

ALEX CECCHETTI

TAMAM SHUD

EXHIBITION:

11 NOV 2017

25 FEB 2018



PRESS PREVIEW
performance by Alex Cecchetti
THUR 9 NOV AT 11AM
book by Thur 26 Oct



LA FERME
DU BUISSON

CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE
DE MARNE-LA-VALLÉE

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high definition images on request

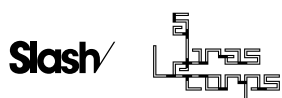
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coproduction with the Ujazdowski Castle Centre for Contemporary Art, Warsaw

U-jazdowski

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PRESENTATION OF THE EXHIBITION

La Ferme du Buisson Centre for Contemporary Art is welcoming Alex Cecchetti for his biggest ever solo show in France. This one-of-a-kind artist will be offering viewers a totally new experience, a symphonic, immersive investigation at the junction of the visual and the performing arts.

«I died identity-free. Clothes labels, fingerprints, shoe sizes were unstitched, eliminated, washed off, bleached out and consigned to oblivion. The sole clue, a small scrap of paper hidden in a secret pocket of the trousers. Written on it, the closing words of a Persian poem: Tamam Shud. This is the end. This is all I am.»

Drawing on a strange news item, Cecchetti probes the mysteries of identity as he investigates the causes of his own disappearance. In this project, the product of two years' work, the exhibition plays a core part and serves as the matrix for a novel to be published in January 2018.

Tamam Shud means «this is the end» in Persian, yet here it is the starting point for a zany lyrical narrative in which each room at the art centre is a chapter. The Music Room, Dance Room, Reading Room, Cabinet Erotique and Death Room plunge us into a physical and mental journey that calls on all the senses. We read, dance, play music, consult the Tarot. We love and we die.

The exhibition is designed as a large-scale musical score, with each installation offering different levels of interpretation: as an object to be not only contemplated, but also experienced, and as a narrative blend of fiction and reality. Like scores played by musicians, many of the works are activated by the visitors, who are invited to «inhabit» the rooms and interact with them for a reading session, a dance exercise or a meal. During their tour of the exhibition, visitors are taken to the heart of the process of writing *Tamam Shud*.

The liaison staff act as detectives handing on the artist's stories. Observing the events that take place during the exhibition, they carry out their own investigation, with the information gathered serving as raw material for the artist's writing of the novel *Tamam Shud*. Throughout the exhibition there will be performances by classical and contemporary dancers, singers and synesthetic musicians.

The "Tamam Shud" exhibition is also the focus of a publication by the Ferme du Buisson Centre for Contemporary Art in partnership with Captures Éditions. Taking the form of an interview, this third book in the «Digressions» series ties in with the exhibition via a look at the project's genesis and Alex Cecchetti's artistic practice.



PRESENTATION OF THE EXHIBITION

Dance Room

In this room visitors are invited to touch and run their hands along the curves of sculptures made from banisters. Closing their eyes as they make their way along the works, they come to realise that they have performed a classical dance movement: the arabesque.

Stones lying on a copper surface. This work too is meant to be experienced: you can walk on this surface, touch the stones with your feet and then spin, slide and pirouette. Performers are there to help visitors with their dance steps.



Music Room

To reach this first exhibition room the viewer goes through the *Music Door*. Designed to be activated by visitors, this work, connected to piano strings stretching across to the opposite wall, makes music when the door opens.

On the wall is a score inspired by *500,000 Azaleas* – oil paintings by Alex Cecchetti. The paintings are made by combining a printing process and folding. Drawing on the hybridisation of plants, pigments are transferred from one half of a sheet of paper to another; the resultant kaleidoscopic shapes look like flowers to be interpreted as music. Once the score is ready, visitors are free to play it on the piano and listen to the musical translation of the coloured drawings.

In the same room you'll find *Song of Solitude*: with different decoys visitors can imitate birdsong and once again use drawings as a score to create the exhibition's sound track.

The *Music Room* is the setting for the *Synesthetic Concert*, a performance by a synesthetic pianist – one capable of seeing sounds and hearing colours. The concert will take place at the exhibition opening on 11 November 2017.



Death Room

Cetaceans, the sound installation presented in this room, is intended as the accompaniment to an hour and a half's sleep.

A hybrid composition, *Cetaceans* blends musical scores, poems and the songs of whales. Lying down in the darkness, visitors can choose their favourite voice and let themselves be lulled.

This is sleep-inducing music, a concert to be experienced as you dream.

PRESENTATION OF THE EXHIBITION

Erotic Cabinet

On show here is a series of sixty erotic paintings in a cabinet designed by the artist. Visitors are free to open it and plunge into its contents – both literally and figuratively.



Dinner Room

In the *Dinner Room* is a table etched with an imaginary Tarot card: the knight. Each of the four chairs also has a Tarot card carved into it.

On the walls are prints of these five engravings, and sculptures made of bread and gold are arranged around the room.

A dinner will be proposed at different times during the exhibition. On the menu, poems by Alex Cecchetti interpreted by a chef. Is the poem as flavoursome as the dish? Each dinner will be an opportunity for four people to taste the results.

► Information and bookings:
01 64 62 77 77
or lafermedubuisson.com
18€ per person.



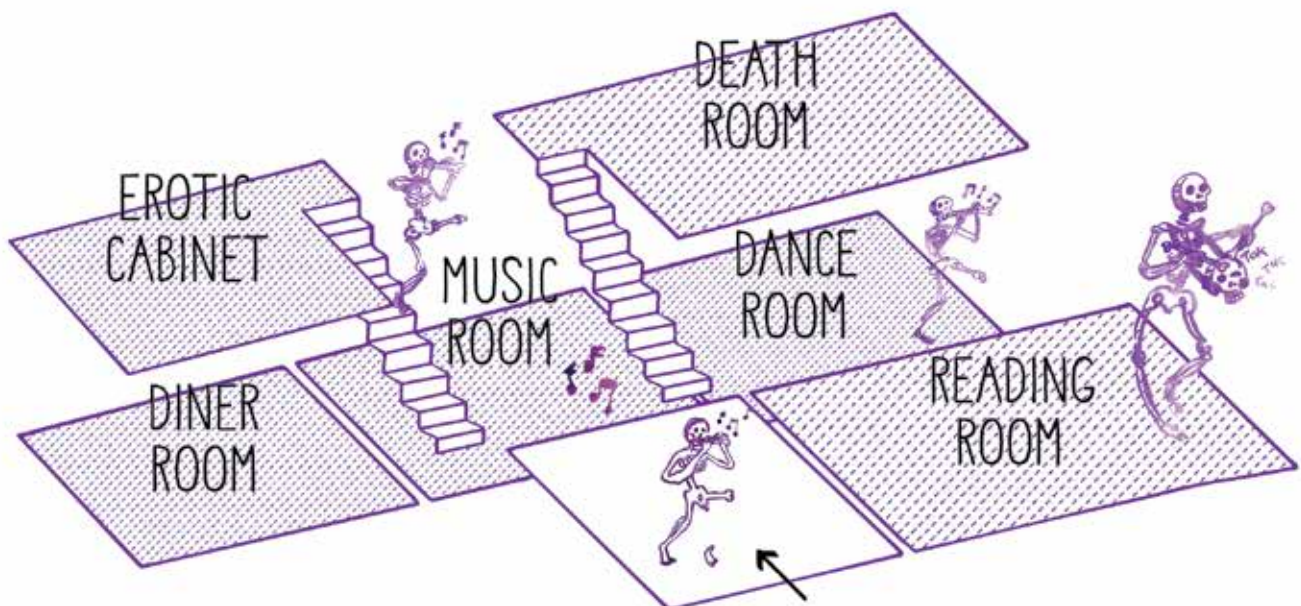
Reading Room

In the *Reading Room* you can take a seat and check out books chosen by the artist. The furniture has been designed according to ideas by architect Enzo Mari.

The luckiest visitors will get the chance to hear a poem read by one of the detectives or the artist himself.

And if they like, visitors can read some of the poems aloud.

And the background music you hear? It's played by the light coming in through the windows: the work *Music Window* comprises a window fitted with a sensor that turns variations in daylight into music.



INTERVIEW

Digressions:
Alex Cecchetti.
interview with
Alex Cecchetti
by Julie Pellegrin
— extract

JP

The Ferme du Buisson exhibition project has changed a lot over time and is bound to change again in the weeks to come. Could you «recount» this exhibition as you imagine it right now, or as you would recount it to someone who wasn't able to see it?

AC

In fact I can't recount it... It's an exhibition that doesn't want to be an exhibition.

JP

Really? Sounds interesting!

AC

Essentially my work consists in creating representations of things while trying at the same time to save them from representation. But representation's like prison: to get free of it, first you've got to do it. My exhibition has to do with this coming-and-going. For instance, you see a table with Tarot cards carved into it. It presents as an object of contemplation and a conceptual object, but it's also a table that can be booked for dinner, with a menu made up of poems corresponding to certain dishes. The paintings hanging in another room serve as scores for playing music. The banister sculptures translate lines in movement: if we follow them with our hand they set us dancing.

JP

It's also a way of bringing objects into the dance. Objects exhibited in their own right, but which are also remainders of things from the past – the copper floor of *Dance Room* bears traces left by the woman dancer in your *Conversation of the Arrows*, the erotic drawings contain the memory of lived experiences – and media for experiences to come.

AC

This is because it's an exhibition and at the same time not an exhibition. Sometimes you're strolling along as if you were at an exhibition and sometimes you're just sitting there on a sofa with books of poetry. You listen to music, go to sleep, and when you go to sleep you dream, and right then you exit the exhibition. There are lots of safety exits...

JP

Emergency exits?

AC

Right, emergency exits from representation. I've included lots of emergency exits in the representation space. Don't worry, there's always a way out!

JP

In addition you're always trying to escape from attempts at pigeonholing. Your work uses all kinds of formats, including spoken, musical and dance performance, poetry, video, drawing, painting, installations and sculpture. All of which are marked by a very singular relationship with narrative, which can borrow from the novel, the police investigation or the chanson de geste. What's important to you as a «visual» artist in the fact of telling a story?

AC

I appear to be doing different things, but actually I'm always doing the same thing. I'm a writer one way or another.

BIOGRAPHY OF THE ARTIST

Combining the talents of visual artist, poet and choreographer, Italian-born Alex Cecchetti devises interactive performances and idiosyncratic objects that can turn up in exhibitions or other contexts. Drawing his inspiration from literature, philosophy, science and music, he displays enormous playfulness and wit: whether involving a stand-up comedy routine on death, a backwards stroll through a botanic garden or a «tour of the Louvre without the Louvre», each work is an authentic, shared experience whose community of spectators is mysteriously brought together by a

poetic, gestural language and launched into rituals and journeyings that call perception and life's great existential issues into question.

For the last two years he has been working on a writing project as part of The Novel As Fantasy, a venture organised by The Book Lovers and produced by Ujazdowski Castle Centre for Contemporary Art in Warsaw, where he presented "Tamam Shud" from 1 September to 1 October 2017. In 2016 he was the first artist to be awarded a research and creation

residency at the Ferme du Buisson Centre for Contemporary Art and in February 2017 he was given a free hand at the Palais de Tokyo in Paris for an immersive evening event titled Notte Lusoria. His many performances and exhibitions have taken place in such prestigious venues as the Jeu de Paume and the Centre Pompidou in Paris, the Serpentine Gallery in London, Maxxi Museum in Rome and the Sandretto Re Rebaudengo Foundation in Turin. And now he's coming back to the Ferme du Buisson for his biggest-ever solo exhibition in France.



© David Janesko & Paola

IMAGES



Alex Cecchetti, *Tamam Shud: Dinner Room*, 2017, Ujazdowski Castle Centre for Contemporary Art, © Pat Mic



Alex Cecchetti, *Tamam Shud: Erotic Cabinet*, 2017, Ujazdowski Castle Centre for Contemporary Art, © Pat Mic



Alex Cecchetti, *Tamam Shud: Dinner Room*, 2017, Ujazdowski Castle Centre for Contemporary Art, © Pat Mic



Alex Cecchetti, *Tamam Shud: Dance Room* (with Kurusz Wojeński), 2017, Ujazdowski Castle Centre for Contemporary Art, © Pat Mic



Alex Cecchetti, *Tamam Shud: Detectives* (with Monika Kulczyk), 2017, Ujazdowski Castle Centre for Contemporary Art, © Pat Mic



Alex Cecchetti, *Tamam Shud: Concerto Nuovo* (with Natan Kryszk), 2017, Ujazdowski Castle Centre for Contemporary Art, © Pat Mic

CALENDAR



opening

Sat 11 Nov 4 pm

Music Room:
Synesthetic Concert by Natan Kryszk

Dance Room:
Dance Class with eyes closed

shuttle Paris-Bastille > Ferme du Buisson
book ahead: 01 64 62 77 77

events

Sun 17 Dec 4-7 pm

Sat 20 Jan 4-8 pm

Dance Room:
Dance Class with eyes closed
(continuous)

Sat 17 Feb 6 pm

There is no time, if there is no time
no one is late
guided tour in the dark
with Alex Cecchetti

dinner

**Sat 11 Nov 5:30 pm / Sat 18 Nov,
Sat 2 Dec, Sat 20 Jan, Sat 27 Jan
and Fri 2 Feb 7 pm**

Dinner Room: Dinner by Poems
A dinner for 4 can be booked
Gastro menu devised by the artist,
18€ per person
information/booking
+33 (0) 1 64 62 77 77

guided tours

Throughout the exhibition two detectives
are there as guides

► Exhibition tour/snack 1st Sunday
of each month at 4 pm

► workshops for parents and kids
during school holidays

► group bookings
rp@lafermedubuisson.com

more info: lafermedubuisson.com

SAVE THE DATE

Sat 28 Oct 2017 2 pm

**Myriam Lefkowitz – Et sait-on jamais
dans une obscurité pareille?**

individual and collective experience

with Jean Philippe Deraill, Thierry Grapotte, Catalina
Insignares, Florian Richaud, Yasmine Youcef

Welcomed by six dancers, visitors are asked to lie on mattresses
in a darkened room. On the floor are various objects and
substances which make tactile and auditory contact with them,
while allowing no clear identification of the source, duration or
number of the sensory stimulations being received.

Myriam Lefkowitz will develop this research further within her commission
for If I Can't Dance's VII (2017–2018), Social Movement.

Et sait-on jamais dans une obscurité pareille? by Myriam Lefkowitz and
her residency at La Ferme du Buisson are commissioned and produced in
partnership with If I Can't Dance, I Don't Want To Be Part Of Your Revolution,
as part of Corpus, network for performance practice. Corpus is Bulegoa z/b
(Bilbao), CAC (Vilnius), KW (Berlin), If I Can't Dance (Amsterdam), Playground
(STUK & M, Leuven), and Tate Modern (London): www.corpus-network.org.
Corpus is co-funded by the Creative Europe Programme of the European Union.

With the backing of DRAC Ile-de-France - Ministère de la culture et de la
communication and Conseil régional d'Ile-de-France.

22 April – 22 July 2018

Céline Ahond

Rester ici ou partir là-bas?

exhibition

Fuelled by walking, location spotting and encounters with
residents, Céline Ahond's work brings collaboration, commitment
to the urban, mental images, and narratives together to form
landscapes where «the role of the other makes art».

Sat 2 June 2018

Performance Day #3

performance festival

The third edition of an already unmissable festival that
gleefully disregards the boundaries between the visual and the
performing arts. Once again spectators are invited to stroll
from one space to another while enjoying pagan ceremonies,
one-man shows, talks, guided tours, concerts and new versions
of dance items.



Co-funded by the
Creative Europe Programme
of the European Union



UPDATE: RESIDENCY + PUBLICATIONS

Sat 11 Nov 2017

launch of Digressions #3: Alex Cecchetti

at the exhibition opening

After Benjamin Seror and Kapwani Kiwanga the Ferme du Buisson Centre for Contemporary Art has chosen Alex Cecchetti for the third of its "Digressions" series of interviews with artists.

Initiated in 2017 by the Ferme du Buisson in association with Captures Éditions, "Digressions" accompanies the Art Centre programme. Bringing a fresh eye to bear via group discussion, the series clarifies the thinking, criteria, methods and, sometimes, serendipity that fuel a creative working process.



In 2016 the Ferme du Buisson initiated a new residency. On the cusp between different disciplines, it opens up an intermediate territory offering visual and performance artists the resources of theatre for carrying out specific projects or pursuing a personal line of enquiry over a three-month period.

18 Sept to 30 Dec 2017

Myriam Lefkowitz

residency

with Jean Philippe Derail, Ghyslaine Gau, Thierry Grapotte, Catalina Insignares, Julie Laporte, Florian Richaud, Yasmine Youcef

Following Alex Cecchetti, the Ferme du Buisson is welcoming the artist/choreographer Myriam Lefkowitz. In a workshop context she uses various dance-related somatic and energy-based practices to explore the connections between perceptual and imaginative activity.

Lefkowitz's research focuses on the questions of attention, sensation and perception, using different immersive methods that generate encounters between artist/choreographers and spectators. In doing so she creates the prerequisites for an augmented perceptual experience via sight, touch, walking and threshold states between sleep and wakefulness.

As in a laboratory for collective experimentation, a series of encounters with the public is proposed with a view to giving practical expression to the explorations carried out during her residency.

Myriam Lefkowitz will develop this research further within her commission for If I Can't Dance's VII (2017–2018), Social Movement.

Et sait-on jamais dans une obscurité pareille? by Myriam Lefkowitz and her residency at La Ferme du Buisson are commissioned and produced in partnership with If I Can't Dance, I Don't Want To Be Part Of Your Revolution, as part of Corpus, network for performance practice. Corpus is Bulegoa z/b (Bilbao), CAC (Vilnius), KW (Berlin), If I Can't Dance (Amsterdam), Playground (STUK & M, Leuven), and Tate Modern (London): www.corpus-network.org. Corpus is co-funded by the Creative Europe Programme of the European Union.

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Creative Europe Programme
of the European Union



THE CONTEMPORARY ART CENTRE OF LA FERME DU BUISSON

Located on an exceptional site, La Ferme du Buisson is a national cultural centre of international reach. This 19th Century “model-farm” features an art centre, a theatre, a cinema and a concert hall, all enabling in an exemplary manner the permeability between disciplines.

The art centre has for over 25 years been an active producer, diffuser and publisher. Insisting on emerging or rarely seen artists in France, it is a reference for performance, pluridisciplinarity and experimentation on exhibition formats, focused on a dialogue between visual arts and other fields. Under the direction of Julie Pellegrin, the centre aims to seize every opportunity to create a dialogue between contemporary art and other art forms (with a particular

emphasis on theatre and dance), as well as social science (economics, philosophy, anthropology, etc.) The art scene is viewed as being part and parcel of the wider social, political and cultural context. Solo and group exhibitions mix with publications, talks and performances. The programme focuses on new or rarely seen talent in France, and on the significance of processes and experimentation in the performative dimension of art.



PRACTICAL INFORMATION

Centre d'art contemporain de la Ferme du Buisson

allée de la Ferme
77186 Noisiel
France

information

+33 (0)1 64 62 77 00
contact@lafermedubuisson.com
lafermedubuisson.com

how to get there

► public transport
RER A to Noisiel
(20 mins from Paris Nation)

► by car
A4 towards Marne-la-Vallée,
exit Noisiel-Torcy towards Noisiel-Luzard

opening hours

wednesday — sunday
2 — 7:30 pm
open to 9 pm on event days

guided tours

group tours available daily:
book on rp@lafermedubuisson.com

admission

free

The Centre d'art contemporain de la Ferme du Buisson is supported by : Drac Ile-de-France/ Ministère de la Culture et de la Communication, Communauté d'Agglomération du Val Maubuée, Conseil Général de Seine-et-Marne, Conseil Régional d'Ile-de-France.

It is a member of the Relais network of art centres in the Seine-et-Marne département, of the Ile-de-France contemporary art network Tram, and of d.c.a., the French Association for the Development of Art Centres.

