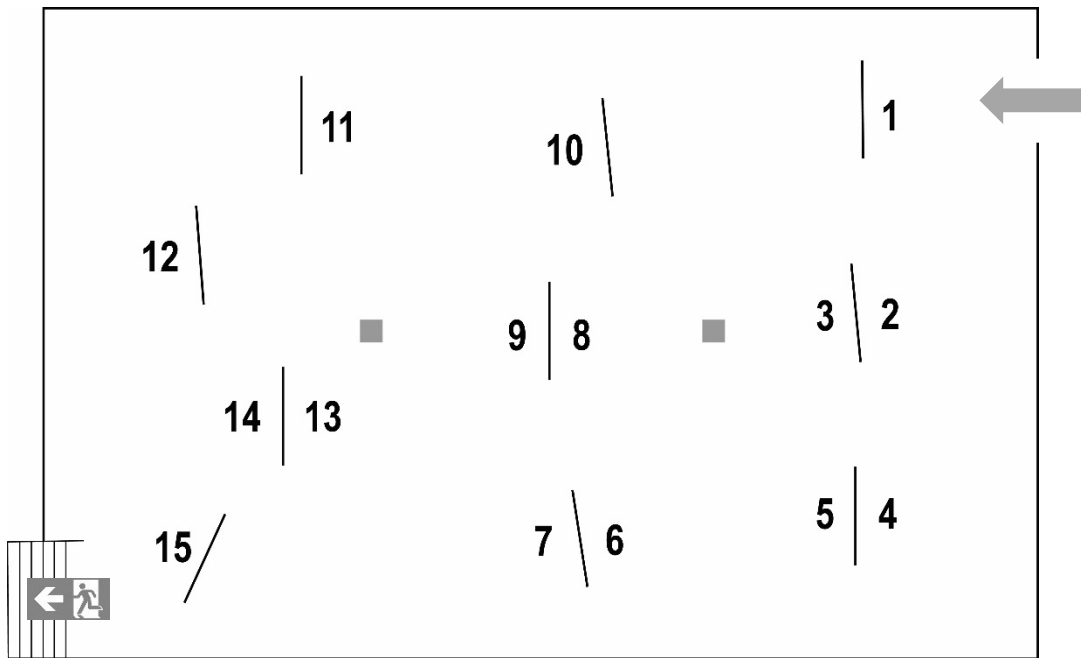


# Lili Reynaud- Dewar

**Video list and  
additional content on each series**





**1** *I Want All of the Above to Be the Sun*  
(MAC Montreal), 2023



Colour, silent, 32 min 11 s

**2** *I Want All of the Above to Be the Sun (If the Snake, Okayama)*, 2019

Colour, silent, 46 min 12 s. SÛ Collection

**3** *I Want All of the Above to Be the Sun (Tabakalera)*, 2020

Colour, silent, 26 min 48 s

**4** *I Want All of the Above to Be the Sun (Villa Medici)*, 2019

Colour, silent, 30 min 9 s. Collection Nouveau Musée National de Monaco, n° 2022.8.1

**5** *TEETH GUMS MACHINES FUTURE SOCIETY (Le Musée Absent, Wiels Brussels)*, 2017

Colour, silent, 16 min 2 s

**6** *I Sing the Body Electric (Arsenale, Venice)*, 2016



Colour, silent, 6 min 57 s. Private collection

**7** *I Sing the Body Electric (Padiglione Centrale, Venice)*, 2016

Colour, silent, 7 min 31 s

**8** *I Want All of The Above to Be the Sun (Camila)*, 2020

Colour, silent, 5 min 58 s

*My Epidemic (Teaching Bjarne Melgaard's Class)*, 2015

Colour, silent, 6 min 59 s. Collection of the Centre national des arts plastiques, Paris

**9** *I Want All of the Above to Be the Sun (Dancing with Myself, Venice)*, 2018

Colour, silent, 15 min 39 s. Pinault Collection

**10** *TEETH GUMS MACHINES FUTURE SOCIETY (Kunstverein in Hamburg)*, 2017-2018



Colour, silent, 3 min 55 s

*TEETH GUMS MACHINES FUTURE SOCIETY (Museion Bolzano)*, 2017-2018

Colour, silent, 6 min 3 s

**TEETH GUMS MACHINE FUTURE SOCIETY (Vleeshal Middleburg), 2017-2018**

Colour, silent, 6 min 25 s

**TEETH GUMS MACHINE FUTURE SOCIETY (One Body Two Souls, Clearing Brussels), 2017**

Colour, silent, 4 min 34 s

***Oops... I think I lost my lighter somewhere on the ground. Could someone please be so kind to come here and help me find it? (Clearing, Brooklyn), 2019***

Colour, silent, 4 min 21 s

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**11 Lady to Fox, 2018**

 Colour, silent, 6 min 28 s. Private collection

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**12 Monsieur Kiesler I Am Wearing Your Endless House, How Does It Suit Me?, 2017**

Black and white, silent, 9 min 2 s. Collection of the MAK – Museum of Applied Arts, Vienne

***Live Through That?!, (The 5th Dimension, Chicago), 2013***

Colour, silent, 5 min 14 s. Courtesy the artist and Layr, Vienna

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**13 Live Through That?!, White (New Museum, New York), 2014**

 Colour and black and white, silent, 4 min 14 s

***Live Through That?!, Pink (New Museum, New York), 2014***

Colour and black and white, silent, 5 min 18 s

***Live Through That?!, Green (New Museum, New York), 2014***

Colour and black and white, silent, 6 min 3 s

***Live Through That?!, Pink (New Museum, New York), 2014***

Colour, silent, 5 min 18 s

***Live Through That?!, Green (New Museum New York), 2014***

Colour, silent, 5 min 56 s

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**14 My Epidemic, Small Modest Bad Blood Opera, 1 (Fondazione Querini Stampalia, Carlo Scarpa Entrance), Black and White, 2015**

Black and white, silent, 4 min 24 s

Private collection

***My Epidemic, Small Modest Bad Blood Opera, 1 (Carlo Scarpa Apartment, Calle degli avvocati), Black and White, 2015***

Black and white, silent, 4 min 24 s

Private collection

***My Epidemic, Small Modest Bad Blood Opera, 2 (Fondazione Querini Stampalia, Palazzo), Black and White, 2015***

Black and white, silent, 3 min 18 s

***My Epidemic, Small Modest Bad Blood Opera, 3 (Fondazione Querini Stampalia, Biblioteca), Black and White, 2015***

Black and white, silent, 3 min 59 s

***My Epidemic, Small Modest Bad Blood Opera, 4 (Fondazione Querini Stampalia, Mari Botta Lobby), Black and White, 2015***

Black and white, silent, 2 min 33 s

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**15 Safe Space 1 | Safe Space 2 | Safe Space 3, 2016**

Black and white, silent, 15 min 55 s |

13 min 9 s | 18 min 5 s

Unless indicated otherwise, the works are courtesy the artist and C L E A R I N G, New York/Brussels/Los Angeles & Layr, Vienna

The title *Live Through That?!* is taken from the title of an essay by the author Eileen Myles (1949–), published in her collection *The Importance of Being Iceland* (2009) in which Myles recounts her family history, talks about her social origins and about vulnerability, and formulates a critical discourse on the question of access to healthcare in the United States. Her daily dental-care routine provides the opening to examining and protecting her body as a social, sexual, private, and economic entity.

In one of the first videos in the series, we see a man from the back as he moves through a snowy landscape, his hands blackened, flossing his teeth. The reference to Myles's essay is clear here, but it is manifested more abstractly in the subsequent videos and solo exhibitions produced in 2013 and 2014 that were also titled *Live Through That?!*. The MAC is presenting three videos shown by Reynaud-Dewar at the New Museum in New York that were inspired by Bruce Nauman's *Art Make-Up: No. 1 White, No. 2 Pink, No. 3 Green, No. 4 Black* (1968) – an important reference for her in the use of body paint for her early performances and videos. For this work, she shot one film per floor of the New Museum, adopting a different colour from Nauman's work for each one.

In addition to painting her body, Reynaud-Dewar dyed her hair grey for another video in the series to refer both to the artist Lorado Taft's public sculpture *The Fountain of Time* – the point of departure for the group exhibition *The 5th Dimension*, presented at the Logan Center for the Arts in Chicago – and to the hair of the artist Karl Holmqvist, who was also participating in the exhibition.

Whereas the series *Live Through That?!* is about survival, *My Epidemic* – a series of works, exhibitions, and seminars, as well as a book (*My Epidemic (texts about my work and the work of other artists)*, 2015) – situates Reynaud-Dewar's work more specifically within her experience of the AIDS crisis.

In these videos, Reynaud-Dewar's body is painted red. Beyond the association with AIDS as a contagious disease that attacks the capacity to produce antibodies (a component of blood), she highlights ideas about circulation, transmission, and confusion between the private and public spheres that arise from the epidemic.

The series comprises six films, all presented here. They were shot at the Fondazione Querini Stampalia, over several months, preceding Reynaud-Dewar's participation in the 2015 Venice Biennale (Okwui Enwezor, curator). There, she presented a performance at the Giardini Library and an installation at the Arsenale titled *Small Modest Bad Blood Opera*, portraying the confrontation between two prominent figures in the debates over the AIDS epidemic in France: the author Guillaume Dustan (1965–2005) and Didier Lestrade (1958–), activist and co-founder of Act Up-Paris.

The sixth film, *Teaching Bjarne Melgaard's Class*, was inspired by an exhibition project/seminar by the Norwegian artist Bjarne Melgaard, who used the AIDS epidemic as a starting point for discussing connections among identity, collective action, and art production. Invited to produce an exhibition and workshop at Simon Fraser University's Audain Gallery in Vancouver, Reynaud-Dewar chose to appropriate Melgaard's pedagogical project and to "embody" him by dressing as he did. In the exhibition, conceived as a classroom, she danced among reproductions of quotations taken from the works in Melgaard's seminar bibliography.

## ***Safe Space* (2016)**

Screen 15

The title of this series of videos may refer indirectly to places reserved for marginalized people to meet and converse in safety, sheltered from violence, harassment, and hateful discourse, but here, Reynaud-Dewar takes it at face value. For the eponymous exhibition presented at Galerie Emanuel Layr in 2016, she designed a cosy setting, covering the gallery's floor with carpeting and placing cushions here and there.

The *Safe Space* videos are compilations of excerpts shot previously, and presented in negative, reversing the black and white in the original images. Like a painted body is both exposed and covered at the same time, in these films the negative image accentuates abstraction (which is further highlighted by the repetitious editing of the videos). The body portrayed in this way is distanced from the spectator. As Reynaud-Dewar puts it, “The switch to black-and-white functions as a little ‘safe space’, although I freely admit it’s a funny kind of safe space.”

## ***I Sing the Body Electric* (2016)**

Screens 6, 7

The two films in this series were shot in the spaces of the 2015 edition of the Venice Biennale (in which the curator Okwui Enwezor had included Reynaud-Dewar's work) after the show was taken down – in what Reynaud-Dewar called the “ruins of the exhibition,” among the empty walls, wall texts, and fragments of scenography once the works had been withdrawn. The title is borrowed from a poem by the American poet Walt Whitman (1819–1892). “I Sing the Body Electric” is an ode to human corporeality in all its forms; it was first published in his collection *Leaves of Grass* in 1855.

The body that Whitman writes about is “electrified” mainly by how its parts interact. This interaction may be explicit or implicit, and either with mutual respect or for exploitation. In Whitman's view, bodies – and therefore people – are poems.

***Monsieur Kiesler I Am Wearing Your Endless House, How Does It Suit Me? (2017)***

Screen 12

Frederick Kiesler (1890–1965) was an architect, set designer, artist, and philosopher who began his research on “endless” architectural space in 1922. His *Endless House* is the expression of his wish to design a biomorphic, human-centred living space, combining painting, sculpture, and architecture in a unique, even utopian environment. His house, he said, was intended to be “endless like the human body – there is no beginning and no end,” and its uterine shape evoked female anatomy.

For a retrospective of Kiesler’s work in 2016 at the MAK (Museum of Applied Arts) in Vienna, Reynaud-Dewar performed in the exhibition galleries as the show was being mounted, dressed in a costume/model of Kiesler’s *Endless House*. Constricted in her movements, swaying precariously among the items on display, Reynaud-Dewar offers a burlesque and deadpan critique of domesticity, even in its most utopian manifestations.

***TEETH, GUMS, MACHINE, FUTURE, SOCIETY (2017-18)***

Screens 5, 10

The videos in this series are associated with the project of the same name conceived and produced in Memphis, Tennessee, during an artist residency. While in Memphis, Reynaud-Dewar researched grillz – dental jewellery associated with hip-hop culture that modifies the anatomy and is reminiscent of the prostheses or intimate machinic components described by the feminist theoretician Donna Haraway in *A Cyborg Manifesto* (1985). In her book, Haraway denounces the binary state of mind based on the dichotomies of nature/culture, male/female, self/other, good/evil, and truth/illusion, as she imagines a world without discrimination.

## ***Lady to Fox (2018)***

Screen 11

This video, distinct in Reynaud-Dewar's repertoire, is inspired by the 1922 novel *Lady into Fox*, by David Garnett (1892–1981), which tells the story of a woman who is suddenly transformed into a fox and tries to continue to live with her husband as normal. However, the wild nature of her new incarnation takes over, impelling her to exile herself from her home; eventually, she is killed by hunting dogs. The theme of this work deepens and complexifies the issue of domesticity explored in the video *Monsieur Kiesler I Am Wearing Your Endless House, How Does It Suit Me?* (2017). In *Lady into Fox*, Reynaud-Dewar embodies the woman-fox from the novel and performs a dance that conveys the impossibility of communicating with the sheep around her, who are frightened by her movements.

## ***Oops... I think I lost my lighter somewhere on the ground. Could someone please be so kind to come here and help me find it? (2019)***

Screen 10

This video is a revisiting of a project consisting of billboards installed along the main avenue in the Austrian town of Bergenz in 2018. In this work, Reynaud-Dewar questioned the political imperatives of art produced for the public space. Playfully introducing the anecdotal and the intimate, she examined the role of the female body in art, advertising, and social media, and the contradictory way in which such images are censored or exploited, depending on the context. She then diverted these works of public art to a commercial and private context, exhibiting them at the New York gallery C L E A R I N G, where she produced this video.



***I Want All of the Above to Be the Sun***  
**(2018-ongoing)**

Screens 1, 2, 3,  
4, 8, 9

The title of this series of dance videos, begun in 2018 and ongoing, evokes the notion of a record of past endeavours. (It is also Reynaud-Dewar's title for this exhibition, which marks the first time that so many of her videos have been brought together in a single venue.) The sentence "I want all of the above to be the sun" marks the end of a chapter in *New York City in 1979* (1981) by Kathy Acker (1947–1997). This turn of phrase is striking for its lyricism, which contrasts with the otherwise raw and direct tone that Acker uses to describe the reality of New York street life in the late 1970s.

The series was shot in many locations, reflecting the path of Reynaud-Dewar's career: at the 2019 edition of the Okayama Art Summit, titled *If the Snake*, in which Reynaud-Dewar participated through the invitation of Pierre Huyghe; at the galleries of the Pinault Collection's Punta della Dogana museum in Venice in 2018 for the exhibition *Dancing with Myself*, the theme of which was the artist's role as material in the production of her own works; at the Villa Medici in Rome in 2019, where Reynaud-Dewar, in a residency, began production of the video installation *Rome, November 1st and 2nd, 1975*; and at Tabakalera, a cultural centre in a former tobacco plant in San Sebastian in the Basque Country, Spain, where, for the first time, she inserted views of the institution's employees and users between the dance sequences.



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1, Place Ville Marie  
Galerie Place Ville Marie - Local: 11220  
Montréal (Québec) H3B 3Y1 T. 514 847-6226 [macm.org](http://macm.org)