

## LILI REYNAUD-DEWAR

Rome, 1er et 2 novembre 1975

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MAK – Press and PR

presse@MAK.at

### Press Information

Vienna, 6.3.2023

### Press Conference

Tuesday, 28.3.2023, 10 am

We kindly ask for registration at [presse@MAK.at](mailto:presse@MAK.at)

Using performative scenarios, the French Artist Lili Reynaud-Dewar (\* 1975) comments on private and public space. Her oeuvre revolves around the themes of individuality, identity, and the collective, which she translates into different choreographies. *Rome, 1er et 2 novembre 1975*, the titular installation of her exhibition at the MAK, refers to the events of the night of the 1st and 2nd November 1975, when the poet and experimental filmmaker Pier Paolo Pasolini (1922–1975) was murdered under mysterious circumstances near Rome. The multi-part work consisting of four videos and transcribed interviews expands Reynaud-Dewar's characteristic narrative between body and space to include the political dimension.

*Rome, 1er et 2 novembre 1975* is a cinematic collage. With her friends, family, and former students, Lili Reynaud-Dewar restages excerpts from the last interview Pasolini gave the day he was murdered, as well as the script from a film by Abel Ferrara on this final day in the life of the poet. Through dramaturgical and performative interventions, the body becomes a projection surface that negotiates sexuality, gender, and community. The boundaries between what is intimacy and publicity are fluid in the movements of the performers—artists, theorists, curators, collectors, and students such as Verena Dengler, Diedrich Diederichsen, Marina Faust, Ramaya Tegegne, and Mireille Rias. Lili Reynaud-Dewar herself takes on the role of the journalist Furio Colombo.

The transcript of the interview conducted only a few hours before Pasolini's death conveys his reflections on fascism, education, violence, society, homosexuality, and memories from his own personal life.

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Abel Ferrara's film about the last day in the life of Pasolini (*Pasolini*, 2014) is a central building block in the work of Lili Reynaud-Dewar. Ferrara recounts this particular day: from Pasolini working on his cinematic testament *Salò, or the 120 Days of Sodom*, to giving interviews, reading, meetings with friends, having conversations with his mother, and finally the last encounter. The focus is placed on Pasolini and his underage lover Pino Pelosi, who was convicted of murder and later changed his version of the events. The suspicion that Pasolini's murder was politically motivated was never confirmed.

The moment of repetition and abstraction makes replayed excerpts from the interview and from scenes relating to Ferrara's film appear in a different light. Using minimalist measures—empty spaces and color fields—the artist expands the interface between image, film, language, and space. Cross-references to the script, the actors, and space deepen the fictional dimension of the cinematic. The performers recite the same sentences from the same script in different languages thereby revealing individual characteristics. In the course of the film, the viewers are sensitized to the different tones of the protagonists. This stylistic device of repetition creates reinterpretations, reformulations, and fluid spaces of action. Selective scenes and the words spoken in the interview, film, and performance shift in perception.

It is the artist's intention to allow different interpretations of the script. She combines the aesthetics of language with new perceptual experiences in cinematic and analog space. Booklets scattered on the floor of the exhibition room contain biographical interviews conducted by Lili Reynaud-Dewar with all the actors. In this way, she develops an individual portrait of the actors and reveals a multifaceted scenario of tragedy, a contemporary memento mori. A ritual imagination unfolds in the work. At the same time, the artist explores the potential of contemporary discourse on gender and identity and encourages the viewers to reflect on this. It spans a space full of narratives, recording and playing back become the principle of either an artistic production or a myth.

The actors involved in the *Rome, 1er et 2 novembre 1975* (2019–2021) project include Mohamed Al Musibli, Bianca Benenti Oriol, Julie Boukobza, Verena Dengler, Diedrich Diederichsen, Fred Emprou, Marina Faust, Marwan Frickach, Ichiro Fukano, Maïa Izzo-Foulquier, Salvatore Lacagnina, Thomas Liu Le Lann, Pierre-Alexandre Mateos, Marlie Mul, Jimmy Nuttall, Koichiro Osaka, Naomi Quashie, Lili Reynaud-Dewar, Mireille Rias, Michele Robecchi, Kwon Sanghae, Bettina Steinbrügge, Ramaya Tegegne, Satoshi Ukaï, and Frances Young. Further participants include Jacopo Adolini, Romain Bitton, Giordano Boetti, Eugenio Carrara, Pietraro Franchetti, Tatiana Galdo, Sofia Gallarate, Maria Laura Gentile, Arturo Passacantando, Benedetta Pedone, Ryu San, Pablo Schellinger, Amano Takaaki, Kuwamoto Tomonari, Daniele Spadaro, and Leonardo Varriale.

*Rome, 1er et 2 novembre 1975* was produced by the Académie de France à Rome – Villa Médici with the support of Le Fresnoy – Studio National des Arts



Contemporains and the Fondation des Artistes. As part of the exhibition at the Centre Pompidou in Paris (6.10.2021–3.1.2022), Lili Reynaud-Dewar won the Prix Marcel Duchamp with this work. In 2022, the Austrian Ludwig Foundation purchased the work, which is one of the key works in Lili Reynaud-Dewar's oeuvre, as a permanent loan to the MAK Contemporary Art Collection.

Lili Reynaud-Dewar (\* 1975) lives and works in Grenoble, France. She has been teaching at the Haute École d'Art et de Design in Geneva, Switzerland, since 2010. She is considered to be one of the most important artists of her generation. In 2023, further solo exhibitions are planned at the Palais de Tokyo, Paris, and the MAC – Musée d'Art Contemporain de Montréal, Canada. Reynaud-Dewar participated in the 56th Biennale di Venezia, *All the World's Futures*, curated by Okwui Enwezor in 2015.

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Press photos on the exhibition are available for download at [MAK.at/en/press](https://www.mak.at/en/press).



**Press Conference**

Tuesday, 28.3.2023, 10 am

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**Opening**

Tuesday, 28.3.2023, 7 pm

Free admission from 6 pm

**Exhibition Venue**

MAK Direktion

MAK, Stubenring 5, 1010 Vienna

**Exhibition Dates**

29.3.–6.8.2023

**Opening Hours**

Tue 10 am–9 pm, Wed to Sun 10 am–6 pm

**Curator**

Bärbel Vischer, Curator, MAK Contemporary Art Collection

**MAK Admission**

€ 15, reduced € 12, every Tuesday 6–9 pm: admission € 7

Free admission for children and teens under 19

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