

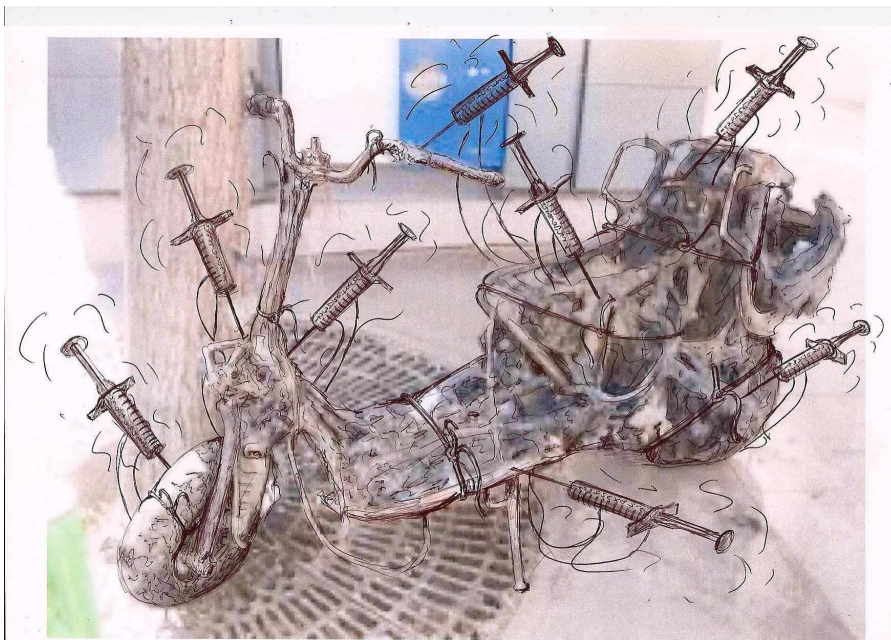
Malachi Farrell « No Money No Honey »
Strange Fruits, Money Junky's, Praxinoscopes Farrelliens

from 21st of october until 3rd of december 2011
preview on the 20th of october 2011

and at the Jardin des Plantes since the 16th of october

Born in Dublin in 1970, Malachi Farrell remains heavily influenced by punk and industrial culture found in the theatricality of his works that refer to contemporary tales marked by a highly emotional charge and by an imaginary that fosters awareness. His aims are built like a choreography of objects, led by "high tech" electronics of which he himself drew the plans, enriched with a host of ways in a tinkering aspect, more "low-tech" as sound, light, images or words.

If he depicts violence against humanity and systems that activate it, it is not for the sake of being a faithful reporter, but to expose, challenge and surprise the viewer in his wanderings. It is by sticking to an ironic and crude picture on the ironic on an actual situation, the sequence of conflicts, "over-mediatization" and "over-manipulation" that Malachi Farrell avoids sliding into a moralizing speech, to find the distance necessary to any art project. If the viewer is led, through the works, to recognize the duty of commitment to an extremely brutal society, this violence is nonetheless catalyzed by the humor and irony that Malachi Farrell infuses into his work and constructions in a tinkering aspect, specific to the world of game and parody.



Money Junky's

Strange Fruit is a song. Afro-American singer Billie Holiday sang it for the first time in 1939 at Café Society in New York. This poem written in 1937 by Abel Meeropol is one of the artistic indictments against the lynching commonly practiced in the south of the United States and is also considered as one of the first manifestations of the movement for civil rights in this country. The term "Strange Fruit" has also become synonymous with lynching.

The "Strange Fruit" mentioned in the song is the body of a black hanging from a tree. It says in the second stanza: "Pastoral scene of the gallant south, The bulging eyes and twisted mouth, Scent of magnolia sweet and fresh, Then the sudden smell of burning flesh."

*Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black body swinging in the Southern breeze
Strange fruit hanging from the poplar trees*

*Les arbres du Sud portent un étrange fruit,
Du sang sur les feuilles et du sang aux racines,
Un corps noir qui se balance dans la brise du Sud,
Étrange fruit suspendu aux peupliers.*

*Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth,
Scent of magnolia sweet and fresh,
Then the sudden smell of burning flesh!*

*Scène pastorale du valeureux Sud,
Les yeux exorbités et la bouche tordue,
Parfum de magnolia doux et frais,
Puis l'odeur soudaine de chair brûlée !*

*Here is fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the trees to drop,
Here is a strange and bitter crop.*

*C'est un fruit que les corbeaux cueillent,
rassemblé par la pluie, aspiré par le vent,
Pourri par le soleil, laché par les arbres,
C'est là une étrange et amère récolte.*

To the picture of a contemporary tale, the "Strange Fruits" of Malachi Farrell tell us about social, political, identical and territorial issues. Taken from a protest poem by Abel Meeropol (Bronx) in the 1930s, Malachi appropriates the collective memory. The worlds overlap. The world of love with the song "She Loves You" by the Beatles, diverted and dramatized by Peters Seler is connected to a violent society that hangs men, a "strange fruit", heap of used sneakers, clusters, sculpture... These old chandeliers composed of shoes are the representation of a current identity confusion where we are all lumped together and individual at the same time. Malachi Farrell has no lack of Spirits. With irony and humor, machines and sounds, tinkering and high technologies, he carries us from one world to another.



Strange Fruit

The works by Malachi Farrell are presented in many public collections :

2007 « La Gégéne » Macval , France

This Boots are made for walking FRAC Strasbourg France

2005 “O’Black : Atelier Clandestin”, Centre Georges Pompidou, Paris, France

2004 “Fish Flag Mourant”, FRAC Corse, Corsica, France

2003 “The Electric Chairs (Still-life)”, Museum of Vitry, Vitry, France

2001 “Interview (Paparazzi)”, National Foundation of Contemporary Art (FNAC), Minister of Culture, Paris France

1998 “The Shops are Closed”, National Foundation of Contemporary Art (FNAC), Minister of Culture, Paris France

1997 "Hooliganism", Caisse des Dépôts et Consignations, Paris; on loan to the MAC Marseille (Museum of Contemporary Arts), Marseille, France

1994 "It Didn't Have To Be That Way (A Million Ways To Die, Choose One)", National Foundation of Contemporary Art, Minister of Culture (FNAC), Paris France

1993 "Bubbles (air survival)", Domaine de Kerguéhennec outdoors, Brittany, France