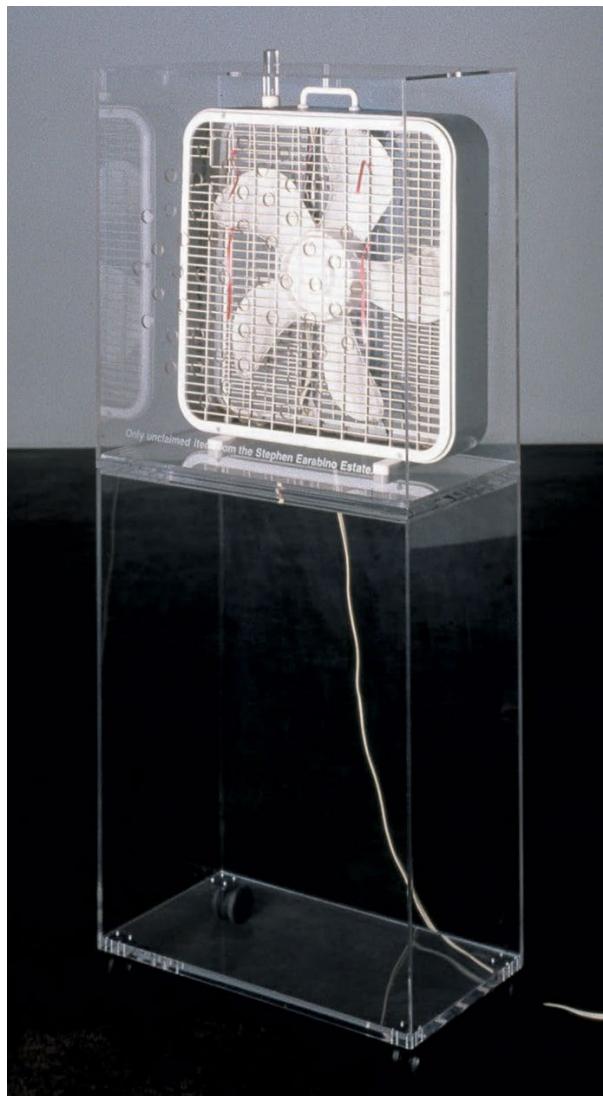
Skinny Sunrise (or Wax Portrait) life-size, Urs Fischer, 2025: background gradually changing, long time, the time that the deceased person remains in memory > the candle is the passing of time since it is responsible for the gradual disappearance of the statue. / The more time passes, the more the memory changes and eventually disappears > forgetting, good or bad? “healing”? / Placed in a large empty room because once the person is gone, they can leave a void in us and in our home.



Le Coeur, Boltanski, 2008: sound work, hearing the beating of the heart, symbol of life > reminding us that we are alive, continuing to live for the person who has passed away. / Fits perfectly with the statue that will melt and disappear because the sound will remain, we will remain unlike the other who will leave.

<https://youtu.be/EChzYSYgLtg>

Electric Fan, John S. Boskovich, 1997: what he recovered from his deceased partner, remembering through the object > keeping something of the person so as not to forget them, an object they touched, remembering those moments. / Placed in a bedroom for the intimate side of the partner, to recall a rather sweet thought and directed towards Araki's photo to directly recall the deceased person, to bring them back to life in a way by continuing to use their object.



Dead Reality, Araki, 1974, large print: portrait of his deceased wife > to be able to look at her face in a photograph, not to forget her, and to perpetuate the exact memory of her features. / Print and not actual photo to have a larger print and to have a material that is slightly more buoyant than paper so that it moves with the air from the fan; the photo comes back to life in a certain way.



Unfinished Painting, Keith Haring, 1989, 100cmx100cm: suffering from AIDS, the artist knew he was going to die; he deliberately left his work unfinished to denounce his premature death > Vitality of the person, his presence is in the painting > what can we do with this unfinished life? How can we remember the person? A kind of acceptance of his death. + His presence continues to keep him alive, art keeps him alive / placed at the end to end on the acceptance of death, and the fact that art keeps the presence of a person alive, concrete on the wall and no decor to remain neutral, leaving the visitor alone with the painting and their thoughts.

