

LA MUSÉE presents:

***“ SORRY,
NOTHING IS
AVAILABLE !”***

by **ANNE DEGUELLE**



Anne Deguelle
230 rue Saint-Charles
F-75015 PARIS

2/8/02
Chère Anne Deguelle,
Merci, merci pour
cette délicieuse éli-
vagation sur la
Bénédictine

Francis Allys
The Ambassador
Venezia, June 2001

Amities
Harald Szeemann

Take a photograph of Mr. Peacock
Send it to this address
Receive a photo-souvenir by Francis Allys

Document: postal card sent by H. Szeemann, 2002 (Archive Anne Deguelle)

“ ***SORRY, NOTHING IS AVAILABLE !*** ”

Upon invitation by Galerie Dix9, Paris, to the curatorial agency LA MUSÉE, Azad Asifovich presents an exhibition by Anne Deguelle

Preview 11.03.25 / 18 - 21h (only upon invitation)

Exhibition 12.03 - 26.04.25

Vernissage 15.03.25 / 14 - 20h



Anne Deguelle, Marcel Duchamp and the bottle of Bénédictine (detail), 2002

2025 marks the twentieth anniversary of the passing of the renowned Swiss curator Harald Szeemann. His name alone sparks the imagination—of a man who pushed the boundaries of exhibition-making, transforming each project into a space of freedom and every installation into a manifesto.

With "*SORRY, NOTHING IS AVAILABLE!*", Anne Deguelle addresses him as one would resume a conversation that was left unfinished.

A previously unseen work : a nod to Szeemann

In 1999, at the Venice Biennale curated by Harald Szeemann and titled *dAPERTutto*, Anne Deguelle discreetly placed a camera inside a dog carrier, filming the exhibition from a dog's-eye view. The result, a video titled "APERTO par TOUT à hauteur d'un chien", captures the Biennale from an entirely new perspective—one that reveals overlooked details, fleeting gestures, and disorderly compositions. Never shown until now, this work finally unveils a playful and poetic take on the event.

A Correspondence and an Unfinished Dream

The story between Anne Deguelle and Harald Szeemann began in 1994. Szeemann took an interest in Anne Deguelle's work, particularly in her piece *X/Beuys, a portrait of Joseph Beuys*, which was included in the catalogue for the Beuys exhibition at the Centre Pompidou (in collaboration with Fabrice Hergott in Paris).

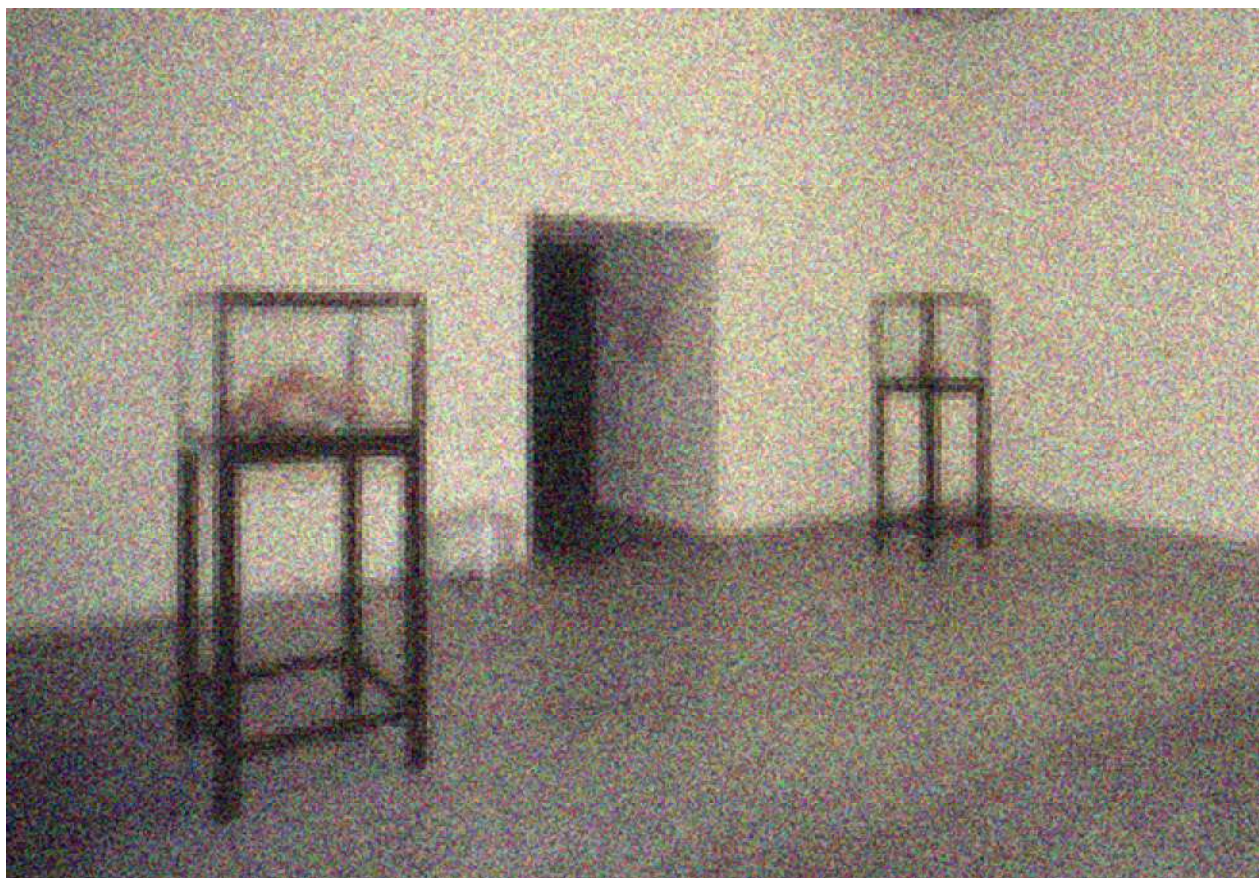
A meeting followed in 2002. Over an imaginary coffee during a phone call, ideas flowed, and a project began to take shape—centered on Marcel Duchamp and Deguelle's research on the iconic-erotic *Bénédictine bottle*. This thematic ensemble is now divided between two collections: an installation of 900 bottles accompanied by three videos at the Musée des Abattoirs in Toulouse, and a documented corpus in the Bibliothèque Kandinsky at the Centre Pompidou.

This ambitious project would have brought together installations, videos, and documents... But life sometimes takes unexpected turns. Absorbed in other projects (*Blut und Honig* in Vienna and *Belgique Visionnaire*), **Szeemann** passed away in February 2005, leaving this dialogue unfinished.

A subtle tribute

This exhibition is not an attempt at a commemorative monument; rather, it is a radical way of invoking memories, fragments of conversations, and correspondences that were never truly concluded. Anne Deguelle assembles three works—fragments of ideas floating like a constellation of bottles that have "escaped the museum," a postcard as a token of institutionalized friendship, and a video-walk—drawing a thread between him and her, between past and present.

* The title "*Sorry, nothing is available!*" carries a sharp irony. It highlights galleries that refuse to sell to collectors who are "not famous enough," subtly reminding us that the art market is not always a space of freedom. Collectors or institutions interested in integrating one of the exhibited works into their collection may submit a proposal to LA MUSÉE, specifying their chosen conditions and the context of their collection.



Screenshot « *APERTO par TOUT à hauteur d'un chien* », 1999
Video 1°02, ed. 1/3 + 2 AP

Artist news:



Anne Deguelle, Double portrait Lautréamont, 1997
Silver print
Donation Liliane et Michel Durand-Dessert, Centre Pompidou, 2023

Centre Pompidou, until March 10. 2025

Donation Liliane and Michel Durand Dessert
« Un engagement radical » curated by Annalisa Rimmaudo.

Musée National d'Art Moderne, floor 4, room Beuys

ANNE DEGUELLE



Anne Deguelle, © photo : Yves Morelle

A research-based artist whose practice could be affiliated with the conceptual movement, Anne Deguelle stands out for her eclectic trajectory. Since the late 1980s, she has continuously explored various media, from painting to photography, and from video to installations. Her works take shape through inquiries and empirical or deductive analyses, amplifying the significance of overlooked details.

A. Deguelle studied at Duperré School of Applied Arts in Paris and began her artistic practice in 1987-1988 with a series of paintings inspired by Dante's *Divine Comedy* and its linguistic construction. The chiasmus, a stylistic figure of poetic discourse, is distilled in her work through the suspended sacredness of the X sign. Attuned to the construction of form, she analyzes its possible divergences from content. This led to the creation of *Diplopies*, a series of juxtaposed identical photographic pairs, first of landscapes (1992-1996) and later of faces (1996-1998).

The inevitable confrontation between the images sparks doubt about the real possibility of duplication and, implicitly, about photography's ability to capture a reality that is not immutable. A. Deguelle's double portraits of major figures in art and literature at a young age confront the viewer with the notion of becoming, offering a Bergsonian reading of time through photography.

Starting in the late 1990s, Anne Deguelle reanalyzed the work of iconic artists, first Joseph Beuys (1921–1986) and Marcel Duchamp (1887–1968), then Albrecht Dürer (1471–1528). With a postmodern approach, she deconstructs the elusive nature of each. She explores the legendary and poetic character of J. Beuys, creating, for instance, a battery from two lemons (*Lemon Time*, 1994). Later, she presented a brilliant study on the reception of the German artist's work at the Weserburg Museum in Bremen.

M. Duchamp's enigmatic, detached, and ironic creations are the focal point of her research. During her residency at Villa Vincelli–Abbaye Bénédictine in Fécamp, France (2002), she developed a project that led to the exhibition *Anne Deguelle, Marcel Duchamp et la bouteille de Bénédictine* at the Musée Calbet in Grisolles, France during the *Printemps de Septembre* festival, accompanied by a publication from the museum's press that same year. She then tackled *Le Grand Verre*, exploring historical records from the Bénédictine Palace distillery and creating a system of notes, parallel to those in *La Boîte Verte*, which she stored in metal compartments symbolizing investigative work.

These bodies of work led to a spatial expansion of her practice across multiple registers, from notes to installations, reflecting her curiosity for a wide range of disciplines, from art to psychology (particularly Sigmund Freud, which led to a residency at the Freud Museum in London in 2010), literature (James Joyce, Raymond Roussel), and natural sciences. With the same empirical approach, A. Deguelle produced several projects in the 2000s exploring cosmos and human environments, constructing an ongoing body of work titled *Diary*, a kind of archaeological and ethnological study of the self.

Annalisa Rimmaudo

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AWARE: <https://awarewomenartists.com/artiste/anne-deguelle/>

www.annedeguelle.com

[@anne.deguelle](https://www.instagram.com/anne.deguelle)

[#annedeguelle](https://www.instagram.com/annedeguelle)

AZAD ASIFOVICH



Azad Asifovich, © photo : @nathaliebouti

Azad Asifovich is a curator and art facilitator with a background in political science and curatorial studies, based in Paris. He explores the relationships between artistic practice, contexts, and their representation. Many of his projects question gray areas, gender, the art world, and the revision of (non-)Western historical references, crossing the boundaries of visitor experience and common knowledge, such as anime, TV series, and linguistic habits

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LA MUSÉE présente "***SORRY, NOTHING IS AVAILABLE !***" par Anne Deguelle sous le commissariat d'Azad Asifovich



Image crédit: Anne Deguelle, La Musée, 2020 – White Néon - © Paul Nicoué - Adagp 2025

LA MUSÉE is a Paris-based curatorial agency that strives to reverse gender dynamics and promote a more equitable representation of female and non-binary artists in institutional collections. The name “The Museum” intentionally juxtaposes the feminine article “LA” with the masculine name MUSEUM, highlighting the persistent male dominance in the art world.

Driven by a critical and innovative spirit, LA MUSÉE creates exhibitions that combine traditional museum codes with a critical analysis of their underlying values. By collaborating with artists of varied backgrounds, the agency defends a cosmopolitan and inclusive vision that transcends geopolitical borders and artistic disciplines.

www.lamusee.art
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LA MUSÉE remercie la **Galerie DIX9** pour son soutien et son accueil chaleureux

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GALERIE DIX9 Hélène Lacharmoise

Horaires : Mardi - Vendredi 14h- 19h / Samedi 11h- 19h

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