

**The Lies of the
Weatherman,
a solo exhibition
by Madison Bycroft
at Triangle-Astérides
from June 27
to November 16,
2025.**

Curator
Victorine Grataloup

Production
Camille Ramanana Rahary
Florence Gosset

**Scenographic design, technical direction,
and installation**
Benoit Fremaux, John Girard, Matthieu
Girard, Thomas Meysson, Caroline Selig,
Vincent Sojic

Artist's assistants
Elisa Chaveneau, Nour Zarrouk;
journal produced in collaboration
with Zoé Brunet-Jailly

Outreach program
Key Soulié, Capucine Tible

Reception & ticketing team
Elisa Cardeilhac, David Soriano, Mia Suau

Exhibition reception agents
Aude Bourhis, Tatiana Calderón, Ellis, Elsa
Gasnault, Rachid Hogas, Agathe Mirafiore,
Yoen Murray, Romane Philippe, Souvenir
Sitty Bahiya, Annabelle Verhaeghe

Exhibition's assistants
Clara Juan, Léa Battesti

Production
Triangle-Astérides

Co-production
Friche la Belle de Mai

Sponsors and partners
Villa Medici – Académie de France à
Rome, Fondation des Artistes, Actoral,
steirischer herbst '25

The artist would like to thank
Diletta Bellotti, Robyn Bycroft, Elisa
Chaveneau, Dina Mimi, Robin Rutenberg,
Dre Spisto, Kristine Kjeldsen, Jess Saxby,
Joel White, Nour Zarrouk, ArtEZ Ceramic
Departement, Triangle-Astérides' team,
SISSI, The WNBA, and their dog Ash
for their feedback and support

Madison Bycroft's solo exhibition, *The Lies of the Weatherman*, is built around their film *The Sauce of All Order* (2024), created during their residency at the Villa Medici in Rome and presented here in an installation version enriched with four videos, seven paintings and two series of sculptures (2025). At once a coming-of-age, a musical, and a fantasy film, *The Sauce of All Order* follows the (literal) inauguration of Felix Culpa, who is to join the circle of augurs—priests of ancient Rome who interpreted natural phenomena, especially the behavior of birds, as omens.

The film is projected within a large mound of earth, a human-scale molehill. The exhibition is structured around two animal figures—mole and bird—that form a meaningful opposition. On one side, aerial creatures associated with elevation (particularly of vision) and used in divination; on the other, a subterranean beast whose name evokes duplicity and concealment. In Madison Bycroft's work, contradiction is ever-present and unresolved, tangled within a lush formal universe that obscures meaning as it constantly eludes us. Their sculptures, for instance, are *simultaneously* birdhouses and bird-scarers—designed to attract and repel at once.

In both the film and the series of paintings, there are seven augurial birds, each corresponding to a character: the vulture (Viscera), the woodpecker (Audite), the peacock (Petronius—a reference to the presumed author of the *Satyricon*, a diffuse inspiration for *The Sauce of All Order*), the raven (Ignatius), the eagle (Magus), and finally the owl (Somnium) and the chicken (Avis). These last two are treated separately from the rest of the bird paintings: near the entrance of the molehill stands the owl, a solitary bird and bad omen. The chicken, on the other side of the mound, bears a halo and a scroll-like phylactery inscribed—in mirror image—with the phrase: “I’m always lying.”

This visually concealed declaration—decipherable only through the painting's reflection on the floor—echoes the doubt introduced by the film's sung duet between Avis and Petronius:

Avis: “I’m an Augur, a reader. Watching you, attentively
And the State is waiting for what I say and see.”
Petronius: “And do you tell them the truth?
— Of course I tell them the truth.
Signs I saw, my report can keep an order.
Things can be kept in their spot, balances maintained.
— Or maybe not?”

Through lies and divination, the film ultimately explores the fraught possibility of accessing the truth of beings and things through language. Weather forecasts—and, more broadly, reality itself—always exceed the interpretive frameworks we use to predict or explain them: organic and unruly, reality seeps beyond the frame, beyond norms, like the exquisite sauce at the augurs' banquet, which Felix Culpa longs to taste— as do we, “even a little bit.”

V.G.

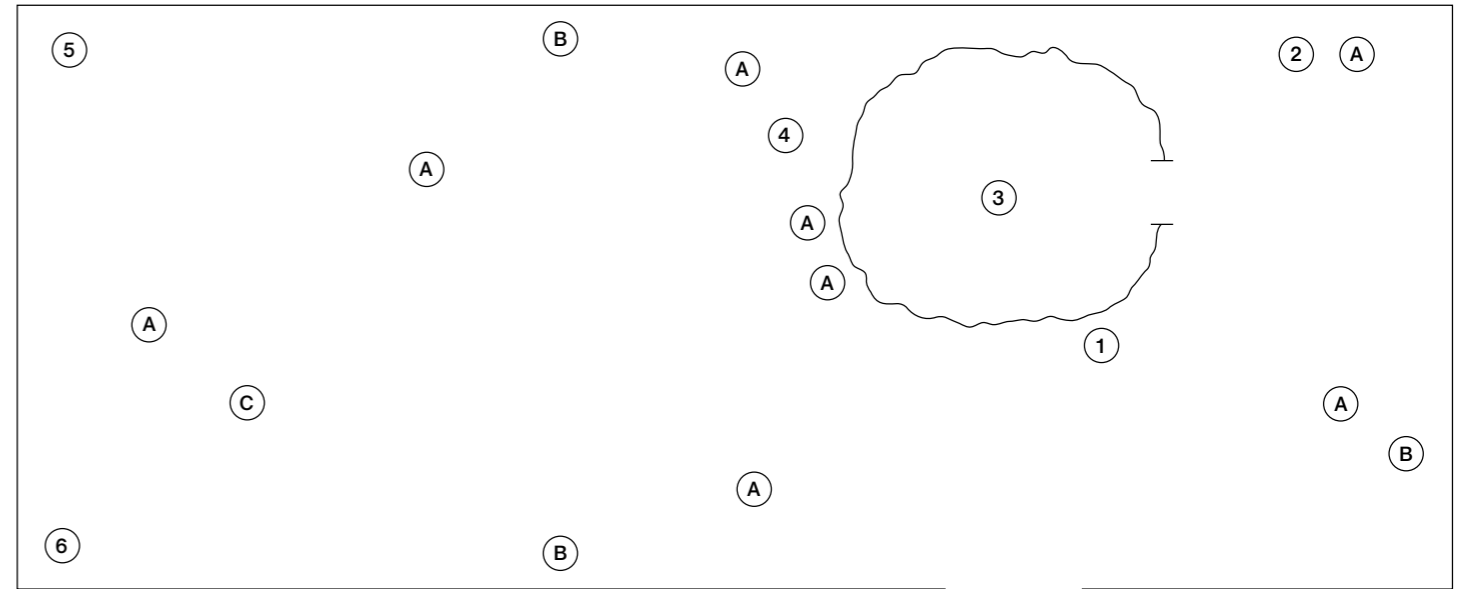
Unless otherwise noted, all quotes are from the film *The Sauce of All Order*.

About the artist

Madison Bycroft (they/them), born in 1987 in Tarntanya (adelaide, australia), lives and works in Paris, France and is the tutor of the group FKA Critical Practices at Artez, in Arnhem. Bycroft is a graduate of the University of South Australia (2013), the MFA program at the Piet Zwart Institute in Rotterdam (2016), and was a fellow at the Villa Medici in Rome (2023)

Working with video, sculpture, and performance, Madison Bycroft's current interests extend into forms of reading and writing, expression, and refusal. The politics of illegibility and legibility are explored through language and material, asking how 'sense' is framed by historical contexts, biases, and structures of power.

Bycroft is interested in how we might re-imagine “reading” (in its expanded sense) and understanding, not as goal-oriented towards accomplishment, but as a relationship that hovers and makes space — opaque, errant, fractured, and floating.



The numbers on the plan correspond to individual works discussed in the entries below, while the letters refer to series.

1. *Untitled #1, 2025*
Video loop

A first short silent film is shown on a screen set against the molehill. It features two characters: one reads a newspaper titled *Naturalization Today* while the other smears mud on a mirror. The newspaper headlines, abstract and ironic, reveal a vague unease: “Public demands. Is everything fine? [...] Confusion and contradiction plague readers. [...] Lying about lying. What’s left to rely on?”

A. *Monstrum #1, 2, 3, 4, 5, 6, 7 and 8, 2025*
Series of sculptures
Mixed media and variable dimensions

Two newly created sculpture series structure the exhibition. The larger works—bodies under tension made of papier-mâché, ceramic, jesmonite and resin—occupy a space somewhere between the human (evoked by the use of athletic display mannequins), the bird, and the mineral. Their title misleadingly echoes the French word *monstre* (monster), but actually refers to the Latin *monstrum*, an extraordinary event or phenomenon interpreted as a divine omen, which augurs were responsible for reading.

B. *Space off #1, 2, 3, 4, 5, 6 and 7, 2025*
Oil on canvas, 166 × 120 cm

A recent development in Madison Bycroft's practice, painting takes up the color palette of the sculptures and the film: pinks, mauves, and blues drip and flow from one canvas to the next. Seven paintings depict the seven most significant birds in Roman divination, based on the research of Ashleigh Green*, a key source for Madison Bycroft: “Human societies across the ancient Mediterranean world have traditionally accorded supernatural divinatory powers to birds. [...] How did birds come to be seen this way? Plutarch offers one explanation, claiming that it is not merely a bird's ability to fly, but its own inherent cleverness and speedy responses to environmental phenomena that made it sensitive to the directives of deities. There was a recognition of birds' sensitivities to weather and the changing of seasons, with migration being the most obvious example of this.”

* *Birds in Roman life and myth. Global perspectives on ancient Mediterranean archaeology*, New York, Routledge, 2023

2. *Untitled #2, 2025*
Video loop

An egg hangs as if suspended in flight. This video responds to the scene in the film *The Sauce of All Order* where Magus gives a lesson in divination to Felix Culpa: “I will demonstrate an interrupted flight pattern. For the purpose of the exercise this ‘bird’ has been procured. I shall drop it from the window and we shall wait to hear it interrupted.” But what if the fall the impact never happens?

3. *The Sauce of All Order, 2024*
Film, 32'51”

4. *Untitled #3, 2025*
Video loop

Beneath the four miniatures of Felix Culpa's fragmented reflection—the motif of the mirror being recurrent throughout the exhibition—, Madison Bycroft reuses details from found videos showing real political figures shaking hands. Isolated from the unseen bodies, this banal gesture of agreement becomes a sign—especially since politics, with all its gravity and potential violence, also occupies *The Sauce of All Order*, through the figure of Empress Oren (an anagram of Nero, first-century emperor) as well as through the words of the character Lictor Robustus referring to war: “An augur saw the war before, the war we saw. And thus it was inlawed. Not outlawed, this war.”

5. *Untitled #4, 2025*
Video loop

On a screen placed on a mound of earth, we find Felix Culpa in a fourth and final video, holding an ice cream cone. He doesn't eat it, however, and its melting evokes the passage of time. Once empty, the cone reveals its true nature: a disturbing mouth full of teeth.

C. *Minuscules, 2025*
Series of sculptures

Ceramics, mixed media and variable dimensions
Playing very freely with an imagination of Greco-Roman sculpture—whose statues were originally painted, with eyes animated by a lively gleam and carefully rendered curls—Madison Bycroft's faces inhabit the exhibition. Adorned with jewelry and often decorated with branches, they invite birds to perch upon them. *Minuscules*, the title of the series, points both to the small scale of the works and to the linguistic meaning of the word: the lowercase letter, the fundamental unit of written language here decomposed. “Sigmund Freud, analyze this!”

6. *B Natural, 2025*
Sound loop

An intermittent sound composition combines bird-repellent ultra-sounds with a B natural played on the flute—an instrument used in the practice of the augur.

At Triangle-Astérides during the exhibition

Outreach program

- Wednesdays, July 10 and 30, August 27, September 10, October 22, and November 6 at 10 am: “Mini Expo for Little Ones” awakening visit for 18 months to 3 years (free by appointment: write to mediation@lafriche.org)
- Wednesdays, July 10 and 30, September 10, October 22, and November 6 at 3 pm: “Little Steps” exhibition tour for 3-5 years (free by appointment: write to mediation@lafriche.org)
- Every Thursday from July 10 to August 21 at 4 pm in the Jobin courtyard: “On Your Marks”, visit for ages 6 and up (free, no registration required)
- Every Saturday at 3 pm
“Flash” exhibition tours (30 minutes) for all audiences, ages 6 and up (free visits with ticketing. Meet directly at Panorama)
- Monday to Friday, between 9 am and 5 pm
Guided tours with workshops and group visits welcomes (free by appointment: write to mediation@lafriche.org)
- Monday to Friday, between 9:30 am and 5:30 pm
Professional visits (free by appointment: write to contact@triangle-asterides.org)

Residents

- Session #2
From 04/22 to 07/01
— Hannan Jones ^{AU/GB-SCT}
— Dina Mimi ^{NL/PS}
- Session #3
From 09/15 to 11/24
— Jacopo Belloni ^{IT/CH}
- Meeting by appointment:
write to contact@triangle-asterides.org

Associate Artists

- Une session annuelle unique
Du 13/01 au 15/12
— Jean Feline ^{FR}
— Samir Kennedy ^{UK/FR}
— Mélio Villemot ^{FR}
- Meeting by appointment:
write to contact@triangle-asterides.org

Events and editorial programming

Follow online at www.triangle-asterides.org

About Triangle-Astérides

Founded by artists between 1992 and 1994, Triangle-Astérides is a contemporary art center of national interest located in Marseille. It is unique in that it is a member of a cultural cooperative, the Friche la Belle de Mai, of which it is one of the founding organizations.

Triangle-Astérides brings together exhibitions and research residencies for French and international artists as well as local associated artists. Associated audiences, events, editorial programming, and close attention to cultural mediation to serve the largest possible audience enrich and complete the program.

To best meet the needs of each visitor, Triangle-Astérides aims for accessibility whenever possible (PRM, guided tours in FSL, and audio description or easy to read and understand upon request).

Triangle-Astérides has inherited international networks (through the Triangle Network, from which it was created and of which it remains a member organization), national networks, and local networks (through the merger of the Triangle France and Astérides associations in 2018). Connecting these different scales is at the heart of all of its activities. Within a framework of eco-responsibility, while decidedly remaining international, Triangle-Astérides is experimenting with a working regional geography for its exhibitions: Europe and the Mediterranean.

Triangle-Astérides is a nonprofit organization that receives funding from the City of Marseille, the Ministry of Culture – DRAC Provence-Alpes-Côte d’Azur, the Provence-Alpes-Côte d’Azur Region, and the Bouches-du-Rhône Department.



Triangle-Astérides
Centre d’art contemporain
d’intérêt national

Friche la Belle de Mai
41 rue Jobin, 13003 Marseille

www.triangle-asterides.org
contact@triangle-asterides.org
+33 (0)4 95 04 96 11

[@triangle_asterides](https://www.instagram.com/triangle_asterides)
[#triangleasterides](https://www.facebook.com/triangleasterides)