



**GAGA** presents:

## **Mathieu Malouf Total Sex Party**

From March 26 to May 9, 2015.

All Works 2015.



*Trans Von Marées—The seasons of life*

Oil on linen, 270 x 200 cm

Large-scale reproduction of Hans von Marées' *Die Lebensalter*. The female figure (second from the right) has a penis that is missing from the original.

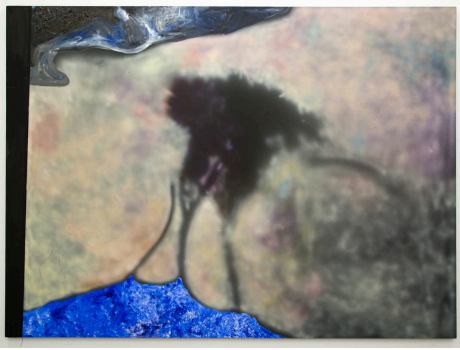
The artist works at this picture of 1877 - 1878 is completely free of the nature and gained its last formal clarity. The golden fruit is a symbol of the relations between the sexes. The man breaks the old man she rolls away, while the child reaches awkward for her. The girl goes alluring and seductive the thoughtful young man. (google translate from <http://www.ebay.com/itm/370773371036?trksid=p2060353.m1438.l2649&ssPageName=STRK%3AMEBIDX%3AIT> )



*Brüno*

Oil and polymer on linen, 270 x 200 cm

Portrait of the gay Austrian fashion journalist Brüno wearing a zebra print sleeveless top. The reference image was cropped from a promotional poster for the movie *Brüno*, processed in photoshop to look like Warhol's silkscreened portrait of Diana Vreeland.



*untitled*

Oil and polymer on linen, 200 x 270 cm

Large scale remake of *L'Origine du Monde* by Gustave Courbet, positioned in the exhibition as the point of origin (pun) in a sequence of transgender sculptures made after the Hans Von Marées painting *Die Lebensalter (the seasons of life)*.



*The Soul at Work*

Oil and polymer on linen, 200 x 270cm

Large-scale portrait loosely based on the guy in Taylor Swift's video *Style*, painted with Tim Gore's line of airbrush colors "Bloodline". The overlays depict heterosexual and homosexual sodomy, an image of a couple kissing from a viagra ad on the internet and a still from a dream/nightmare sequence in the movie *An American Werewolf in London*, suggesting various masculine psycho-sexual and emotional states. The whole is framed by the architectural diagram of a room whose door is ajar—confinement but also, a gesture towards the outside world. The title is a joke and is borrowed from a 2011 *Semiotext(e)*-published Franco Bifo Berrardi book.



*Man selling oysters*

Oil and polymer on linen, 200 x 130 cm

Scaled-up figure taken from Hans Von Marées' work *Die Orangenpflücker*, a painting painted several times in landscape format with several characters and often cropped to a vertical rectangle including only this figure, the thickly painted ass always occupying the center of the composition. The title comes from another one of Von Marées' works, *Woman Selling Oysters*, an unfinished painting from the collection of the Alte Nationalgalerie in Berlin.



*Bruno*

Acrylic and oil on velvet, 90.5 x 80 cm

(not included in the exhibition)

Portrait of Bruno from the movie *Bruno*. Reference image is a GQ magazine cover.



*Dos Brunos*

Slikscreen on velvet, 140 x 80 cm

Two silkscreens of Bruno from the movie *Bruno* on black velvet against a gold wooden board, encased in a protective plexiglass casing.



*Dos Brunos Zwei*

Slikscreen on velvet, 140 x 80 cm

Two silkscreens of Bruno from the movie *Bruno* on red velvet against a gold wooden board, encased in a protective plexiglass casing.



*A Night in Tiergarten*

Oil and polymer on linen, 118 x 140 cm

Abstract oil painting in dark tones with two bright pink dots at either sides and a faint tracing of an Albert Speer street lamp in the middle. The setting refers to gays cruising in Berlin's Tiergarten park at nighttime during summer months using lit cigarettes to signal their presence in the dark. The general style of the painting refers to both the antique nature of this persisting ritual in the era of Grindr and the abstraction of bodies in cruising, sexual acts in general and semiocapitalism.



*Total Sex Party*

Polymer on canvas, 140 x 118 cm

Image adapted from a blurred out photograph taken from Richard Hawkins' instagram account that was taken down after 24 hours. Parts of the image are stylistically "censored" in an upbeat color palette that evokes both beautiful neo-formalist painting and early 80's Memphis-style design.



*Il Canto D'Amore*

Oil and polymer on canvas, 140 x 118 cm

Title and part of the composition borrowed from a 1916 work by Giorgio DeChirico. DeChirico's green ball is replaced here by a severed lamb testicle and the bust is a mash up of DeChirico's original marble figure, the hollow bronze James Dean memorial in Griffith Park, LA, and a portrait of the porn actor James Deen. The pickle is a wink to *War Pickles*, an all-male exhibition that took place two years ago at House of Gaga. Here as with everywhere else in this exhibition, many readings are possible.



*Passagen II (HR Giger)*

Oil and polymer on linen, 140 x 118 cm

Unskilled airbrush reproduction of an HR Giger work from the Passagen series, depicting the back of a German garbage truck in the 1970's in Cologne. Giger first had the idea on a trip to Cologne to discuss an album cover project for the prog band Floh de Cologne. In the original series, the slot morphs into a vagina in the third or fourth image.



*Unlimited Rationalization, Universal Enrollment...*

Acrylic paint on pink velvet, 140 x 118 cm

Another image adapted from HR Giger. The title refers to the project of modern cybernetics and, coincidentally, that of sexuality.



*Brüno*

Acrylic paint on canvas, 140 x 118 cm

Another portrait of Brüno from the movie *Brüno* adapted from the same GQ cover source. This time with an airbrushed metallic effect evoking early Judas Priest album covers and Rob Halford's—the signer of the band— iconic and pioneering (in metal anyways) snm fashion style. Halford came out in the early 1990's after spending 20 years in the closet in the hyper-masculine, homophobic world of metal.



*Miss Piggy*

Acrylic paint, oil and silkscreen ink on canvas, 140 x 118 cm

Bad painting of miss piggy from a bad personal photograph of a painting hanging in the gay bar Roses on Oranienstrasse in Berlin.



*Thirteen Most Wanted Men (1 of 13)*

Metallic paint on canvas, 140 x 118 cm

A remake of one of Andy Warhol's *13 Most Wanted Men*, a series of silkscreened portraits commissioned by the architect Philip Johnson for the Expo 1965 at the Queens Museum. Warhol was forced to censor his portraits of the men and chose to exhibit blank silver canvases on the surface of the American pavilion. Not because they were too gay but because the governor John D. Rockefeller was concerned about the majority

of them being Italian and the negative repercussions that could have had on the Italian-American part of his electorate, which has nothing to do with this exhibition. The dimensions here are not exact. Warhol's is a little bit wider and not as tall.



*Trans Von Marées' The Seasons of Life (?) I*

Metallic paint, oil, acrylic on synthetic resin, metal and wood, dimensions variable

The sculptures outsourced to a film prop agency and subsequently painted by hand with oil, airbrush and metallic enamels in the Lladro and Meißer styles. Figures taken from Hans Von Marées' *Die Lebensalter* (poorly) adapted to transgender sexuality—reduced penises, breasts, bruised body parts, etc. References given to the sculptor include: Bruno's face, pictures of the gallerist Lars Friedrich, a bust of Lady Gaga from the sculptor's own portfolio, the exhibition's poster, the Artforum scene and herd entry for the New Museum Triennial 2015.

