

THÉO MERCIER

EVERY STONE SHOULD CRY



© Marie Taillefer

Ten years after his first individual exhibition was shown there, Théo Mercier is once again moving into the Musée de la Chasse et de la Nature.

Sculptor and director, he works on the relationship between the work itself and its environment, seeking to initiate a veritable choreography in the eye of the visitor. For this reason his installations mix his own sculptures with ordinary everyday objects or items of popular art collected during his travels. The diverse origins of the collections he puts together this way reflects today's globalisation, their arrangement evoking an archaeology of the future. Setting this in the context of a classic museum environment gives new meaning to the objects displayed, with a strangeness, poetry or humour born of the unusual juxtapositions.



Crédit © Erwan Fichou and Théo Mercier, 2018

With the exhibition *EVERY STONE SHOULD CRY*, Théo Mercier questions the idea of the "domestication" of Nature by Man, whether it be animal, vegetable or mineral. He imagines a post-modernist scenario built around the happiness of animals and domesticated happiness, a garden of illusions where the living world plays all the roles imagined by and for Man. From the original to the industrial copy, he reinvents the notions of classification and the naturalist's collection in the era of mass (re)production, creating a "museum of artificial history" and giving birth to new dialogues or disputes between the objects themselves. Transforming a temporary exhibition space into a new type of space-time, Théo Mercier takes us to a hybrid world somewhere between shop shelves, a cabinet of curiosities and a playground for children and animals. Despite the enticing colours and shapes used to stage the display, this phoney universe still conveys an impression of somewhere enclosed and strange to be explored. Designed as a confined space, the exhibition presents a domestic zoo into which the visitor enters by a small door to discover a new way of looking at the world. By playing on improbable associations of scale and displaced uses, the staging recreates the illusion of a recreational area for the visitor who, despite him or herself, plays the role of a caged guinea pig. By inverting the relationships of power and fantasy between Man and Nature, the exhibition *EVERY STONE SHOULD CRY* highlights the tensions that exist between play and control, happiness and terror, illusion and reality and between reward and punishment.

PRATICAL INFORMATIONS

62, rue des Archives
 75003 Paris
 The museum is open every day
 except Mondays and holidays,
 from 11AM to 6PM, from 11AM
 to 9:30PM on Wednesdays
 Regular ticket: 8 euros
 Discount ticket: 6 euros

CONTACT

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