

CHEMIN FAISANT... A WALK AROUND THE BLOCK

30 May > 25 July 2010

Céline Ahond, Dector & Dupuy, Jochen Dehn,
Chloé Maillet & Louise Hervé, Sofia Hultén, Leopold Kessler,
Wolf von Kries, Jirí Kovanda, Roman Ondák, Virginie Yassef

Opening: Sunday 30 May at 1pm

Events: *Poursuites [Hercule et le fleuve de pierre]*, a guided walk with Chloé Maillet & Louise Hervé, and *La Remise aux Fraises*, a performance-conference by Jochen Dehn

Schedule of walking performances

Chloé Maillet & Louise Hervé: Sunday 30 May at 2pm

Dector & Dupuy: Sunday 13 June at 3pm

Céline Ahond: Sunday 27 June at 3pm

Jochen Dehn: Sunday 11 July at 3pm

For more information, visit www.lafermedubuisson.com

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“One morning, gripped by a sudden impulse to go for a walk, I put my hat on and ran out of the work office, or phantasmagorical office, down the stairs and out into the street.”
Robert Walser, *Der Spaziergang*, 1917

More and more often, in the course of their work, artists wander out of the studio to pace the streets in search of inspiration. These insatiable observers pay extra attention to the details, signs and stories that shape the city, which they then use to build up their own narratives. The walk is set up as a method of writing, as the thread between encounters, connections and coincidences... “A Walk Around the Block” brings together various artists who in turn propose various accounts of the city told through the prism of their perambulations, and for whom the walk becomes a space for enunciation, full of shortcuts and twists and turns. They update a forgotten figure of our past: the city wanderer, or flâneur, as coined by Baudelaire and described by Walter Benjamin – this solitary walker who, by comparing the cityscape to the passing of time, turns the city into phantasmagoria. The exhibition gambles on an improbable encounter between this Parisian figure of the 19th century and the extreme urban planning of the ville nouvelle, the ultimate utopia of 20th century France.

Artists were given a starting point by being asked to consider Marne-la-Vallée, this “promise of a town” thought up in the 70s, as a fertile ground for experiences. How can we reintroduce walking, lost time and narratives into this strictly organised network of streets? How can we create stories in a place with no history? How do we weigh individual use against political objectives? How do we inject a possibility for wandering into the established order?

The exhibition takes place both outside and inside, and is used as a base camp for group strolls in the surrounding cityscapes. The artists will take us out on bi-monthly ‘guided tours’ in the vicinity of the Ferme du Buisson, when we will be invited to renew our view of the city through shared experience...

In the Art Centre itself, we find works by these same artists which echo their excursions, as well as other works which highlight the relationship between the artists and the city, through their passion for local areas, close-ups, archaeology, local stories, the past and the future... The clear, easily understandable subtext of the city as it has been mapped, programmed, and monitored, suddenly stirred and blurred by the singular narratives that run through it.

Julie Pellegrin, Director

Céline Ahond

Born in 1979 in Clermont-Ferrand (France). Lives and works in Paris.

“To prepare an intervention is to walk a path with no set itinerary; it is to remain in the movement of the walk, on a playground with no known boundaries but that is waymarked by orange markers or photographs of orange markers”.

Céline Ahond goes back and forth between reality and fiction to play within the cracks between images and words. Her ironically professional ‘performances-conferences’ mix narratives of all sorts and more or less accurate information, using projections and video devices and showcasing objects (speakers’ corner or camping table). Marilyn Monroe [*Marilyn Monroe est-elle morte? Ou a-t-elle été assassinée?*, 2006], the movements of a fly [*Une mouche ne pèse pas le même poids qu’une note de musique*, 2007] and a bar of chocolate are all constantly reused obsessions. To create and communicate her stories, Ahond makes and collects numerous images, uses demonstration tools, appoints a sign language translator, etc. Whether it takes place in the public space or in a space dedicated to art, for Céline Ahond public speaking means presenting and highlighting the path of a developing thought.

“The Walk Around the Cube”

A true semiological exploration, Céline Ahond’s walk follows a geometric path (a square around the Ferme du Buisson) to search for other geometric shapes written in the cityscape. The inventory of signs compiled that way can be redeployed into the exhibition space, to become a sort of alphabet or building set.



Céline Ahond, *Speaker Corner*, performance, October 4 2007, La Galerie Extérieure, square Viollet, Paris © Paolo Code

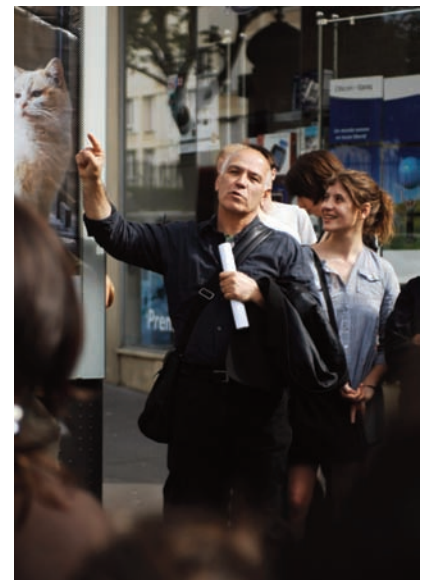
Dector & Dupuy

Dector & Dupuy

Born in 1951 and 1949 respectively. Live and work in Paris.

“Looking, spotting, collecting. With time and experience, it's like the city becomes underlined by a floating subtext, a commentary which either explains or refutes the reason for being of the forms of the environment”.

For over twenty years now, Michel Dector and Michel Dupuy have been walking around urban areas, looking at their organisation, traces and conflicts. They undertake a reconnaissance and record through photographs the slogans, roadkill, censored scribbles and all sorts of other residues, and then take spectators on a guided tour, and into a maze of overinterpretation. By paying attention to the smallest details, their rambles through the city and language highlight a subconscious image of our society. Through collecting and duplicating, Dector and Dupuy extend their investigations by producing works of art – paintings, sculptures, photographs, videos – that attempt to "express two realities, that of the public space and that of the exhibition space". These actions could be compared to semantic or physical shifts.



Dector & Dupuy, *Repeint*, Nancy, 2006 [document] / *En Marche*, 2008, guided tour-performance, La Galerie Extérieure, Paris @ Paolo Code

Jochen Dehn

Born in 1968 in Kiel (Germany). Lives and works in Paris.

“If you could describe the impossible movement of a sphere that curls up on itself, it would be a good description of my work”.

Jochen Dehn is intrigued by the way we can work on the relationship between inside and outside by looking for possibilities to become less concrete, to dissolve without disappearing entirely. Through his performances, he explores topics related to invisibility and to the way we can go through walls without using doors. In October 2003 in Hamburg, he founded the collective Rekolonisation. Together, and through over a hundred interventions in urban spaces (walking straight ahead, escaping from an apartment, etc.), they develop strategies to shorten the gap between private and social venues, by importing images or situations and testing them in their direct environment. Dehn has been working alone for a few years on spoken performances that can take place in various contexts (toying with detection devices in the Louvre Museum, founding a “school to learn invisibility”, etc.) The starting point is always an inextricable situation. From there, the artist weaves a narrative made of anecdotes and things he has seen, heard or read, attempting to come through. The initial dilemma serves as a formal excuse to build up lies, failures and misconnections...

His proposal for the Ferme du Buisson includes a walk in the public space, a conference and an intervention in the Art Centre, and it will be called “The mere fact that you saw a movement doesn’t mean something changed” (with the help of H. Ford, F. Kafka, N. Macchiavelli, A. Smith and F.W. Taylor).



Jochen Dehn and Rekolonisation, *Flucht aus wohnungen*, 2004, collective performance, Hamburg © M. Gintersdorfer / Jochen Dehn and Rekolonisation, *Duel*, 2004, collective performance, Hamburg © Jochen Dehn

Chloé Maillet & Louise Hervé

Born in 1981. Live and work in Paris.

Louise Hervé and Chloé Maillet have been working together since 2000. Through the I.I.I.I. (International Institute for Important Items), an organisation founded in 2001, they produce supposedly educational performances, installations and films about “anticipation and historical reconstruction”, two concepts interwoven with each other, mixing archaeological expeditions and [science-]fictional digressions. Wearing black suits and surrounded by presentation boards or overhead projectors, they play the public speakers. With trivial facts and historical, cinematographic and literary references, as well as autobiographical anecdotes, Louise Hervé and Chloé Maillet build up stories that “attempt to embrace and understand, through a logic of coincidences, the past and the future”.

For their exhibition at La Ferme du Buisson, they draw inspiration from history and architecture (real or imaginary) of Noisiel and Marne-la-Vallée and propose a walk in the city and an installation in the Art Centre.

Poursuites [Hercule et le Fleuve de Pierre]

“- Rémi has found a very good position with the town-planning committee of the Ville Nouvelle.

- I don't believe in Villes Nouvelles.

- He does. And he thinks that you need to live in the place, it's more honest.

- If he was building a prison, would he live there too?

- I'm afraid so, it would be just like him”.

[Eric Rohmer, *Les Nuits de la Pleine Lune*, 1984]

The first chapter of *Poursuites* is a reconstruction exercise. The chosen itinerary will give the chance to evoke a few films (past and future) taking place in Noisiel and the surroundings. Various genres will be discussed, including romcoms and big epics, scientific documentaries and swashbuckler movies (to be confirmed). A “cabinet de lecture” (reading room) will be set up in the Art Centre, allowing people to discover the next episodes of *Poursuites*.



Chloé Maillet and Louise Hervé, The I. I. I. I. presents the first projection of *Un projet important* [with audio commentary], performance, November 2008, La Box, Bourges © Jenny Mary

Sofia Hultén

Born in 1972 in Stockholm [Sweden]. Lives and works in Berlin [Germany].

Sofia Hultén uses videos, photographs and collected objects to document her actions – small, pathetic little gestures methodically and stubbornly carried out. Hultén explores all the ways she can hide in her work place, make weapons with stationery, and fix objects found in the streets before replacing them in the same spot... She produces micro-disruptions in everyday life to create unproductive and narrative situations. She also sees her work as a sculptural investigation on lost and found objects: how do materials behave when they are mistreated or when they take on a different use than the one for which they were designed? She penetrates the public space by scattering around objects that work as clues of a possible fiction.

Auflösung: In a piece of wasteland in Berlin, along the old Wall trail, the artist collects objects abandoned there by the locals: a chair, a bike, an anorak, a Christmas tree. She then takes these objects away, shreds them with an industrial grade shredder, and positions the results back in their original location. In so doing, she speeds up the natural phenomenon of entropy, and we leap forward in time.



Sofia Hultén, *Auflösung*, 2008, video [5'] and 12 colour photographs, 24 x 18cm, courtesy Galerie Konrad Fischer, Düsseldorf / Berlin

Leopold Kessler

Born in Munich [Germany] in 1976. Lives and works in Vienna [Austria].

Unexpected, funny and subversive, Leopold Kessler's actions push back the boundaries of what's possible within an absurdly over-monitored urban environment. Without authorisation, he highlights, changes or blasts through the modus operandi of the public space, through various subtle and almost imperceptible acts [like making a remote control for street lights in Paris, installing a video camera between two CCTV cameras in Jerusalem, or placing locks on London phone boxes]. Kessler is interested in bans and prohibitions, and conflicts of interest that punctuate public life. By acting on the edge of legality, he creates a disturbance that shakes up the rules of acceptable social behaviour and goes against the privatization of cities throughout the world by showing how to own them again and to remodel them.

Rotana Fountain shows the artist armed with a hose, emptying the swimming pool of a luxury hotel in Sharjah in order to generate a little fountain on the pavement outside the building. By highjacking a rare commodity in this desert region in the Arab Emirates, he undertakes a truly subversive action, using water and water pipes to embody the contrast between the exclusive space of the hotel against the daily life happening in the street.



Leopold Kessler, *Rotana Fountain*, 2007, dual video projection [7'13], courtesy Galerie Andreas Huber, Vienna

Wolf von Kries

Born in 1971 in Berlin. Lives and works in Berlin.

As an indefatigable wanderer, Wolf von Kries likes to explore faraway countries as well as his immediate surroundings, as if the world was a text to decipher. In this objective, he proceeds almost scientifically: collecting objects, observing phenomena, building comparisons. His works turn the ordinary into the extraordinary through an approach that is both mysteriously poetic and bluntly material. He creates unexpected scenarios from objects or situations found in the cityscape. He reveals chance encounters, hidden meanings, spatial relationships and formal coincidences, viewing as he does the cityscape as the shifting ground for possible fictions...

For La Ferme du Buisson, he now brings up to date *A Walk Around the Block*, which was first created at Schirn Kunsthalle in Frankfurt. Having developed a map and instructions for the visitors, he asks them to go around the neighbourhood, and to look at and memorise a certain number of things on the way. He points at connections, abnormalities and micro-events that always take him a step further. This walk devoid of a destination is designed as a game to experience situations and determine the potential meanings of the places we go through.



Wolf von Kries likes, *A Walk Around the Block*, walk, map and printed text, 2010 © Wolf von Kries

Jiri Kovanda

Born in 1953 in Prague [Czechoslovakia]. Lives and works in Prague [Czech Republic].

An historical figure of Czech art of the 70s and 80s, Jiri Kovanda creates works in the shape of actions and objects, by tackling the concept of the event in an understated and poetic way. In Soviet-times Prague, his interventions took place almost invisibly in public places, creeping into the cracks of a space under surveillance in order to create tiny disturbances. He dextrously uses everyday things and reinvents them with melancholy humour. The works of Jiri Kovanda, characterised by the limited means with which they are created, follow his motto – coping with what you’ve got, i.e. acts and non artistic objects. In parallel to his performance work, he creates sculptures made of fragile and ephemeral materials: sugar, biscuits, a box of matches, rhododendrons blossoms, laid on the pavement or a staircase, etc. These are often precariously balanced, ready to fly away at the slightest breeze. These tiny accidents prompted in a real setting are like traces or rough drafts of fiction, bringing to mind the possibility that “something may happen”.



Jiri Kovanda, Autumn 1980, black and white photographs and typed out text, 29.7 x 21.3 cm, courtesy of the artist and gb agency, Paris

Roman Ondák

Born in Zilina [Czechoslovakia] in 1966. Lives and works in Bratislava [Slovakia].

Roman Ondák is one of the most influential artists in Central Europe, noted for his work that takes into account political, economic and cultural realities of the post-socialist world. He explores the space between art and life, private and public, in works that deconstruct established hierarchies and structures. He mixes a search for the handing down of subjective experiences and the observation of the various types of social interaction. His works produce above all situations that can be translated into drawings, installations, or videos. More than the content or the form, the main issues in his work are the narrative and the flow of words. Memory has an essential place in his work, not only because it mixes experience and its representation, but also because it leaves some room for the subconscious and the casting of imagination.

For *Guided Tour (Follow Me)*, Roman Ondák has asked a young boy to lead a guided tour in the tourist town of Zadar in Croatia. Mixing historical facts and recent, personal anecdotes, the young guide leads the spectators and tourists from the empty gallery to the adjoining square, a flurry of activity, traffic and encounters. His words form a sort of thread linking one space to the other. He describes his town, not as it is now, but as he imagines it to be in a more or less faraway future. His tale of the forecasted, imaginary town is being told in the future.

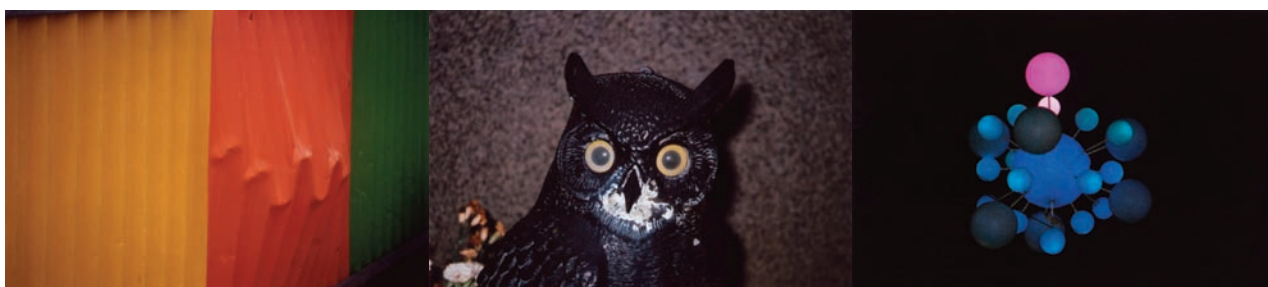


Roman Ondák, *Guided Tour (Follow Me)*, 2002, video [5'], courtesy of the artist and gb agency, Paris

Virginie Yassef

Born in 1970 in Grasse (France). Lives and works in Paris.

From Beijing to São Paulo, New York and Tokyo, Virginie Yassef turns her journeys into source material for her work, taking us with her as she goes. Her videos, photographs, sculptures and installations reveal an everyday poetry, and highlight the gaps in reality. In Virginie Yassef's universe – one that is permeated by childhood – strangeness, and even the supernatural always crop up where they are least expected. As she walks around the streets of cities the world over, armed with her camera, she produces what she calls "ghost scenarios" from the images gleaned during her city peregrinations. She takes photographs of fragments of reality, which she then assembles to form sequential contact sheets. Shapes, strangely similar, float away towards each other, from the most abstract to the most figurative. The editing process creates tiny little stories, in turn comical, poetic or disquieting.



Virginie Yassef, *Scénario fantôme 56*, 2008, colour photographs, 6 x 9 cm each, courtesy galerie Georges-Philippe and Nathalie Valois, Paris



The Contemporary Art Centre of La Ferme du Buisson: an experimental space at the crossroads of artistic fields

The Contemporary Art Centre of La Ferme du Buisson was created in 1991. It belongs to the national network of art centres and is part of the multidisciplinary project of La Ferme du Buisson [“scène nationale” of Marne-la-Vallée]. Located on an exceptional site, typical of industrial architecture of the late 1800s, it has been committed for almost twenty years now to a policy focused on exhibition, production and publishing showing active support to contemporary creation.

Since February 2008, it is host to a new program. By contrasting widely varied disciplines and points of view, this program facilitates a multidisciplinary and critical approach through which we can see contemporary art in its relation to other ways of acting and thinking (showcased at La Ferme du Buisson in the shape of theatre, dance and cinema, but also through philosophy, economy, anthropology, etc.), and as a special tool enabling us to comprehend our physical, social and political environment.

The Art Centre of La Ferme du Buisson is basically organised as an interactive platform. It forms a fertile ground for experimentation for artists as well as spectators, by favouring a vision of art as an experience in a shared space, rather than as a finite, autonomous object.

Resolutely prospective, the current program is designed to discover young artists or artists who are seldom presented in France. By developing a unique, cross-disciplinary approach, this venue combines solo and group exhibitions, fringe events, performances, editorial projects and projects by guest curators.

The Contemporary Art Centre of La Ferme du Buisson is supported by Drac Ile-de-France / Ministère de la Culture et de la Communication, SAN Val-Maubuée and Conseil Général de Seine-et-Marne. It is a member of the Tram and DCA networks.

Coming soon...

> Autumn 2010

Denis Savary

Solo exhibition

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Useful info

OPENING HOURS

Wednesday, Saturday and Sunday 2-7pm

By appointment during the week

PRICES

€2, €1 concession, free of charge for members and under 12s

TOURS

Guided tour every Saturday at 4pm

HOW TO GET THERE FROM PARIS

By train: RER A towards Marne-la-Vallée/Chessy, stop at Noisiel (20 min)

By car: Porte de Bercy, motorway A4 towards Marne-la-Vallée, exit Noisiel-Torcy then Noisiel-Luzard (15 min)