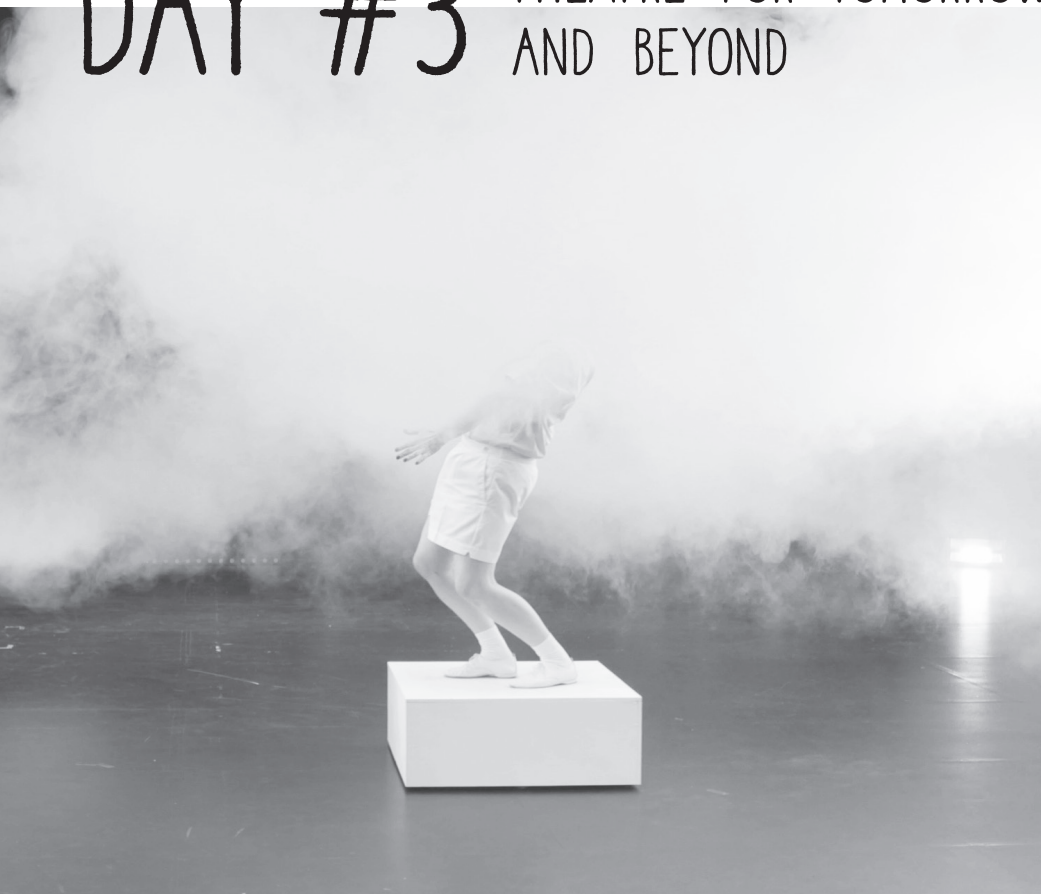


# PERFORMANCE

## DAY #3 THEATRE FOR TOMORROW... AND BEYOND



SAT 2 JUNE 2018

2PM - MIDNIGHT



LA FERME  
DU BUISSON

SCÈNE NATIONALE  
DE MARNE-LA-VALLÉE

CENTRE D'ART CONTEMPORAIN

PAULINE BOUDRY/RENATE LORENZ

EMILY MAST

NAUFUS RAMÍREZ-FIGUEROA

BENJAMIN SEROR & THE MASKS

VIRGINIE YASSEF

CÉLINE AHOND & OKAY CONFIANCE

# TROISIÈME ÉDITION DU FESTIVAL

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**For this third Performance Day, La Ferme du Buisson is bringing together a mixed bag of international artists for an exploration of the interstices between the visual and the performing arts. Audience participation performances, an invisible show, a narrative concert, film performances, activated exhibitions and get-togethers model potential futures by delving in to norms and hierarchies, radically different ways of being and ventures in communality.**

This year the festival invites visitors on a shared jaunt through our various spaces – theatres, studios, exhibition rooms, outdoor venues – in search of hybrid forms of expression embodying unorthodox points of view and modes of perception. Its subtitle is adapted from Ray Bradbury's *Plays for Today, Tomorrow and Beyond Tomorrow*. The worlds presented here are singular in the extreme, but their common factor is a projection of imaginative alternatives to the harshness of current social conditions. Each in its own way, these «science fiction» works dismantle the mechanisms– social, political, perceptual, corporal, artistic –that mould us today. In doing so they challenge the theatre's authoritarian side by redrawing its lines and blurring the boundaries between stage and auditorium, audience and performers, characters and sets, image and action. Here the theatre becomes a terrain for role-playing aimed at rendering spectators self-aware, so that, as Augusto Boal put it, «they can see themselves today and imagine themselves tomorrow.»<sup>1</sup>

1- Jeux pour acteurs et non-acteurs : *Pratique du Théâtre de l'opprimé*, Éditions Maspero, Paris, 1978

# ALL DAY

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## 2-9pm

### Studio

**Pauline Boudry/Renate Lorenz**

video screening / loop, 20 mins

### Grenier

**Naufus Ramírez-Figueroa**

video screening / loop, 50 mins

## Centre d'art

### 2pm-midnight

**Céline Ahond:**

***Au pied du mur,  
au pied de la lettre***  
exhibition

# SEQUENCE

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## 2:30pm - Théâtre

**Emily Mast \***

performance / 1 hour

activation by the audience / 30 mins

## 4pm - Halle

**Virginie Yassef \***

show / 40 mins

## 5pm - Théâtre

**Emily Mast \***

performance / 1 hour

activation by the audience / 30 mins

## 6:15pm - Théâtre Hall

***Digressions: Virginie Yassef***

book launch

## 7pm - Théâtre

**Emily Mast \***

performance / 1 hour

activation by the audience / 30 mins

## 7:30pm - Abreuvoir

**Benjamin Seror & The Masks \***

performance / 1h 20 mins

## 7pm - midnight - Centre d'art,

**Caravansérail, espaces extérieurs**

**OKAY CONFIANCE**

event / 5 hours / continuously accessible

## shuttles

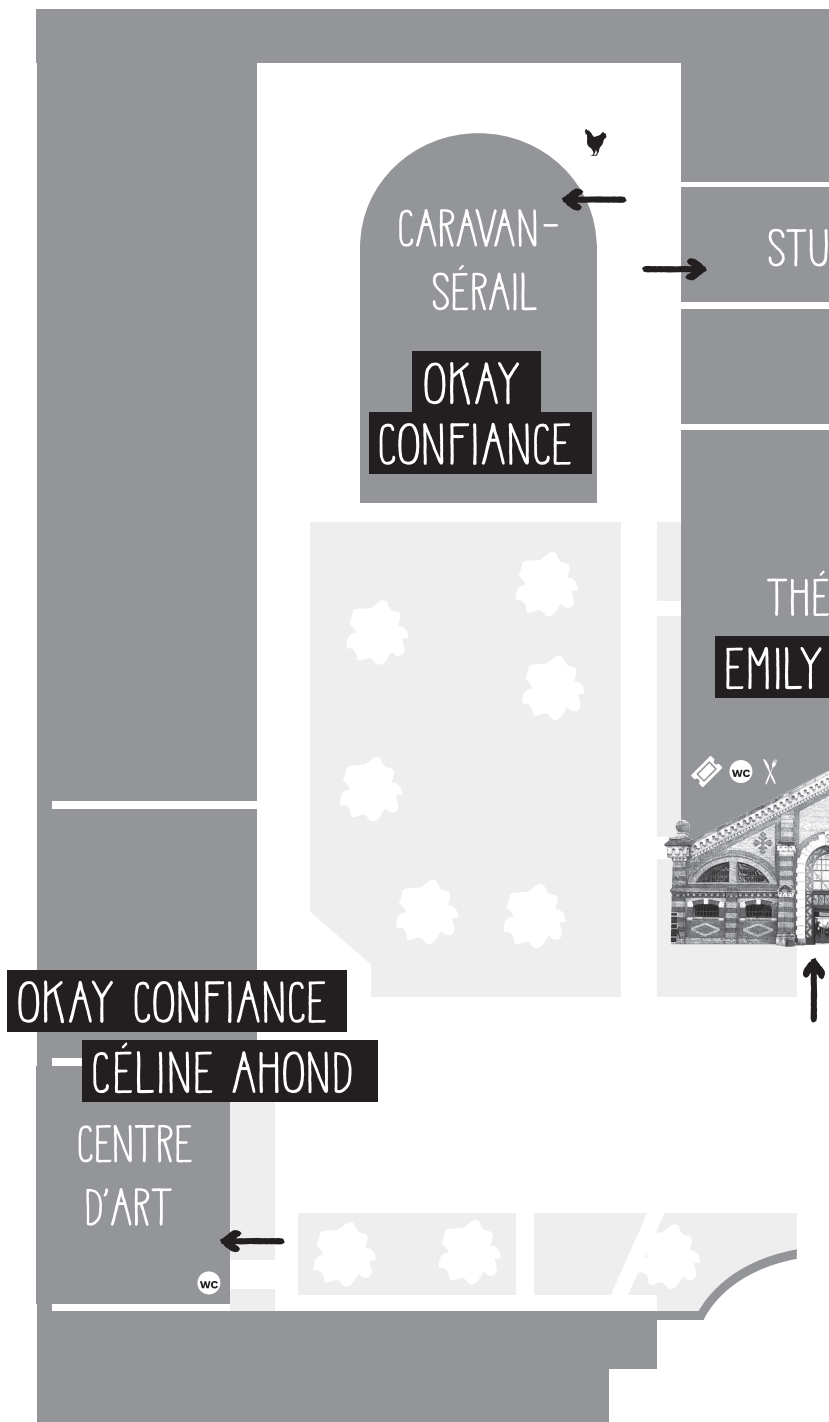
book in advance on 01 64 62 77 77

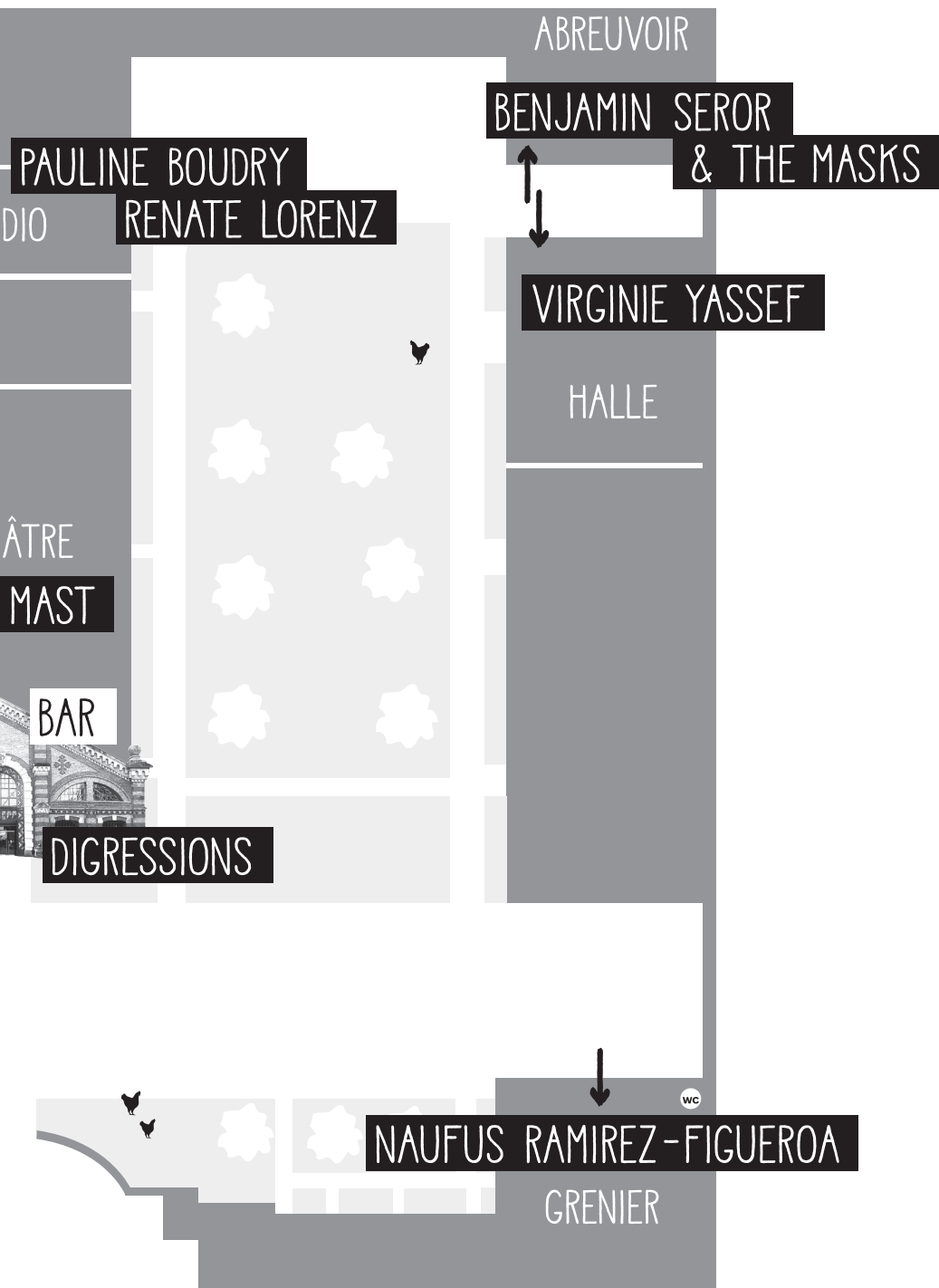
1:15pm: Paris-Opéra Bastille > Ferme du Buisson

12:30am: Ferme du Buisson > Paris-Opéra Bastille

(with a surprise contribution from OKAY CONFIANCE)

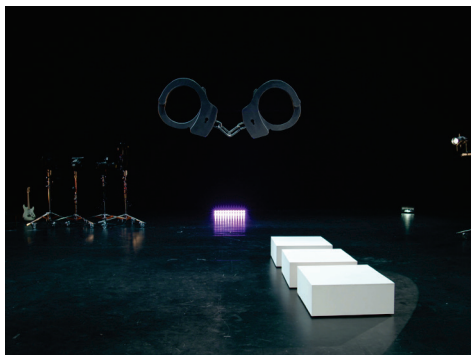
→ ENTRANCE  
TICKETING





# PAULINE BOUDRY / RENATE LORENZ

**filmed performance**  
**20 mins**



Pauline Boudry / Renate Lorenz, *Telepathic Improvisation*, 2016,  
courtesy of the artists and Marcelle Alix - Paris

Pauline Boudry was born in 1972 in Lausanne. Renate Lorenz was born in 1963 in Bonn. They live and work in Berlin. Represented by Marcelle Alix gallery (Paris) and Ellen de Bruijne Projects (Amsterdam).

Boudry/Lorenz have been working as a duo since 2007. Their film and archive installations take a fresh look at the materials and practices of the past: working from photographs, texts and songs, they invent collaborations between personalities of different periods, recreating forgotten utopian moments from history and destabilising established norms. Their performers are choreographers, artists and musicians with whom they investigate the long-term implications of performance, the pathologising of the body, glamour and resistance. Their films are shot in 16mm so as to underscore their performative aspect, while their characteristic aesthetic stresses the autonomy of the camera, music, costumes and props. Described as «temporal travesties», their works present bodies that traverse and interconnect different temporalities.

## *Telepathic Improvisation* 2017

HD film, colour, sound, 20 mins, 2017  
with Marwa Arsanios, Werner Hirsch, MPA and  
Ginger Brooks Takahashi  
courtesy of the artists and Marcelle Alix gallery

This exclusively cinematic performance uses telepathy to grasp how Others – humans and non-humans – can fuel alternative political and sexual imaginative realms. Performers, motorised objects, speeches, lighting and smoke machines replay a score by experimental composer Pauline Oliveros (1974) in response to the audience's imaginative projections. While in some respects abstract, the film is nonetheless dotted with concrete references to leftist demonstrations, a queer SM club, surveillance devices and new human/non-human relationships in an interstellar context. The film begins with a direct, «piece-to-camera» address to the viewer and closes with *From Protest to Resistance*, a text written by Ulrike Meinhof in 1968. In its challenging of the use of images as mere illustrations of political action, *Telepathic Improvisation* signals the tensions between action as it is imagined and action as such.

# NAUFUS RAMÍREZ-FIGUEROA

**filmed performance**  
**50 mins**



Naufus Ramírez-Figueroa, *Print of Sleep*, 2016  
© photo Robert Beske – Shrine Productions

Born 1978 in Guatemala City (Guatemala).  
Lives and works in Guatemala City.  
Represented by Proyectos Ultravioleta –  
Guatemala City

An early interest in literature and the theatre led Naufus Ramírez-Figueroa to study performance at the Art Institute of Chicago followed by post graduate research at the Jan van Eyck Academie in Maastricht. Via dreams, architecture, abstraction and dramatisation, he investigates the impact of historical narrative – in particular that of the civil war in Guatemala – and collective myth on the human body. The tableaux vivants of his sculpture installations and performances provide experiences of great psychological and artistic intensity. In visions that combine the dream like with science fiction, he presents situations evocative of loss, identity and displacement, with a personal take on collective memory that has humour flirting with tragedy.

## *Print of Sleep / Mimesis of Mimesis / Life in His Mouth, Death Cradles Her Arm / Linnaeus in Tenebris / Illusion of Matter / Arquitectura Incremental*

In addition to his live performances, Naufus Ramírez-Figueroa's artwork includes a collection of videos, almost all of which are presented here.

*Illusion of Matter, Print of Sleep, Mimesis of Mimesis, Linnaeus in Tenebris, and Life in His Mouth, Death Cradles Her Arm* are part of Naufus Ramírez-Figueroa's *A Requiem for Mirrors and Tigers*. This cycle of performances and videos was commissioned and produced as part of *Corpus*, network for performance practice. *Corpus* is: Bulegoa z/b, Bilbao; Contemporary Art Centre, Vilnius; KW Institute for Contemporary Art, Berlin; If I Can't Dance, Amsterdam; Playground, STUK and M - Museum Leuven; and Tate Modern, London. *Corpus* is co-funded by the Creative Europe Programme of the European Union.

[corpus-network.org](http://corpus-network.org)

## *Print of Sleep,* 2016

HD video, colour, sound, 18 mins  
filmed performance

video / photo: Robert Beske - Shrine Productions  
performers: Sarah Bungartz, Roni Katz, Adalisa Menghini, Nasheeka Nedsreal Netter, Lukas Olfe, André Pires Sequeira de Abreu, Naufus Ramírez-Figueroa, Lia Ur, Martin Weller  
producers: Frédérique Bergholtz, Susan Gibb, If I Can't Dance

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*Print of Sleep* is simultaneously a video, a live performance and an installation. In a setting evocative of both a «white cube» and a hospital the artist gently handles a group of people and moves them about. What is shown is the pressure and the imprint on these human bodies of the inked-up surface of metal bed-bases. The work is part of the artist's extended investigation of the civil war in Guatemala (1960–1996), and more specifically of la parrilla, a torture technique used at the time, which consisted in strapping victims to a metal structure that delivered electroshocks. The patterns the work imprints on participants' bodies references the marks left by torture and the dot-matrix system used by the press.

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production: If I Can't Dance, I Don't Want to Be Part of Your Revolution / Kunst-WerkelInstitute for Contemporary art / Corpus Network

## *Mimesis of Mimesis,* 2016

HD video, colour, sound, 5 mins  
performance filmed at the Royal Tropical Institute  
camera and editor: Robert Beske - Shrine Productions  
performer: Naufus Ramírez-Figueroa  
production manager: Lot Meijers  
production assistance: Annick Kleizen, Hans Schamlé, Giulia Tognon  
technical assistance: Miguel Rodriguez, Ingeborg Slaats

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*Mimesis of Mimesis* is both an installation and a performance in which the artist explores the potential for mimesis between a human body and the furnishings of an interior. It takes its inspiration from *Mimetismo*, a 1960 painting by Spanish artist Remedios Varo, which shows a woman merging with her surroundings to the point of becoming part of the furniture – a reflection of the interconnections between the different planes of reality and between the animal, human and material worlds. Shot at the Royal Tropical Institute in Amsterdam, Ramírez-Figueroa's video transposition shows the artist's gigantic, obese, androgynous body stretched out in front of a fire amidst fetishes collected during the colonial era. The naked, trussed body and the shaven head form a succession of rolls of flesh suggestive of a button-upholstered sofa. The impression is of an ambiguous, ill-defined figure at once lord of the manor wallowing in Western sumptuousness and «Oriental» slave with the status of a mere object.

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production: If I Can't Dance, I Don't Want to Be Part of Your Revolution / Corpus Network



## *Life in His Mouth, Death Cradles Her Arm,* 2016

HD video, colour, sound, 6 mins  
performance filmed in the Cementerio General,  
Guatemala City (Guatemala)  
photo / video: Amenotep Cordova  
et Jose Miguel Orozco

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Filmed in the cemetery in Guatemala City,  
*Life in His Mouth, Death Cradles Her Arm* is a  
recreation of a 2006 performance of which the  
documentation was lost when the artist's studio  
burned down in 2013. Standing all but immobile  
on a pathway flanked by tombs, the artist is  
holding, as if it were an infant, a block of ice  
wrapped in a baby blanket. The action takes place  
between 3am and 9am: day breaks, the ice melts,  
the shape disappears and the body drains away.

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production: If I Can't Dance, I Don't Want to  
Be Part of Your Revolution / Corpus Network

## *Linnaeus in Tenebris,* 2017

HD video, colour, sound, 19 mins  
filmed performance  
photo: Alban Gilbert  
performers: Wingston González,  
Juan Maldonado  
text: Wingston González  
seamstress: Alice Lespiau  
camera and editor: Robert Beske, Shrine Production

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The installation *Linnaeus in Tenebris* was initially  
made for the nave at the CAPC art centre in  
Bordeaux, where it was accompanied by a  
performance. Ramírez-Figueroa borrows from  
science fiction and biotechnology in addressing  
the issue, recurrent in his work, of the suffering  
of the Earth and of the people who exploit it.  
Influenced by Carl Linnaeus, who formalised the  
classification of living species, the artist draws  
on the taxonomic practices resulting from the  
scientific expeditions that followed in the wake  
of colonial expansion. Here he imagines a farm  
in whose cold, pitiless world parthuman, part-  
vegetal hybrids are cultivated.

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production: CAPC Bordeaux /  
Berliner Künstlerprogramm des DAAD

## *Illusion of Matter,* 2015

HD video, colour, sound, 5 mins

streamed live performance

photo: Brotherton Lock

performers: Augustine, Harriet, Miley,

Nina, Otis, Sonny, Naufus

props fabrication: Tiffa Canforal

camera operator: Gareth Beeson

production manager: Yolanda Neri

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*Illusion of Matter* is a performance with no audience, specifically intended for filming as part of the Tate Modern performance-streaming programme. It takes the form of a dream based on the artist's recollections of the civil war in Guatemala, using motifs recreated as giant polystyrene theatre props in a vividly coloured setting. In the course of the five-minute performance these items are activated then destroyed by a group of children under the direction of the artist who, in the nightmarish sequence that follows, advances towards the camera hidden behind a ghostly mask.

production: Tate Modern / Corpus Network

## *Arquitectura Incremental,* 2015

HD video, colour, sound, 12 mins

filmed performance at Aserradero Italgua,

Guatemala City (Guatemala)

photo / video: Byron Mármol

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The civil war and a powerful earthquake in 1976 led many Guatemalans to emigrate. Using money from the families who had stayed behind, the emigrants often built American-inspired houses using a mix of modernity and whimsicality.

*Arquitectura Incremental* sees Naufus Ramírez-Figueroa clad in a costume whose modules represent different styles of this vernacular architecture; in a performance that involves dancing until the entire structure collapses, he speculates about the construction of a heritage-based postwar identity for Guatemala.

# CÉLINE AHOND

**exhibition /  
guided tours**



Céline Ahond, *Rester ici ou partir là-bas ?*, filmed performance, Montreuil-sous-Bois, 2018 © photo Audrey Planchet

Born 1979 in Clermont-Ferrand.  
Lives and works in Montreuil.

Céline Ahond's distinctive practice finds expression in art venues, books and public spaces – in the form of collective experiences. She drew critical attention in the early 2000s with performance-lectures involving narratives of all kinds, printed and projected images, video systems and presentations of objects. She followed up with «film performances» with evocative titles like *You See What I Mean?*, *What Film Are We Living in?* And *Playing at Really Pretending*. On the fine line between documentary and zany fiction, these are real-fake reconstructions whose role-playing blurs identities and the relationship between the real and the imaginary. Ahond is a past master in constructing situations that open up territories for action, speaking out and inventing a specific language; and in doing so she explores the way «the encounter generates art».

## *Au pied du mur, au pied de la lettre [Backs to the Wall, Back to the Literal]*

In a constant querying of the relationship between life and art, Céline Ahond turns this exhibition into a three-month performance that opens out like a book, receptive to every imaginable encounter. In close collaboration with graphic designer Valérie Tortolero, the exhibition space has been laid out and set in motion via strategies of framing, displacement and punctuation. Around the nodal point of an ambitious, multi-input new film the artist deploys earlier films, spoken interventions and hands-on contrivances. *Backs to the Wall, Back to the Literal* calls into play acts mediated through film or embodied by the spectators in a striving for emancipation from established social and artistic orders. Throughout the day tours of the exhibition will be conducted by women mediators: drawing on anecdotes handed on by the artist, they will provide visitors with micro-narratives and guide them through the activation of certain parts of the exhibition.

with the backing of InPACT-Initiative Cultural Sharing Fund, the National Foundation for the Graphic and Visual Arts (FNAGP) and the «Culture and Society» programme of the Île-de-France Region Cultural Affairs Office.  
in collaboration with the Thérèse Clerc Women's Centre in Montreuil, and the Vie et Cité association in Bobigny, and with assistance from Yonne Copie, Crédac and the Les Arcades school of art in Issy.

# EMILY MAST

**Performance with  
activation instructions  
60 min**

**public activation  
30 min**



Emily Mast, *The Seed Eaters*, répétitions, 2017, Grazer Kunstverein © photo Rachel Kauder Nalebuff

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Born in 1976 in the United States.  
Lives and works in Los Angeles.

Initially focused on performance, Emily Mast began with theatrical forms: *Everything, Nothing, Something, Always (Walla!)* at the Performa 09 biennial in New York and Peter Handke's *Offending The Audience* with a cast of children. She then extended her range to museums via processional exhibitions and elaborate sets. With influences that include Guy de Cointet, Jacques Tati, Mike Kelley and Simone Forti, Mast has developed a distinctive use of casting, props, action and text.

Incorporating bodies in motion and (verbal and non-verbal) language, she exhibits uncertainty as live sculptural material. She creates a universe of signs to be deciphered by deconstructing the conventions governing our modes of communication. The result is a relentless interrogation of the way language is built and shaped, and of the collective production of meaning fuelled by otherness and misunderstandings.

## *The Seed Eaters (Noir)*, 2018

Performance with activation instructions, 60 mins  
in collaboration with Rachel Kauder Nalebuff  
and Linda Edsjö  
with the participation of Wendy Choi, Nils Loret, Luis Ospina, Hicham Raji and Sabine Reungoat  
and costumes by Nicolette Henry

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*The Seed Eaters (Noir)* is a performance involving 12 sculptural sets and 24 mini-scenes activated by 3 performers. The theme of this «deconstructed play» whose players endlessly reverse roles is «The End»: illness, the life cycle of a swimsuit, the end of a celebratory evening. Here language, objects, instructions, and participants' personalities all have equal value as they deconstruct established hierarchies in order to better connect. Inspired by the awkward and sometimes dangerous space that separates strangers, *The Seed Eaters (Noir)* plants connections between people to engender collusion, teamwork and blind hope in a social and political moment when it feels like the world might be falling apart.

The actors are non-professionals and are accompanied in their procession by a musician and followed by the audience; together they activate vignettes previously scripted by the artist and her collaborators. At the end of the series they swap roles and change languages. Each performance is unique and the three presented at La Ferme du Buisson are three different interpretations. The sets and the performance space are then opened up as an exhibition, allowing spectators to approach the sculptures and play out the scenarios themselves.

coproduction: Grazer Kunstverein /  
steirischer herbst 2017 / Ferme du Buisson

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#### acknowledgements

The following people all contributed to the development and realisation of *The Seed Eaters (Noir)*:

Alejandro Medina / Andréa Bazzurro / Andrew Currey / Anna Milone / Asher Hartman / Brian Getnick / Céline Bertin / Christian Giordano / Chris Kern / Christina Simmerer / Christophe Brémaud / Chris Briggs / Eric Mast / Erin Courtney / Hazel Haendel / Helen Kauder / Henri Leroi / Hicham Raji / Hugo Peron / I Ching / Jean Louis Blondieau / Julie Pellegrin / Karl Haendel / Kate Strain / Linda Edsjö / Lisa Reynolds / Luis Ospina / Mac Wellman / Magali Magistry / Marcel Waks / Martha Mast / Matthew Wilder / Milka Djordjevich / Myriam Coen / Nils Lorent / Océane Prunenec / Odette Waks / Rachel Kauder Nalebuff / Roman Kane / Sabine Reungoat / Siobhan Hebron / Sylvan Oswald / Terry Abrahamian / Tim Reid / Wendy Choi

# VIRGINIE YASSEF

**show**  
**40 mins**



Virginie Yassef, *La Savane*, 2017, La Criée – Rennes

Born in Grasse in 1970.  
Lives and works in Paris.  
Represented by Georges-Philippe & Nathalie  
Vallois Gallery – Paris.

Since the 1990s Virginie Yassef has been exploring media including video, painting, photography and sculpture. Flushing out our buried emotions and our capacity for wonder with a witty inventiveness all her own, she creates worlds in which everyday acts take on a fantastic dimension as registers, references, historical strata and levels of interpretation all overlap. From one scenario to another the forms she devises reappear and mutate in line with her narrative variations. She constructs hypotheses just as she constructs buildings, in a constant oscillation between the mental and the physical – a game without rules that helps define a potential space for experiment somewhere between the surface of reality and fantastical projection.

## *The Veldt*, 2017-2018

after Ray Bradbury  
sound score: Charles Édouard de Surville  
technician: Frédéric Rui

Sticking to her obsessions – indomitability, imagining the future, magical thinking – Virginie Yassef offers a sound-in-darkness experience of Ray Bradbury's little known play *The Veldt* (1972) and its stinging critique of technical and scientific progress. The children of a family living in a futuristic, fully automated house are given a nursery – initially designed for psychological research – which materialises their wishes. The children opt for the veldt and the lions that live there. In Yassef's adaptation sound becomes a character, an actor and a trigger for sensations; using a spectacular sound spatialisation system, the artist makes us feel physically the savagery of parent/child power struggles, and of the «unselfaware» public described by the American writer

coproduction : Ferme du Buisson / Théâtre  
Nanterre-Amandiers

Virginie Yassef's *The Veldt* will be presented at the Nanterre-Amandiers Theatre in November 2018. With the backing of the Hermès Foundation as part of its New Settings program.

acknowledgements:

Sophie Kaplan and La Criée-centre d'art contemporain de Rennes, Nelly and Georges Yassef, Marguerite Vial, Laetitia Chauvin, Elise Atangana, Aude Lavigne, Philippe Quesne, Delphine Vuattoux, Lucas Chardon, Julien Bismuth, G-P&N Vallois Gallery, Catherine Tsekenis and Quentin Guisgand

# DIGRESSIONS : VIRGINIE YASSEF

## book launch

Launch of the fourth title in the *Digressions* series, in partnership with Captures Éditions. A conversation between Virginie Yassef, Mathieu Copeland, Philippe Quesne and Julie Pellegrin.

Initiated by La Ferme du Buisson in association with Éditions Captures, *Digressions* is a series of interviews with artists featured at the Art Centre. Bringing a fresh eye to bear via group discussion, the series clarifies the thinking, criteria, methods and, sometimes, serendipity that fuel a creative process.

The new *Digressions* is devoted to Virginie Yassef, who has opted for chatting with Mathieu Copeland and Philippe Quesne about the preparation of her project *The Veldt*. A first episode of the work will be presented at La Ferme du Buisson as part of Performance Day and a second at the Nanterre Amandiers Theatre in November 2018. This dual interview highlights the back and forth discussions between curator and stage director regarding dramatisation, the transition from exhibition to stage, the handling of sound, scenography, timing, the score, and the quest for a new work methodology.

## Philippe Quesne

Philippe Quesne trained as a visual artist, but is now a stage director and director of the Nanterre-Amandiers Theatre. He has also worked for ten years as a theatre, opera and exhibition scenographer. In 2003 he founded the Vivarium Studio theatre company and made his premiere as a director. Homing in on the marvellous and the minuscule, Quesne pushes everyday experiences and man/nature relationships to their outer limits. His focus is on small communities, put under the microscope like the insects he collected as a child.

## Mathieu Copeland

In his practice as an exhibition curator London-based Mathieu Copeland is out to subvert the traditional role of exhibitions and revitalise our perception of them. His ventures notably include Soundtrack for an Exhibition and the Alan Vega retrospective at the Museum of Contemporary Art in Lyon, the travelling exhibitions Une Exposition Parlée and The Exhibition of a Film, A Retrospective of Closed Exhibitions at Fri-Art and L'Exposition d'un Rêve at the Calouste Gulbenkian Foundation. He edited *Vides/Voids*, *Anti Museum* and *The exhibition of a film*, publishes Perfect Magazine, printed white on white, and is general editor of a DVD series of artists' films. In 2008 he presented A Choreographed Exhibition at the Kunsthalle St Gallen and La Ferme du Buisson, and in 2013 he published the seminal *Choreographing Exhibitions* with La Ferme du Buisson.

# BENJAMIN SEROR & THE MASKS

**performance**  
**1h 20 mins**



Benjamin Seror & The Masks, *The Wittgenstein Murder Mysteries*, 2017, STUK - Playground Festival © photo Joeri Thiry

Born in 1979 in Lyon.  
Lives and works in Brussels.

Conjuring up the poet, the singer and the storyteller, artist Benjamin Seror enjoys featuring himself in performances that combine theory and narrative. Here he draws on his ideas about the transmission of history by exploring the possibility of staging memory in both real and fictive terms. His evocative titles offer clues to the interpretation of a complex body of work that ties exogenous forms of knowledge together, has fun with more or less logical digressions and can never say no to music. Seror stages language and its potential for revealing memories of things we have maybe never experienced. After a number of projects exploring the way fiction can affect reality, he now does an about-turn and draws from his reading of Wittgenstein the idea that logic can open up breaches in perception. At the same time he has launched a new collective venture in the form of The Masks, a group that now plays his songs and accompanies his narratives.

## *Lucie et les évidences,* 2017-18

with The Masks: Alberto Garcia Del Castillo,  
Géraldine Longueville and Matthieu Schmittel

In a mix of cabaret and TV show, Benjamin Seror and his new group The Masks take us to 1930s Los Angeles, the scene of several mysterious unsolved murders. Using narrative and song, Seror calls on Ludwig Wittgenstein in the role of detective. In this investigation we see the philosopher using his everyday research to fight crime. This performance also tells the story of Lucie, a young writer living since 2010 in a city closely resembling Brussels. Lucie begins to notice the odd behaviour of some of the people sharing her office, and in particular of a certain young man called Ludovic, who seems to have no home and remains permanently glued to his computer – a computer that turns out to contain nothing but photos of Ludovic taken with his webcam. This strange situation leads Lucie to delve into Wittgenstein, feeling that the tools used by this master of logic might help her resolve the conundrum. The upshot is a new adventure that finds Lucie shutting down the Internet and putting the survival of the entire human race in danger.

coproduction: Playground Festival Leuven  
(STUK & M-Museum) / Ferme du Buisson

with the backing of the Fondation Nationale  
des Arts Graphiques et Plastiques (FNAGP)  
and Wallonie-Bruxelles International



# OKAY CONFIANCE

**event**

**5h**

**continuously accessible**



OKAY CONFIANCE#2, Rond Point Project's Room,  
2015, Marseille

Formed in 2015.

The team lives and works between Paris, Strasbourg and Marseille.

OKAY CONFIANCE emerged, on 11 April 2015, out of an encounter in a Marseille studio between three young artists from different spheres – performance, installation, sculpture, screenprinting, sound – who had in common an approach based on direct fulfilment of «desires and needs». Before each event the team members get together at the venue to decide on a plan of action and work out a «tweakability economy» – their name for a way of functioning based on the use of found or manufactured materials. A self-designated «energy production and distribution enterprise», OKAY CONFIANCE – whose name translates roughly as «TRUST RULES OK» – invites the public to get together for an evening of mixing practices and running various artistic and everyday activities via the parameters of performance: a combination of ambience, creativity, encounters and cuisine that makes every OKAY CONFIANCE event «something completely different».

## OKAY CONFIANCE #7

with Céline Ahond, Élise Carron, Arthur Chambry, Anne Lise Le Gac, Nyamnyam (Iñaki Alvarez et Ariadna Rodriguez), Élie Ortis, Loto Retina, Léa Tissot and Rachele Borghi

Taking her exhibition as a starting point, Céline Ahond has invited OKAY CONFIANCE to take over the Art Centre and its environs with a «festival within the festival». Following a five-day pre-festival residency at La Ferme du Buisson, the OKAY CONFIANCE team will be proposing a get-together that involves trusting and being trusted, different art forms and activation of various ephemeral sharing situations: solo and duo performances, films screenings, an experimental DJ set and some really astonishing exchanges. A wagon links the different spaces to the music of «DJ YouTube», while also offering cocktails, «bootleg haircuts», a souvenir shop, distribution of horoscopes – and more! All backed up by a «performance-producing kitchen» that debates social, cultural and political issues.

acknowledgements: Céline Ahond, and all the team of la Ferme du Buisson and Ludzia Guillerin

# THE CONTEMPORARY ART CENTRE OF LA FERME DU BUISSON

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**Located on an exceptional site, La Ferme du Buisson is a national cultural centre of international reach. This 19th Century “modelfarm” 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 since 1991 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.



# SAVE THE DATE

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**22 April – 22 July 2018**

Céline Ahond :  
*Au pied du mur,  
au pied de la lettre*  
exhibition

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**23 June, 2–5 pm**

«Encounter»  
workshop for parents and kids  
with Céline Ahond  
Booking: 01 64 62 77 77

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**8 July at 10 am**

RandoTram  
Maison d'Art Bernard Anthonioz, exhibition  
*Performance TV* > La Ferme du Buisson  
Booking: 01 53 34 64 43  
taxitram@tram-idf.fr

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**8 July at 3 pm**

«Friendship»

► Painted conversation with Bernard Brunon  
(That's Painting Productions), Pedro Morais (art  
historian and critic) and Julie Pellegrin (director  
of the Art Centre).

► Book launch:  
*Digressions: Céline Ahond*

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**13 / 14 oct**

Myriam Lefkowitz  
*The Book Club*  
collective experimentation

# PRACTICAL INFORMATION

## The contemporary art centre of la Ferme du Buisson

allée de la Ferme  
77186 Noisiel

### informations

+33 (0)1 64 62 77 00

[contact@lafermedubuisson.com](mailto:contact@lafermedubuisson.com)

[lafermedubuisson.com](http://lafermedubuisson.com)

### how to go there

#### ► by train

RER A dir. Marne-La-Vallée, stop Noisiel  
(20 mins from Paris)

#### ► by car

A4 dir. Marne-la-Vallée  
exit Noisiel-Torcy dir. Noisiel-Luzard

### admission

Festival pass

full 10 €

reduced 8 €

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 de Paris – Vallée de la Marne, 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.



d.c.a.



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