



FRÉDÉRIC NAUCZYCIEL

JULIE MENERET CONTEMPORARY ART

THE FIRE FLIES
[BALTIMORE / PARIS]

APRIL 2 - MAY 18, 2014

cover:
FIREFLY #KORY GOOSE REVLON
(AFTER DEGAS' DANCER)
Baltimore, 2011
Ilfochrome
60"x48"

Julie Meneret Contemporary Art is proud to present The Fire Flies [Baltimore / Paris], a solo show of photography, video, and performance by the French artist Frédéric Nauczyciel. Throughout his art practice, he has followed an interest in the complexity of social life, be it rural or urban; his nuanced portraiture treats its protagonists in the contexts of their surroundings. His most recent body of work has been inspired by an encounter with the voguers of Baltimore and Paris, which has led him to branch out to film and performance in order to address the profound and shifting temporality of self in ballroom culture. The Fire Flies is built in two parts, Baltimore ("It's all about Omar") and Paris ("Paris Brûle"). Each photograph, film, and performance operates episodically to narrate an urban legend.

Voguing is a style of dance that evolved from queer black and Latino New Yorkers in the 1960s, morphing over time due to diverse influences from house, jazz, martial arts, ballet, and break dancing, as well as the dramatic, angular poses of models in Vogue magazine. Although similarly competitive, vogue balls are unlike drag in that countless types of personas are performed: fanciful, provocative or demure, thug, business executive, schoolboy, or butch queen. Realness is the ability to embody a persona, often heterosexual, a skill that may be needed in daily urban life. Nauczyciel emphasizes this expanded meaning of performance, asserting that the very ability to project yourself into the world is what makes you real. He draws on Post-structuralist Judith Butler's theory of gender performativity, in which gesture does not express interiority but rather continuously constructs itself through repeated activity. The radical aspects of voguing lie in the investment in this idea, that all contexts involve performing the self in different and variable ways. He considers it "a new way to inhabit and transform the city."

Frédéric Nauczyciel began as an outsider to the voguing scene, concerned with the question of the photographer's relationship with what he photographs and the periphery's relationship to the center. Nauczyciel built an unlikely but close connection with the performers in Baltimore and Paris, and came to portray their perspectives through participation. His fascination with the American inner city

started from a desire to understand the Paris outskirts. He is interested in this urban culture not as that of a minority, but as the culture of the 21st century, a culture that looks beyond racial and gender divisions and embodies possibilities for the future. He is close to the vogue House of Revlon in Baltimore and a member of the Kiki House of LaBanji in Paris, and opened his own conceptual House of HMU that was recently hosted by the Centre Pompidou.

His research led him to incorporate the qualities of performativity and self-hybridization of voguing into his photographs and films. The performative pieces that Nauczyciel creates are neither voguing nor choreography but "images vivantes" that he considers an extension of his visual work. Rather he is interested in the rendition of the presence of his protagonists in the process of creation as well as in the process of exhibition. For the show at the gallery, he will present series of photographs and a video installation. He will also present new pieces called "solos/ portraits" that are co-written with the performers for film and live performance. The choreographic vocabulary is drawn from the body language of each performer and from different situations they experienced. Classical or Baroque music accompanying the performances is stereotypically highbrow, which began as a wry tactic to avoid police in Baltimore. It refers to Nauczyciel's European point of view that voguing's flamboyance and codified make it "the new Baroque".

The fireflies of Nauczyciel's title alludes to James Baldwin's conception of sensuality in The Fire Next Time. Fireflies are also a metaphor used by Italian filmmaker Pier Paolo Pasolini who wrote in 1975 about the cultural genocide of bourgeois consumerism, which was rearing its head in society as a new kind of fascism. "La scomparsa delle lucciole" is the disappearance of the fireflies, the unique spirit of the people. The metaphor goes back to Dante's Inferno, Canto XXVI, where the brilliance of paradise is juxtaposed with the little glowing phantoms of hell, the miserable beauty of the damned. The fireflies haven't left the city and are flying unnoticed, sometimes bursting out with a flash of fire before disappearing again into the abyss.

THE FIRE FLIES [BALTIMORE / PARIS]
2011/2014

Fireflies, Baltimore

Vogue! Baltimore

Vogue! Paris

It's All About Omar (The Fire Flies, Season 1: Baltimore)

Making of: The Fire Flies, Francesca, Baltimore

Bonus Feature: House of HMU, Paris

▷ FIREFLIES, BALTIMORE [2011/2012]



DARYLL ILLUMINATI
(ALL AMERICAN)
2012
Ilfochrome
60"x48"



MIKE REVLON
(BANJEE REALNESS)
2012
Ilfochrome
60"x48"



DALE BLACKHEART
(AFTER NIJINSKI)
2011
Ilfochrome
60"x48"



LO BELL / GABRIELLE
(FEMALE FIGURE)
2012
Ilfochrome
60" x 48"



LEGGO LA'BEIJA
(HIGH HEELS)
2011
Ilfochrome
60" x 48"



MOTHER LISA REVLON
(FEM QUEEN, WITH MOTHER)
2012
lifochrome
60" x 48"



EZRA SWAN
(HANDS, TRIBUTE TO ANDY WARHOL)
2011
lifochrome
60" x 48"



TREBRA TAYLOR
(MASTER OF CEREMONY)
2012
Ilfochrome
60" x 48"



JUSTIN WINSTON
(WITH FATHER)
2012
Ilfochrome
60" x 48"

THE FIRE FLIES, FRANCESCA, BALTIMORE
FILM STILLS
(2011-2014)

4 channel video installation
2 independent loops

The Fire Flies: interior projection on 3 synchronized screens, 42'31"

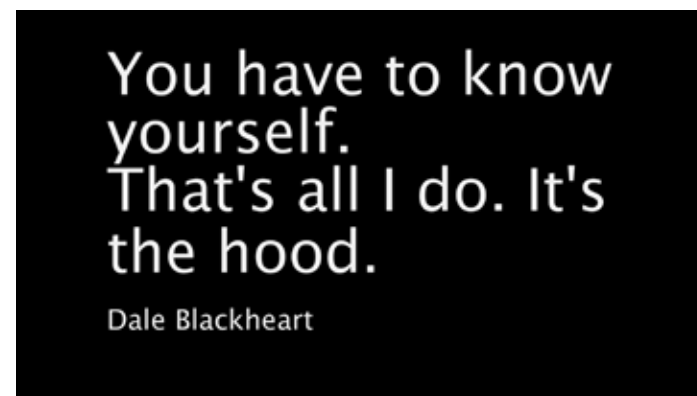
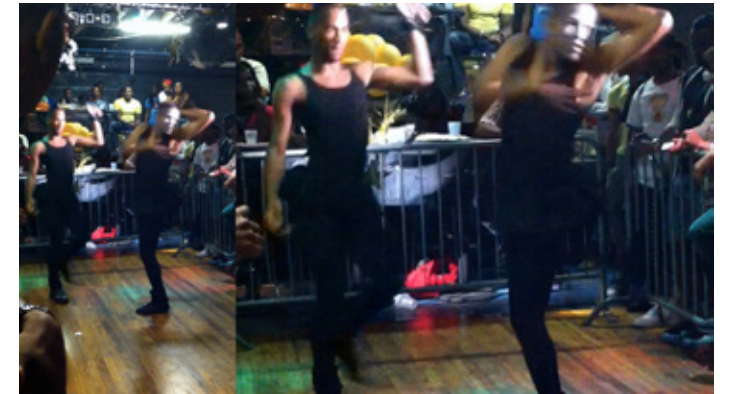
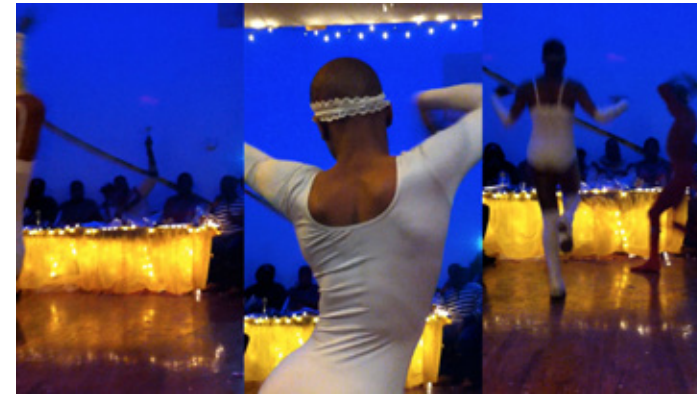
La Traversée : Exterior projection on 1 screen, 46'20"
6 soundtracks

* * *

Single channel video installation
39'32"
4 soundtracks

* * *

Single channel video installation
42'18"
Dolby 5.1 Sound



Il faut construire l'hétérotopie

Constructing Heterotopia

The Fire Flies, Francesca, Baltimore produces a break with the real in the realm of art. More than an installation, it is a system that reconfigures the borders between art and life during its exhibition. The work can be described by analyzing its components that create an environment inhabitable by the eye and body. Videos and photographs come together to articulate their space and constitute their site—a penetrable site, with thresholds, openings, and windows (images), where what usually eludes art can enter in unexpected and unpredictable ways.

There has been a constant search in artistic activity, from the avant-garde and their experimental and cross-disciplinary revival to the 1960s, to reduce the divide between art and life, between representation and experience. This is a utopia. Artists strive toward this horizon that is always being redefined—not simply to represent or reproduce slivers of life but to bring about life, allowing it to reinvent itself.

This is what Frédéric Nauczyciel achieves in complicity with voguers from Baltimore and Paris. This is what I witnessed on a Sunday afternoon at the group show *Situation(s)* at MAC/VAL [Musée d'Art Contemporain du Val-de-Marne], the first French contemporary art museum established in the outskirts of Paris. Inside the white cube, another space was created with interior and exterior surfaces from which images of Baltimore and the voguers were hung. Light flowing from projectors crossed in the center of the room, where Paris voguers used the interior as a ballroom. It was their presence that gave full meaning to this project because this physical space suddenly took on a unique and tangible yet symbolic dimension. Within the institution, this ephemeral space opened and closed, both as a shelter and a stage, a space where each one offers and presents himself to the others, giving each body a place.

This space corresponds directly to Michel Foucault's definition of heterotopia. At society's core and yet in the act of withdrawing from society, heterotopia is an “other space” that welcomes those who, for a moment of their existence, seek refuge. Heterotopia shelters those beings who live in a singular moment of transforming their body, of redefining their identity.

The Fire Flies is a unique heterotopia, specially invented by an artist for those who are more than just the subject of an artist's work. Together, they created this completely alternative space in which an encounter can occur, and through a shared culture, through the codes of voguing, this becomes a site of recognition.

I enjoyed the feeling of being allowed in this place without being necessary to it. Despite this, I was not simply a spectator but a participant in a moment of life. The voguers literally appropriated this heterotopia during the exhibition, extracting it from the limits of the institution. This experience calls for an overthrowing of art as we know it. This is a rare moment out of all the exhibitions I have attended. One could forget the museum and share this improbable moment, magical, simple and obvious, yet transgressing many rules, including the one that makes ballrooms inaccessible to outsiders. The artist has allowed this moment to come yet it escapes his control. Forms of living are invented here harmoniously, in recognition of the dynamism of society created by the diversity of its components. Giving everyone a place and a chance to invent a body and reinvent an identity, art allows humanity to flourish beyond our hopes.

Pascal Beausse is an art critic and Curator of Photographic Collections at the Centre National des Arts Plastiques (French Ministry of Culture).

The Fire Flies, Francesca, Baltimore produit une effraction du réel dans le lieu de l'art. Plus qu'une installation, c'est un dispositif qui reconfigure ponctuellement, le temps de son exposition, les frontières entre l'art et la vie. L'œuvre peut bien sûr être décrite par l'analyse des éléments qui la constituent et qui en font un environnement habitable par le regard et par le corps. Vidéos et photographies associées, articulées dans l'espace, constituent un lieu. Un lieu pénétrable, doté de seuils, d'ouvertures et de fenêtres (les images). Un lieu où beaucoup de ce qui échappe habituellement à l'art peut entrer de manière inattendue et imprévisible.

C'est bien sûr une recherche constante de l'activité artistique, depuis les avant-gardes et leur regain expérimental et transdisciplinaire, à partir des années 1960, de réduire la fracture entre l'art et la vie, entre la représentation et l'expérience. C'est une utopie, un horizon toujours redéfini et vers lequel les artistes tendent : non plus simplement représenter ou restituer des éclats d'existence mais faire advenir la vie, lui permettre de se réinventer.

C'est ce que Frédéric Nauczyciel réalise, en complicité avec les Voguers de Baltimore et Paris. C'est ce dont j'ai été témoin un dimanche après-midi dans le MAC/VAL, premier musée d'art contemporain français implanté en banlieue, lors de l'exposition collective Situation(s). Au sein du White Cube était construit un autre espace, sur les surfaces extérieures et intérieures duquel les images de Baltimore et des Voguers étaient accrochées. A l'intérieur, au centre des flux croisés de lumière des vidéo-projecteurs, les Voguers de Paris étaient là et usaient de l'espace comme d'une Ballroom. Et c'est leur présence qui donnait tout son sens à ce projet. Car ce lieu physique prenait alors une dimension concrète et symbolique inédite. A l'intérieur d'une institution, un lieu ouvert et fermé, éphémère, abri et scène : un lieu où se présenter à l'autre, un lieu donnant à chaque corps sa place.

Ce lieu correspond point pour point à la définition de l'hétérotopie donnée par Michel Foucault. Au cœur de la société et dans le même temps en retrait de celle-ci, l'hétérotopie ou “espace autre” accueille ceux de ses membres qui, à un moment donné de leur existence, ont besoin d'un refuge. L'hétérotopie abrite les êtres qui vivent un moment singulier de transformation de leur corps, de redéfinition de leur identité.

The Fire Flies est une hétérotopie inédite, spécialement inventée par un artiste pour celles et ceux qui sont bien plus que les sujets de sa recherche. Ensemble, elles et ils ont construit cet espace absolument autre au sein duquel une rencontre peut se produire ; à travers une culture partagée, les codes du Voguing, cet espace devient un lieu de reconnaissance.

J'ai aimé avoir le sentiment d'être autorisé en ce lieu tout en n'y étant pas nécessaire, et malgré tout ne pas être simplement spectateur mais participant d'un moment de vie. Les Voguers se sont littéralement appropriés cette hétérotopie pendant le temps de l'exposition : ils l'ont investie en l'extrayant des limites de l'institution muséale. Cette expérience invite à un dépassement de l'art. C'est à un moment rare dans l'histoire des expositions auquel j'ai eu le sentiment d'assister. L'on pouvait oublier le musée et partager un moment improbable, magique, simple dans son évidence bien que transgressant nombre de règles, y compris la convention qui fait habituellement des Ballrooms un événement où n'ont accès que les initiés. Un moment qui échappe même à l'artiste et dont il a pourtant permis l'avènement. Des formes de vie s'y inventent, en harmonie, dans la reconnaissance du dynamisme de la société engendré par la diversité de ses composantes. Donner à chacun une place, lui permettre de s'inventer un corps et se réinventer une identité : que l'art permette cet épanouissement de l'humanité comble au-delà de nos espérances.

Pascal Beausse est critique d'art et responsable des collections photographiques du Centre national des arts plastiques.

▷ VOGUE! BALTIMORE [2011]

MARQUIS REVLON
(JUMP)
2011
lifochrome
15.7" x 11.8" and 60" x 48"

KORY GOOSE REVLON
(OUTFIT)
2011
lifochrome
15.7" x 11.8" and 60" x 48"

DALE BLACKHEART
(DUCKWALK)
2011
lifochrome
15.7" x 11.8" and 60" x 48"

JUSTIN WINSTON
(DIP)
2011
lifochrome
15.7" x 11.8"

EZRA SWAN
(HANDS)
2011
lifochrome
15.7" x 11.8" and 60" x 48"



KORY GOOSE REVLON
(CATWALK)

2011
Ilfochrome
15.7" x 11.8"

KORY GOOSE REVLON
(DIP)

2011
Ilfochrome
15.7" x 11.8" and 60" x 48"

MARQUIS REVLON
(POSE, WITH CAPE)

2011
Ilfochrome
15.7" x 11.8"

THUNDA REVLON
(FLOOR)

2011
Ilfochrome
15.7" x 11.8" and 60" x 48"

DALE BLACKHEART
(DIP)

2011
Ilfochrome
15.7" x 11.8"



HARD SKIN (BALTIMORE)

PERFORM THE TERRITORY

Excerpt of a conversation between Nacira Guénif-Souilamas (sociologist and Professor at Paris 8 University) and Frédéric Nauczyciel (for the DATARⁱ, France, 2013)

YOU HAVE TO KNOW YOURSELF.
THAT'S ALL I DO.
IT'S THE HOOD.

Nacira Guénif-Souilamas: Something undefined emerges from your photographs, or from your videos. They become a passageway, a site for emotions, and beyond that, a site for complication. They make representations evolve, or even transform them completely. There is a resulting sense of surprise about what one wishes to map and to account for. For this reason, your accounts are singular. They contain a capacity to show the reality that finally reveals itself, and finally emerges. This upsurge was lost during the last decades in France, but through your approach to Baltimore, your way of undertaking *Hard Skin*, you open a breach, an entryway.

FrN: I went to Baltimore looking for Omar, the character from the cult television series “The Wire”, a black man from the ghetto who steals drugs from dealers. Omar defines his own justice according to his own code of honor. By refusing society's codes or those of gangs, he acquires a form of invincibility. This character actually existed in Baltimore, except that when writing the series David Simon and Ed Burns made him a homosexual man. Thus, he redefines conventions and symbolic boundaries. He creates his own geography in the city, whether it is a physical, urban or mental one. He is never where you expect him to be—you literally never know from which street he is about to arrive. By refusing social assignments, Omar does not disappear into the norm. It is,

I believe, a political attitude, which responds to new urban realities, a new form of active dissimulation that reminds me that there must be, in the United States as well as in Europe, people who seek to redefine themselves and the territories they inhabit. An attitude similar to what is called *Banjee Realness*: the *performing* of the ghetto attitude by certain homosexual blacks or latinos who refuse constrained visibility. It is a double movement, one of dissimulation at the same time as one of affirmation of their culture of belonging. I recognize in Omar's character a reinvented, popularized *Banjee Realness* that came from the underground.

I went to Baltimore in Omar's footsteps and I encountered the *voguers'* community. *Voguing* is that performative dance of the black homosexual and transgender communities in American ghettos, starting in Harlem in New York, and then in black cities such as Atlanta, Baltimore, Washington and now the West Coast. A dance that inverts the symbols of white power by appropriating the models' poses on the cover of Vogue magazine. Born in the sixties and performed in prisons as well as in black neighborhoods, voguing has recently made its appearance in the New York art scene where African American art is becoming fully participant in contemporary art. I arrived in Baltimore and realized that there is an extremely powerful and active *Ballroom scene* (what the *voguing* community is called), less publicized than the New York scene. A *real*, authentic scene. The *ballroom scene* is a microcosm of young people who do not perform in front of an audience, but perform for themselves in front of their peers. The goal of the challenges that they set for each other is to learn to be the best. The fact of challenging someone else is a way of surpassing oneself. It is an initiatory learning process that pushes one to be increasingly oneself, to eliminate doubt yet never to be limited by certainty. This forces one to go beyond the limits and to get closer to the self. If being closer to oneself means being a woman, then it means facing the consequences that this can have. One does not stop at the door to transsexuality.

When they are not performing flamboyantly and wearing costumes, the *voguers* from Baltimore are Omar. I mean to say as a whole, the sum of each one of them makes up Omar, a symbolic, emblematic, iconic and modern figure of masculinity in the urban environment. And I understand that *Banjee Realness* is part of the ramifications and the evolutions of *voguing* under the influence of new urban cultures, of Hip Hop, of RnB. After the eighties, *voguing* went back into the underground to come back out again hybridized, revived, reinvented. By creating a twist in the writing of Omar's character, David Simon and Ed Burns revealed extreme but real situations whose existence we pretend to ignore. This choice of scenario is all the more remarkable because Omar has become the most popular character of the series, as if this *Banjee Realness* now resonates with everyone.

I had the intuition when watching “The Wire” that Baltimore acted as a metaphor of the impoverished Parisian outskirts, our version of the inner city. In going to Baltimore, I set myself a challenge to represent the possibilities of the French “*banlieue*”, hidden in the folds of its recent and postcolonial history. I set out to create images that would complicate our European vision of urbanity through a form of twist from the interior. This political posture of anti-visibility, this organic and perpetually moving manner of inhabiting the world, interests me artistically.

Coming back from Baltimore I encountered the very young emerging scene of Parisian *voguers*. They live in Aubervilliers, Saint Denis, La Courneuve, Bobigny, La Défense, all the cities that surround inner Paris... So I understood that the distinction of Paris and its *banlieue* was no longer operative. I reconsidered Paris with all its peripheries and enclaves. I shifted my definition of Paris as separate from its close periphery — in the same way that language uses conventions that can be shifted. I always put myself in that kind of place, where I have the liberty of redefining my own territory, but only as long as it corresponds to the way in which my protagonists

ⁱ Datar is a French administration in charge of land settlement. It launched a photographic mission in 1984 to document French landscape.

themselves consider this territory.

NGS: In Baltimore or in Paris, the question is not that of the periphery *versus* the center. The question is that of a hostile environment in which to exist. And where each must create his or her own means of existence. In particular in trans/gender experiences: wherever she is, a transgender person may provoke hostility. She expresses a will to cope with this reality, a *power to act*. That is to say, the power of existing through a performance that will, in a way, inevitably produce the hostile environment against which or with which she is going to exist. Because paradoxically she needs this sort of confrontation in order to exist.

In such a context, one experiences the limits. And this ordeal, this testing of the limits is also a performative experience in the way of dressing oneself, of choosing one's attire, of very carefully choosing one's posture, the manner of moving. In this respect, there is an extreme search or investigation, a sort of sophistication in the very foundation of this mode of existence. In fact, the hostile environment is a space which one has to penetrate in order to recompose its different dimensions. This is what the *voguers* manage to do. They experience and push the limits.

FrN: It is what Dale Blackheart says, the *voguer* from Baltimore with whom I work most closely: "You have to know yourself, that's all I do, it's the hood." He redefines his boundaries. In his flamboyance, in his trans/gender experience of femininity in the hostile environment that is Baltimore, like Omar, he redefines, surpasses or carries with him the hostilities so that the boundaries shift. He can make himself visible or invisible, he is able to appear or disappear as he wishes.

Forgetting Omar to work with the *voguers* from Baltimore, I decided to interrogate what constitutes for me the power of *voguing*: its capacity of invention within boundaries, constraints, strong limits. Its perpetual capacity of reviving and reinventing itself takes me to the definition of *dispositif*ⁱⁱ in contemporary art, something capable of creating while renovating itself continuously.

The categories of *voguing* deploy all the variations between the masculine and the feminine extremes. It is a way of learning how to make choices in daily life, choices which may become definitive. The rules of *voguing* are very strong; they are extremely codified because they must take into account an infinite variety of situations and gender expressions. Every new situation, every new expression of oneself expands the rules and the categories of the community. The whole point is to displace these rules, or even to break them. A *voguer* becomes legendary by transgressing the rules in ways nobody expects — in his character, in his *alter ego*, in his *fierceness*, because in doing so, he makes the whole community move forward. To be *legendary* is to exist in the eyes of the community and for himself. By existing in his own eyes, wonderfully paradoxically, he has nothing else to prove and he can become what he wants, where he wants, when he wants. This even surpasses the limits of the community. What is also very beautiful in the fact of being *legendary*, is that only he himself knows it. One of the attitudes of being *legendary* is never saying it, never bragging, because he *is* legendary no matter what. It is, in my view, the ultimate degree of performativity.

NGS: It's a form of sovereignty that is being enacted. Why talk about it in a territorial context? In fact, by metamorphosing themselves, these characters also metamorphose the territory where they are, including those deteriorated spaces of Baltimore. Actually, these spaces without qualities are necessary to the invention of such flamboyant and sovereign characters. And, in their own way, they make one see and experience those spaces differently.

FrN: There are two fundamentally opposed ways of appropriating or traversing the city: there are those who gave up, of which the extreme example is the drug addicts on street corners who are perpetually moving downward without ever completely falling; and those who do not cease affirming themselves and walking in the city. Omar and the *voguers* belong to this second category. They manage to make the city vibrate, to transform it or rather, to redress it. They personify this notion attached to fashion,

which is that you become the city that you traverse like you become the dress that you wear. They create, and become, urban legends.

I'm thinking of the presence of Justin Winston who I photographed in the backyards of Baltimore: we are amidst the garbage, in an abandoned ghetto, and at the same time there is a man who does not seem to be out of place there, yet who is wearing wings on his back. It is not circus or cinema, it's a dreamlike documentary, simultaneously real, authentic, fierce and performative. There is a great power in the presence of this man. This image is the result of this power to act, it overflows the territory with a live presence.

Nacira Guénif-Souillamas is a sociologist and anthropologist, Professor at the Paris 8 Vincennes-Sant-Denis University, co-director of the *Experice* lab (Paris 8 - Paris 13) and member of international research projects at Ottawa University (Religion and Diversity), Columbia University (Columbia Center for the Study of Social Difference: Women Creating Change Program) and at Open University (Oecumene, Citizenship after Orientalism). She works on illegitimate mobilities and ethnic, racial and gendered discrimination in the Euro-American space marked by structural inequalities and post-colonial segregations. She contributes to public debates on growing issues of racial and social oppression, sexual, religious and identity assignation, racism, sexism and Islamophobia. She is the vice-president of the Institute of Islamic Cultures in Paris.

References:

"The Wire", television series in five seasons by David Simon and Ed Burns, HBO, 2002/2008

"The Wire: reconstitution collective", collective work under the direction of Emmanuel Burdeau, 182p, 2011 (éditions Prairies ordinaires)

"Baltimore" by David Simon, 936p, 2012 (éditions Sonatine)

"Strike a pose: histoire(s) du Voguing" by Tiphaine Bressin and Jérémy Patinier, 267p, 2012 (éditions Des Ailes sur un Tracteur)

"Pier Queen", poetry by Emanuel Xavier, 45p, 1997 (Pier Queen Productions)

"Paris is Burning", documentary by Jennie Levingstone, 78 minutes, 1990

"The Fire Flies, Francesca, Baltimore", film by Frédéric Nauczyciel, 42 minutes, 2013

ii French: system, apparatus, configuration, machine



DIVA IVY LABANJI
(PARIS 14)
2013
Ilfochrome
15.7" x 11.8"



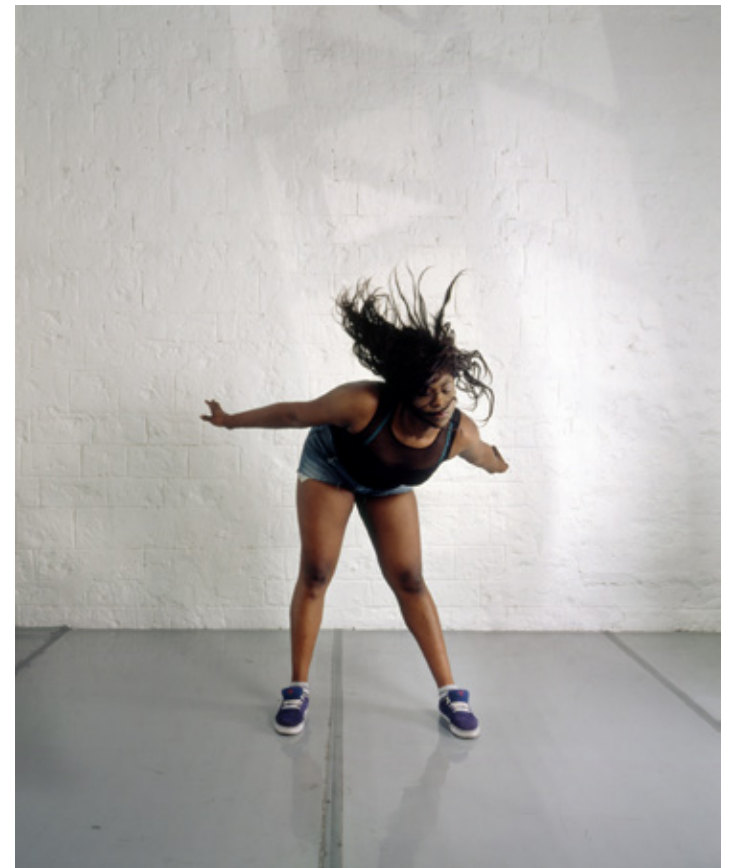
HONEYSHA KHAN
(PORTE DE BAGNOLET)
2013
Ilfochrome
15.7" x 11.8"

MONA KHAN
(ST DENIS)
2013
Ilfochrome
15.7" x 11.8"

IO K'NEDY REVLON
(BOULOGNE JEAN-JAURÈS)
2013
Ilfochrome
15.7" x 11.8"

NAYLA LABANJI
(BOBIGNY)
2013
Ilfochrome
15.7" x 11.8"

LASSEINDRA NINJA
(ALFORTVILLE)
2013
Ilfochrome
15.7" x 11.8"



▷ VOGUE! PARIS [2013]

▷ THE FIRE FLIES, SEASON 1 (BALTIMORE) [2011/...]
IT'S ALL ABOUT OMAR



Episode pilot
IT'S ALL ABOUT OMAR,
WITHOUT SANCTUARY [FT. DDM]
2011
C41
63.4" x 76"



Episode pilot

IT'S ALL ABOUT OMAR
(FT. DARYLL ILLUMINATI)
2012
Ilfochrome
9.4" x 11.8"



Episode pilot

IT'S ALL ABOUT OMAR,
ANGEL IN AMERICA
(FT. JUSTIN WINSTON)
2012
Ilfochrome (digital file transferred to slide film)
2 1/8" x 3"

▷ *THE MAKING OF*
THE FIRE FLIES [BALTIMORE]



MAKING OF # ANGEL IN AMERICA
Baltimore, 2012



MAKING OF # MOTHER LISA
Baltimore, 2012

PRODUCTION

Fireflies, Vogue! Baltimore & It's All About Omar series:
Institut Français/Program Hors les Murs & Paris Ville, Eubie Blake Centre Baltimore

Vogue ! Paris, House of HMU & Solos/Portraits:
Centre Pompidou Paris, CNAP - Centre national des Arts Plastiques, Centrestage Baltimore, Ménagerie de Verre Paris, Galerie Olivier Robert Paris, CDC Toulouse, Institut Français & Paris Ville, Dance: A French American Festival of Ideas and Performances, Centre Dramatique National d'Orléans Loiret Centre, CNCDC Chateaufallon

The Fire Flies, Francesca, Baltimore:
Mac/Val, Institut Français/Program Hors les Murs & Paris Ville, Eubie Blake Centre Baltimore, Cultural Services of the French Embassy in the United States, Virginie & Marc Lagouarre, French Alliance in Washington, 49B Studios New York, La Fémis Paris, Lobster Films Paris

Fonds National d'Art Contemporain (French National Collection of Contemporary Art)

Julie Meneret Contemporary Art



MAKING OF # MASTER OF CEREMONY
Baltimore, 2012

▷ *BONUS FEATURE*
HOUSE OF HMU [PARIS, 2013-2014]
FILMS AND PERFORMANCES

PERFORMANCES

Dance: A French American Festival of Performances and Ideas
May 3/4/5/, Julie Meneret Contemporary Art

Control - Unlimited Natural Tender
Solo portrait for Dale Blackheart

M Against the World
Solo portrait for Honeysha Khan with Masters of Ceremony (Dale Blackheart and Diva Ivy)

Strange Fruit
Choreography by Andy Degroat, performed by Dale Blackheart

Preview April 1

Legendary
Solo Portrait for Marquis Revlon



CONTROL - UNLIMITED NATURAL TENDER
(PORTRAIT OF DALE BLACKHEART)
Centre Pompidou Paris, 2013-14
Performance and film in 3 parts (16' - 8' - 4')



M AGAINST THE WORLD
(PORTRAIT OF HONEYSHA KHAN WITH MASTERS OF
CEREMONY DALE BLACKHEART AND DIVA IVY)
Centre Pompidou Paris, 2013-14
Performance and 3 channel video (12')

SPECIAL THANKS

Kory Goose Revlon, Marquis Revlon, Lisa Revlon, Justin Winston, Trebra Taylor, Mike Peele Revlon, Leggo
La’Beija, LoBell Gabrielle, Daryll Chanel, Thunda Revlon

Julian Everett aka Kurt Ragin Jr, London , TJ Milan Carrington, James Boom Rowe, Ezra Swan, John Hall
Bonez Revlon, Jerbrae Monstar Ninja Roles, Nicole honeycomb bradford, Sin’ceaa Prodigy
Mook RedeyeBlacc Ebony, Deyonce Ebony, Lil Bam 007, Banjee Evisu, Lil James Khan
The House of Revlon of Baltimore & Baltimore Ballroom Scene

Diva Ivy LaBanji, Honeysha Khan, Lasseindra Ninja, Io K’nedy Revlon, Nayla Monroe, Mona Khan
Kevin Mizrahi, Precious Ebony, Rheeda LaDurée, Clyde SimonSez, Flamy-Joyce, Khalvyn Mizrahi,
Tee-Jay LaDurée, Vyna Ebony, Keiona Mitchell Lanvin, Brooklyn Staartrek, Vinii Revlon

Francesca, Emanuel Xavier, Kevin Jz Prodigy, DDM, Phoebe Jean & The Air Force, Abdu Ali Eaton,
Marie Losier, Dale Blackheart

Xavier Sirven, Fanny Weinzaepflen, Victor Zébo, Maria Chiba, Xavier Jacquot
Leroy Burges, Jonathan B Knox, Cathy Byrd, Susanna Gellert

Nacira Guénif-Souilamas, Pascal Beausse, Frank Lamy, Stéphanie Airaud, Christian Tamet,
Virginie & Marc Lagouarre, Laure Martin & Julie Meneret

Sophie Mercier et le Centre dramatique national d’Orléans Loiret Centre
Hervé, Anne, Abigael, Zacharie & Noémie Pilo
Hortense Archambault
My parents

These images would not exist without Troy Burton and the Eubie Blake Centre in Baltimore

FRÉDÉRIC NAUCZYCIEL



HOUSE OF HMU
(A BAROQUE BALL)
Centre Pompidou Paris 2013-14
Video, 5'

FRÉDÉRIC NAUCZYCIEL is a French artist who works between Paris and the US with photography, video, and performance. Throughout his practice, he has explored the complexity of social life, be it rural or urban. He employs a nuanced type of portraiture that treats his protagonists in the context of the fabric of their surroundings.

His most recent project, The Fire Flies, explores the underground black culture of voguing in the ghettos of Baltimore and Paris. He was moved by the poetics of survival that he encountered—Black American and French homosexuals and transsexuals who invent themselves through performance. Nauczyciel emphasizes this expanded meaning of performance with his *images vivantes*, asserting that the very ability to project yourself into the world is what makes you real.

He has exhibited internationally, including at Musée d'Art Contemporain du Val-de-Marne, Rencontres Internationales de Photographie of Arles, Musée de la Chasse in Paris, and Palau de la Virreina in Barcelona. He was invited to stage a workshop and present The Fire Flies, Baltimore at The Centre Pompidou in Paris in October 2013.

Born 1968 in Paris, France. Lives and works in France and the USA.

SOLO EXHIBITIONS

- 2013
- House of HMU & The Fire Flies, Baltimore*, Centre Pompidou, Paris (France)
- 2012
- Our Time Ahead: Anachronism and Utopia in the French Countryside*, Musée de la Chasse et de la Nature, Paris (France)
- Honfleur Gallery, Washington D.C. (USA)
- 2011
- Le temps devant*, Centre d'Art et Photographie de Lectoure (France)
- 2010
- Sojorn Íntim: Retrats de la Intimitat Familiar*, Palau de la Virreina, Barcelona (Spain)
- 2009
- Public (Ceux qui nous regardent)*, Institut Supérieur des Beaux-Arts de Besançon (France)

GROUP EXHIBITIONS

- 2014
- Danse variations images*, La Maison des Arts de Créteil (France)
- 2013
- Les Rencontres Internationales de la Photographie, Arles (France)
- Distrital Film Festival, Mexico City (Mexico)
- Institut Supérieur des Beaux-Arts de Besançon (France)
- Promenade photographique, Vendome (France)
- 2012
- Situation(s)*, Musée d'Art Contemporain du Val de Marne (France)
- Paranoïa Déambulateur*, Galerie Olivier Robert, Paris (France)
- 2011
- Nuit Blanche Arts Festival, Paris (France)
- 2008
- Festival d'Avignon (France)
- 2007
- Slick Art Fair, Paris (France)

RESIDENCIES

- Residency, CNCDC Chateauvallon (France)
- Fellowship, Hors les Murs, Institut Francais and the City of Paris, Baltimore (USA)
- Residency, Centre d'Art et Photographie de Lectoure (France)
- Residency, Ecole d'Art de Besançon (France)
- Residency, Centre de Photographie d'Ile-de-France (France)
- Fellowship, Institut Français in Barcelona (Spain)

COLLECTIONS

- Fonds National d'Art Contemporain (France)
- Musée d'Art Contemporain du Val de Marne (France)
- Musée de la Chasse et de la Nature, Paris (France)
- Kadist Foundation (France)

AWARDS

- Laureate of Research Fellowship, Centre national des Arts Plastiques (French Ministry of Culture)
- Laureate of the Program Hors les Murs, French Institute for Baltimore (USA)
- Laureate Carte Jeune Generation, Culture France for Stockholm (Sweden)

COMMISSIONS

- Théâtre National de Chaillot, Paris
- Ville de Pantin
- Project Lille 2004
- Festival D'Avignon
- Le 104 Center Paris
- Exane BNP PARIBAS

COLLABORATIONS

- Cergy Pontoise Art School
- Institut Supérieur des Beaux-Arts de Besançon
- Satchie Noro (Choreographer)
- Germana Civera (Choreographer)
- Centre Dramatique National d'Orleans, Loiret Centre

SELECTED PRESS

- Paris Art, "Tristan Jeanne-Valès, Tina Merandon, Danse variations images" January 7th 2014
- Le Monde, "Vogue à l'âme" by Rosita Boisseau, September 27th 2013
- France 24, "Vogue: Let Your Body Move to the Music" by Eve Jackson, September 27th 2013
- France Culture, "Numéro 4: Je vogue, tu vogues" by Aurélie Charon, September 23rd 2013
- Le Nouvel Observateur, "Frédéric Nauczyciel: Photographies" by Raphaël de Gubernatis, November 27th 2012
- Radio Tata Interview by Michel-Ange Vinti, September 16th 2012

- La Critique, "Situations, Nauczyciel: Baltimore Voguing et quelques autres" by Christian Gattinoni, August 5th 2012
- Washington City Paper, "'Le Temps Devant' at Honfleur Gallery" by Kriston Capps, May 4th 2012
- The New Inquiry, "Excerpts from Frédéric Nauczyciel's 'The Fire Flies, Francesca, (Baltimore)'" by Michelle Grosskopf, May 2nd 2012
- Fresh Art International, "Fresh Talk: Fred Nauczyciel" by Cathy Byrd, December 30th 2011
- Eat on This, "The Fire Flies Are Still Burning" by Abdu Ali, September 29th 2011
- Diari AVUI, "Domèstica contemporània" by Christina Masanés January 28th 2010
- TVE Catalunya, "Descobrim 'Sojorn íntim,'" January 20th 2010
- La Vanguardia, "Instants Intims Que Son de Tots: Exposició de Frédéric Nauczyciel al Palau de la Virreina" by Bibiana Ballbé, 2009
- El País, "El fotógrafo infiltrado en casa" by Roberta Bosco, November 19th 2009
- Zoum Zoum, "Saynètes du réel," September 19th 2009
- France Culture, "Lumières d'Août" by Sophie Nauleau, 2009
- France Culture, "Vivre sa Ville" by Sylvie Andreu, 2009
- Mouvement, "La Culture en Panne de Sens", 2008
- La Croix, "Le public d'Avignon saisi dans le secret de ses emotions" by Didier Mereuse, July 9th 2008

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