ALMINE RECH

Les fleurs du mâle

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The Flowers of the Male, will be exhibited at the International Museum of Naive Art Anatole Jakovsky through a dialogue between a selection of works from the collection and others, by contemporary artists. It will be a question of dealing with representation by the flowers of the feminine / masculine and the ambivalence between rapture and fear.

The Flowers of the Male is conceived as a global proposal involving the all the spaces of the museum from the articulation linking interior and exterior, reality and virtual, Naïve, raw and singular art and contemporary art, around works by the permanent collection and external loans.
On the ground floor, dedicated to the presentation of the permanent collections, an emphasis particular will be put on the works of the collection related to the theme of Flowers.

The different categories of works of the donation of Anatole Jakovsky and the collection: pieces of furniture, art objects popular, documents as well as graphic and pictorial works – through those world-renowned artists (Séraphine, Bauchant) or more confidential artists (Déchelette, Lallement, Vivancos) – whether flowers are their main subject or whether they are present in the form of an environment or a pattern, for example.

A living herbarium will reproduce by blooms in the park, in front of the main entrance of the museum, those observed in a dozen works of the route described above thanks to a partnership with the service green spaces. The inner/outer link will be doubled by a reality/virtual link, via the installation of a immersive device, realization of the students of the Master ICCD (SicLab Méditerranée – UCA).

Upstairs, the temporary exhibition shows a selection works from the museum's collection and proposals contemporary artists. This dialogue allows to the visitor by multiplying the proposed expériences by artists to go beyond formal representation of the flower to address related issues to our relationship to the world (inside and outside), to the question of gender, the representation of the feminine and its symbolic up to its critical/political power (curatorial Elodie Antoine).