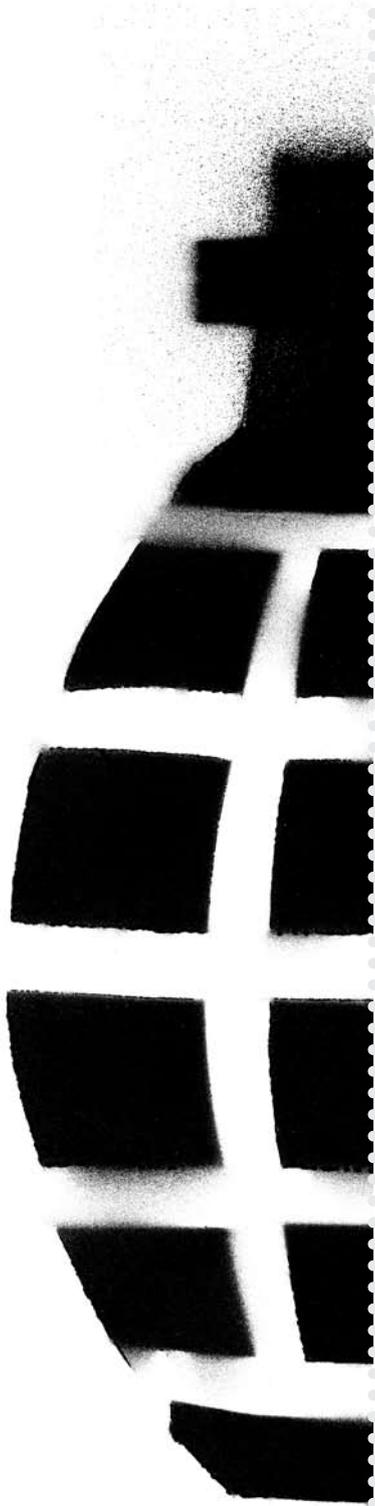


malte martin
october > december 2009
make me a sign!



3 cultural events
**an ephemeral night,
an exhibition,
a book-dvd**

**exhibition press
guided tour**
Galerie Anatome
october, thursday 1st
5:30 pm
reservation SVP

Nuit Blanche* installation

window shopping on sedaine street, Paris XI^e
October 3rd from 7:00 pm till 3:00 am

a strolling theatre of the ghost stories of its signs

l miss luna l lady charme l excellence l

"On the night of the *Nuit Blanche*, on *rue Sedaine* (Sedaine street), the clothes shop signs beckon to me. The shop windows, all lit up, attract me. Everyone is presenting texts and textures : bodies and finery, the pleasure of textures and tissues of lies, fine linen and dirty sheets... For one night, *rue Sedaine* becomes a strolling theatre of the ghost stories of its signs."

Malte Martin

* *Nuit Blanche* (Sleepless Night) is a celebration of contemporary art from 7 pm until dawn. It is the perfect opportunity to discover artistic talents from France and abroad, free of charge.

For its exhibition, the Galerie Anatome invited Malte Martin to occupy *rue Sedaine* during the *Nuit Blanche*.

Production :
Galerie Anatome/Agrafmobile

with the support of the XIth district of Paris City Hall, and JC Decaux, Publidécors, Starcolor, Eugène Hénaff high school of Bagnole, Kiloutou Paris II^e, Lasercom évènements and the ready-to-wear chinese traders in France and street Sedaine traders associations.

Exceptional opening of the Galerie Anatome october 3rd from 7:00 pm till 3:00 am.



Agrafmobile

Contact Press : Alambret communication / 13 rue Sainte-Cécile 75009 Paris
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malte martin / agrafmobile
window shopping on sedaine street
Nuit Blanche event, 2009 October 3rd, Paris

Urban scenography for about forty shop windows for the 2009 *Nuit Blanche* event. *rue Sedaine*, Paris XI^e, Saturday, October 3rd.

“clothes are a permanent blush on the skin of humankind”¹

Starting from *Place de la Bastille*, pedestrians encounter on their way those “lollipops” displaying words which address them **“rag”**.

As soon as they turn into *rue Sedaine* (Sedaine street), usually dark at night, the first lit window of a clothes shop proclaims : **“No person of either sex can force any citizen to dress in a particular way...”²**. This whole narrow street thus offers itself like the strolling itinerary of a visual and at times acoustic theatre. **“Fabrics used to live in this pavement passion.”³**

Each shop window is a stage filled with words at times arranged spatially on the glass, behind, crossing it, by letters cut out, stuck on, painted and massed. **“Clothes are a form of bluff, a social usurpation.”⁴**

In several places, spectators will have the feeling that the shop window is talking, emitting sounds like a transparent, illuminated membrane.

“Seeming is being!”⁵

The shop fronts, usually unlit, attract people with their lighting.

Everything happens in a floating atmosphere : somewhere between late shopping and strange literary journey, the shop windows become mirrors showing us ourselves in our simplest wrapper.

“Je n’ai rien à m’être.”⁶ (“I’ve got nothing to wear /no way of being myself.”).

¹ J. C. Flügel,
The Psychology of Clothes,
London, The Hogarth Press,
3rd ed. 1950

² Decree of 8 brumaire an II
(29 October 1793)

³ Émile Zola,
Au Bonheur des Dames,
Paris, G. Charpentier, 1883

⁴ From Pierre Bourdieu,
La Distinction,
Paris Minit, 1980, p.282

⁵ J. Barbey d’Aurevilly,
**Du Dandysme
et de Georges Brummel**,
Paris, Gallimard-Pléiade,
p.703

⁶ Michel Olivia,
Le Vêtement,
Colloque de Cérisy,
l’Harmattan, 2001, p.69



Exhibition Galerie Anatome malte martin **double vie** (malte martin double life) oct 2nd > dec 23th 2009

Malte Martin, double vie. Malte Martin, double life.

This exhibition of the works of Malte Martin is the first one to retrace the dual route of graphic designer and artist: on the one hand, commissions for visual works creations for cultural organizations, and, on the other hand, Agrafmobile's art curatorship. Two parallel and inseparable lives.

According to Malte Martin, Agrafmobile is a space of artistic experiment and basic research. Public place, different kinds of public, imagery, signs, visuals, and perceptible acoustic environments lie at the heart of his own research. In his studio, Malte Martin works with a team of two graphic designers, Adeline Goyet and Vassilis Kalokyris, as well as a production manager, Cédric Andrzejczak. Other current clients include the Athénée and Malakoff theatres, whose posters have conspicuously marked the Parisian landscape these last three years, as well as the Abbey of Royaumont (Val-d'Oise) and the National Ile-de-France orchestra.

The exhibition will be in two stages: one for the Malte Martin graphic design studio, the other for the Agrafmobile visual theatre, to emphasize the relations established between these two activities, the central question of "low voltage", pure sign, public area, sense and sensibility.

The Galerie Anatome

The exhibition "Malte Martin, double life" will usher in the second decade of the Galerie Anatome's existence. In fact, in September 2009, one month before the Malte Martin show, the Galerie Anatome will celebrate its 10th anniversary. Opened in 1999, the Galerie Anatome is the only space in France totally devoted to graphic design. By presenting the works of many of the world's greatest professional designers (Philippe Apeloig, Ruedi Baur, Etienne Robial, Peter Knapp...), it offers an exhibition policy that is uniquely consistent.
www.galerie-anatome.com

This exhibition received the support of Publidecor printing office.

Galerie Anatome is supported by the Plastic Art Division of Culture and Communication Ministry, the Île-de-France region, the Anatome agency/ANED, Fot printing office and Tsailoon.

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Juliette Rey
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Galerie Anatome
38 rue Sedaine
75011 Paris
www.galerie-anatome.com

Exceptional opening
the 2009 december
monday 21th from
2:00 pm till 7:00 pm

**exhibition press
guided tour**
Galerie Anatome
october, thursday 1st
5:30 pm
reservation SVP

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Agrafmobile / M. Chassat



Agrafmobile / M. Chassat



Malte Martin



Agrafmobile / M. Chassat



book-dvd

malte martin / agrafmobile
éditions de l'Œil



A travelling visual theatre for using urban space and everyday turf.

A research area, somewhere between visual and acoustic creation, gestures and signs. "My wish is to re-create through this visual theatre a public place which presents — as something to see and to read — something other than administrative signs and commercial messages. An attempt to win back the public place as a space of imagination belonging to those living in it."

This book illustrates the works produced over the last decade by Malte Martin/ Agrafmobile. It is divided into three major chapters; "**Public Spaces**" contains contextual art approaches; "**Fragile Spaces**", for its part, opens up a field of visual, plastic, and performance-related experimentation ; and "**Sound Spaces**" is the outcome of meetings between visual and acoustic work.

These three fields weave various comings-and-goings between them.

This art is by definition short-lived and ephemeral; it is thus very important for us to mark this route with the publication of a book.

specification sheet :

Size: 208 x 270 mm
Number of pages: 272
With more than 400 photos*
Four-color printing
On Dolce Vita 120g Favini
distributed by Tsai'boon
Title: Malte Martin/Agrafmobile

authors :

Christine Rodès, main essay
Malte Martin, lecture text
Isabelle Camarieux, introduction
Simon Pleasance, english translation

Graphic conception :

Malte Martin graphic studio assisted by
Cerise Heurteur andt Thomas Higashiyama

dvd :

– 12 videos of performances and
Agrafmobile artistic devices
– 8 slide shows and sequences
– 3 video paintings for contemporary
music, one being interactive

publication :

1 October 2009, for the exhibition at the
Galerie Anatome and the *Nuit Blanche*
event in Paris.

*With photographs by Michel Chassat (*Royaumont Foundation, Le Louvre*), Anne Nordman (specialist in things ephemeral and contemporary dance) and François Servaux (Walk).

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book-dvd

malte martin / agrafmobile

éditions de l'Œil

chapter public spaces



Agrafmobile / M. Chassat

chapter fragile spaces

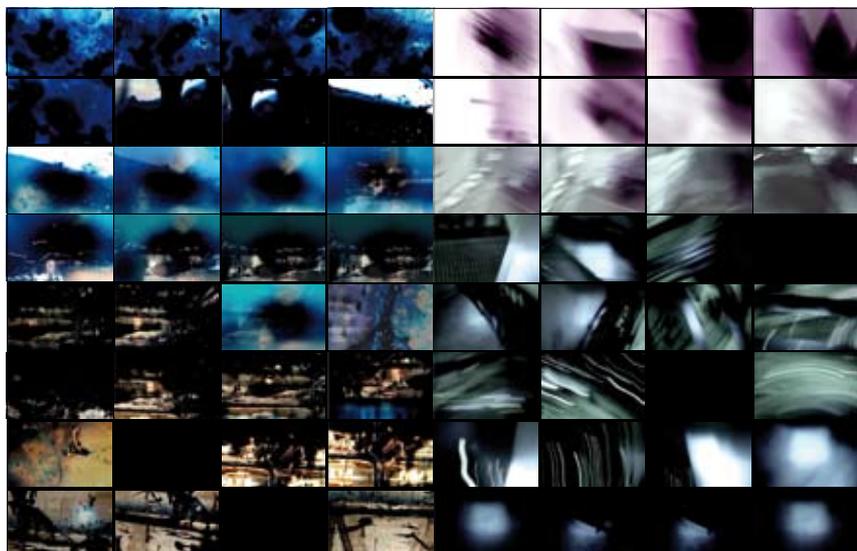


90 degrés | Fontenay-sous-bois 2008 | "90 degrés" est l'histoire de deux murs. L'un tourné vers la rue voit passer les voitures, les camions, les vélos et l'autre donne sur le parc, il voit déambuler les piqueurs, les poussettes, les chiens et reçoit les ombres allongées des feuilles des arbres. Ces deux murs se parleront en cadavre exquis, de l'un à l'autre. Phrases qui tournent au prochain coin à gauche, changent de sens, en redoublant. Sur des planches en bois peintes en blanc qui se rejoignent en coin, les phrases tournent court et à angle droit, cadavre exquis en équerre écrit par Christine Rodès. L'installation est une sculpture typographique urbaine, un mobilier urbain fait pour accompagner les va-et-vient des uns à moteur et des autres à pieds.

90° | Fontenay-sous-bois 2008 | "90°" is the tale of two walls. One turned towards the street sees cars, trucks, and bikes passing by and the other gives onto the park, where it sees pedestrians, prams and dogs strolling past, and receives the moving shadows of the leaves of trees. These two walls will talk to one another like a game of consequences, from one to the other. Phrases which turn at the next corner to the left, change the direction, ask again. On white wooden planks which join at the corner, the phrases turn suddenly and at right angles, a game of consequences, outstretched, written by Christine Rodès. The installation is an urban typographic sculpture, an urban fixture to go with the to-ing and fro-ing of some, driving, and others, on foot.

Anne Nordmann

chapter sound spaces



christine rodès

graphic vagabond

Extract of the book-DVD malte martin/agrafmobile

action at Magenta

By setting up its poster tower at Magenta, Agrafrmobile initiates in the middle of the street a weekly soap opera lasting three months. A gigantic public almanac, divided into twelve boards, renewed each week, by rotation.

This is one of those urban non-lieux — unplaces — that do not have the advantage of being defined. (...)

Little by little, the work exists through the situations it encompasses and creates. The homeless on boulevard Magenta are becoming the best go-betweens of the totem at which they were at once the first onlookers, the witnesses, and at times even the players: to one of them, setting off for southern France, a poster proclaimed: "Have a good trip. Philippe, don't lose the North in the South!".

As non-residents of a non-place, but real people, without a social role to play, the homeless are the intercessors of provocative, brutal and free words. At the end of the day, it is they who will explain to the passers-by what this chattering, colourful totem actually is: a transmitter for/in a zone of solitude. (...)

a typographic diction

The wall is a projection platform for whoever will cast their stories upon it. History knows something about all this. The wall talks, and talks loud: it retains the gesture of the graphic orator, it summons the passer-by, conveyor of that interactivity that has always supplied the peoples' voice. So the eye deciphers. (...)

The artist has found his tool. A form whose clarity and architecture tally with the constructions he has been involved with since the mid-90s.

At times typography, at others an abstract interplay, it hallmarks magazines, posters and public events: from the Agrafrmobile issue on the "theatre of questions" to the publications of the *Théâtre de l'Athénée* (Athénée theatre) and goings-on in the public place, "*onze délires*"! ("eleven ravings"!), "*Saint Blaise*"...

And up until that fine sign work which flirts with the mural installation in the exhibition D. Day at the Georges Pompidou Center. (...)

motion and levity

Motion, allied by levity, runs through the fleeting events that Malte Martin is so fond of. Into his performances he invites itinerant smugglers of poems, he suggests paper choreographies to the dancers of "instants mobiles" ("moveable moments").

Question rather than affirmation, ellipsis ("okay, and you?") rather than insistence, something understood as a half-word, something opening, undoing, pumping air into habit, dropping sand into certainty. It's a post-militancy art, when hope lodges outside the slogans.

It is an attempt to meld the secret and the public, it's rewinding time, seeking in urban imprints the memory of the future, the projection of a world still to be invented.

Christine Rodès
Marseille, juin 2009.

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