



LA FERME
DU BUISSON

SCÈNE NATIONALE
DE MARNE-LA-VALLÉE

CENTRE D'ART CONTEMPORAIN

press kit

PERFORMANCE

SAT 25 MAY 2PM / 12:30 AM

DAY #4



Hedwig Houben,
Béatrice Balcou &
Christophe Lemaître
(*The Bridegroom
Suites II*, a project by
Émilie Renard &
Hugues Decointet)

Hazel Meyer

Frédéric Nauczyciel
& Lisa Revlon

Catalina Insignares
& Carolina Mendonça

Exhibition
Take Care

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Return shuttle
Paris / Noisiel / Paris
1 pm/1 am
Advance booking required

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cover photo Hazel Meyer, *Muscle Panic*, 2016 (with Cait McKinney, Helen Reed, Vanessa Kwan and Germaine Koh), Contemporary Art Gallery – Vancouver © photo Trasi Jang

in partnership with the Canadian Cultural Centre, the Cité Internationale des Arts and Blackwood Gallery - Toronto



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Les Glorieuses

INTRODUCTION

This season the Art Centre is offering a programme on the theme of care. Also known as «caring» and «caregiving», this is a concept developed by feminist theorists in the English-speaking countries. What is the role of care in the neoliberal capitalist context and what are its implications for artists? Tying in with the simultaneous *Take Care* exhibition curated by Christine Shaw, this 4th Performance Day festival sets out to enhance the notion of care by exploring its forms and the new relationships it can give rise to.

In what has become an annual landmark event, leading artists from the performance scene will be fanning out from the Art Centre itself, using all the Ferme du Buisson's spaces to explore the interstices between the visual and the performing arts. This year participants from different artistic and geographical backgrounds will be addressing care, attention and inclusion as active principles in the departmenting of genres: between sport, dance, reading and theatre; between feminine and masculine; between human and non-human; and between body and environment.

Theatres, exhibition rooms and outdoor spaces will be given over to hybrid-format works that generate new communities: a queer athletic performance, a silent ceremony, a discussion-performance and a group siesta. Combining firm commitment with receptiveness, these events involve us collectively in concern for others and an exploration of areas of trust, transmission and reparation.

press
invitation
on request

PROGRAM

all day

2 pm – 9:30 pm

Take Care

Group exhibition

events

2:30 pm

The Bridegroom Suites II*

Live and filmed performances / 90 minutes

2:30 pm

Workshop for kids*

90 minutes

3 pm

Guided tour of the exhibition for all

45 minutes

4 pm

Hazel Meyer*

Performance / 45 minutes

5 pm

Family tour of the exhibition

45 minutes

5:30 pm

Frédéric Nauczyciel and Lisa Revlon*

Discussion-performance / 2 hours

8:30 pm

Catalina Insignares & Carolina Mendonça*

Group siesta-reading / 4 hours

*advance booking essential: +33 (0)1 64 62 77 77

bar service and meals on site

shuttles

book in advance: +33 (0)1 64 62 77 77

1 pm: Paris-Opéra Bastille > Ferme du Buisson

1 am: Ferme du Buisson > Paris Nation + Châtelet

admission

day pass 10€ / concessions 8€

single event 5€

admission to the exhibition is free

ARTISTS AND WORKS

Guy de Cointet and *The Bridegroom*

In 1973, Guy de Cointet (Paris, 1934 – Los Angeles, 1983) embarked on a series of some 25 theatre pieces indissociable from his visual artworks. The last of them, *The Bridegroom*, was still unfinished when he died in August 1983, and exists in two different versions. Suzie – or Pamela Jones – has just lost her parents in a plane or car accident and takes refuge with her aunt Harriet or with her uncle Bill or her uncle Harry, all of whom are keen to find a fiancé for their young niece. The variations are due to the existence of two versions of the unfinished text, but are also attributable to Guy de Cointet's writing, with its linguistic games and stage business governed by a system of equivalences between characters, words, situations, props and sets. In each version two characters engage in an asymmetrical dialogue: one listening, the other talking; one mute, masked and expressive, hanging on the imperturbable monologue of the other who speaks for them both.

Tery Arnold and Jane Zingale

Californian actress Tery Arnold was part of various mask theatre companies between 1973 and 1980: the LA Mask Theater, the LA Mask Research Foundation and then the LA Mask Exchange. With the latter group she developed the discreet, inexpressive «me mask», moulded directly on the face. In Santa Monica in the spring of 1983 she rehearsed *The Bridegroom* with Guy de Cointet, who at the time was showing an interest in the possibilities of mime. 1984 found her in Paris, studying the «neutral mask» with Jacques Lecoq. Back in Los Angeles she contacted actress Jane Zingale, who had played in many of de Cointet's theatre pieces, and the pair were keen to perform the last work of their mutual friend. In November 1985, nearly two years after the artist's death, they performed *The Bridegroom* in the living room of fellow actress Jamie Smith Jackson's house in Topanga Canyon, outside Los Angeles, and asked Jackson to film them. In the course of two performances they slipped in slight variations. The resultant video is considered a posthumous archive and is approached here as an initial adaptation straying from an already unstable original.

Béatrice Balcou

Born in France in 1976 and now living in Brussels, Béatrice Balcou creates situations whose innovative exhibition rituals challenge our way of looking at and perceiving art and its artefacts. In performances she calls *Ceremonies*, in which she intensifies the process of unpacking, contemplating and repacking a work by another artist, she spins a kind of unbroken strand between the work's periods of sleep and wakefulness. In her orchestration of different relationships between art, work and repose, she blurs the conventional distinctions between the phases of production, diffusion and consumption, and calls into question the allocation of their roles. .

Hedwig Houben

Hedwig Houben was born in the Netherlands in 1983 and is now based in Brussels. Her work, as freelance curator Jan Van Woensel put it in 2010, «is or can be seen as a critique and a deconstruction by Hedwig Houben of the work of Hedwig Houben.» She engages in a kind of «ongoing conversation» with her work in which she is both her and herself, or, in her own words, «I» and «the performer» – both the creative artist torn by self-questioning and the narrator of this process. *The Bridegroom* is her first venture into including the work of another artist in her own artistic and personal territory.

Christophe Lemaitre

Artist, curator and publisher (*Postdocument*), Christophe Lemaitre (b. France 1981, lives in Paris) has been working horizontally since 2010. Adopting a multi-authorial stance with regard to the research fields and collaborative modes he works in, he grants his tools the capacity to decide his message and in doing so allows his works a certain potential for autonomy.

The Bridegroom Suites II, 2019

Tery Arnold and Jane Zingale, Béatrice Balcou, Hedwig Houben, Christophe Lemaitre
after *The Bridegroom* (1983) by Guy de Cointet

Live and filmed performances / 90 minutes

Originated by Hugues Decointet and Émilie Renard

Coproduction Guy de Cointet Society / Ferme du Buisson
Courtesy Air de Paris

In a programme comprising a range of formats – brief mises en scène, a domestic situation, a silent ceremony, generative poetry – *The Bridegroom Suites II* brings together two actresses and three artists in four variations on Guy de Cointet's last, unfinished work. At stake here is a dual heritage: play on the mechanics of a personal dramatic language and the open-endedness made possible by the incompleteness and instability of the source material. Here de Cointet is the point of focus for artists who connect with him via this text: via the signs he has left behind and the avenues he has opened up. They have opted for caring for a heritage and extending it, and for forming an indirect relationship with de Cointet without having to decide who is the active partner in this transmission process. But how to take care of an unfinished, unstable, fragile work? Each of these artists has taken care to establish with Guy de Cointet a relationship that further develops an aspect of his work and allows his personal language to live on in his absence.



Hedwig Houben, *Tante Lies*, 2019, film still, with Hedwig Houben, Flip Schevers, Arie Schevers, Bas Schevers, after *The Bridegroom* (1983) by Guy de Cointet, Courtesy Guy de Cointet Society

ARTISTS AND WORKS

Hazel Meyer

Hazel Meyer is an interdisciplinary artist who works with installation, performance, and text to investigate the relationships between sport, sexuality, feminism, and material culture. Her work aims to recover the queer aesthetics, politics, and bodies often effaced within histories of sports and recreation. Drawing on archival research, she designs immersive installations that bring various troublemakers—lesbians-feminists, gender outlaws, leather-dykes—into the performative spaces of athletics. She often works collaboratively with her partner, media historian Cait McKinney. Together they explore their shared attachments to queer histories and accessibility politics through research, writing, video and archival interventions.

Muscle Panic, 2015-on going

Performance, 45 min

Originated by Christine Shaw

Coproduction Ferme du Buisson / Blackwood Gallery - Toronto

With the backing of Centre Culturel Canadien

Hazel Meyer's *Muscle Panic* is an iterative world-making installation and performance project that uses various athletics tropes to enliven and re-centre the importance of desire, queerness, movement and sweat. *Muscle Panic* engages non-professional LGBTQ+ performers within a scaffold installation containing objects that function across the spectrum of prop, tool, costume, equipment, and sculpture. Located between choreography and improvisation, *Muscle Panic* celebrates the idiosyncratic physicality of each performer, valuing spirit over virtuosity. Named after the sociological term 'moral panic' that describes an often irrational fear or threat to the dominant order, *Muscle Panic* creates a time and place beholden to a sweaty self-governance. It values and celebrates forms of gendered embodiment that threaten norms, and provides tools and physical prompts to highlight the situations in which we make and flex this power. *Muscle Panic* asks how we can use the tools in already existing structures to make a world that can hold us in ways it hasn't before.



Hazel Meyer, *Muscle Panic*, 2016 (with Cait McKinney, Helen Reed, Vanessa Kwan and Germaine Koh), Contemporary Art Gallery – Vancouver © photo Trasi Jang

ARTISTS AND WORKS

Frédéric Nauczyciel and Lisa Revlon

Frédéric Nauczyciel trained with choreographer Andrew Degroat, and uses his photographs, films and performances to set up spaces for collaboration. Since 2011 he has been organising exchanges between the black ghettos of Baltimore and the Paris periphery, drawing on the power of such performative fringe languages as voguing. His recent projects include the performative-conceptual Marching Band Paris Project, which brings together voguers, teenagers, children and amateur musicians from the *banlieues* with a view to forming a safe place.

In the same vein Nauczyciel is working with the Ateliers Médicis Clichy-sous-Bois/Montfermeil cultural outreach project on planning a venue for experimentation and transmission, with input from teenagers recently arrived in France. He and his French and American associates are trying to create a specifically French character for this safe place: a place with no label, but one that reflects the particularities, life paths and narratives of those involved. Frédéric Nauczyciel is an associate artist at the Cité Internationale des Arts in Paris, where he is working on a programme based on the concepts of identity (adolescence), language (Creole and Yiddish), the ghetto (black and Jewish), hospitality and the safe place/area of trust.

I Like the Hood (J'aime le ghetto)

– chapter 2, 2019

Discussion-performance, 2 hours

Coproduction La Ferme du Buisson / Cité internationale des Arts / Studio House of HMU [Frédéric Nauczyciel] and La Fabrique Phantom.

Jointly directed by the Cité Internationale des Arts and the Ateliers Médicis.

For the chapter focusing on the ghetto, Nauczyciel has been in conversation since 2014 with Lisa Revlon, a transsexual woman from Baltimore whose involvement in the drug trade earned her a prison term. Having since regained her place in society, and with the agreement of her lawyers, she is trying to shape a complex narrative embracing the duality of her life – or her condition: social violence in a woman's body. Her love of the ghetto has enabled her to take back control of her life and ensure stability for those around her.

During an initial discussion-performance at the Cité Internationale des Arts last October, Frédéric and Lisa put together an intense but funny narrative that became the basis for a fiction film, a transposition of Lisa's experience into the French context. The narrative centres on four women, in some cases tragic characters, who influenced the direction she took and the choices she made: her grandmother, mother, sister and daughter.

In the course of this second chapter, at La Ferme du Buisson, Frédéric and Lisa set out to develop imaginary dialogues between Lisa and these four women, which will integrate the plot of the film to come.

Initial filming took place last October in Clichy-Sous-Bois, coproduced by the former Espace Khasma–Fabrique Phantom and the Ateliers Médicis, where Frédéric is in residence. *The Safe Place* programme, jointly organised with the Cité Internationale des Arts, will be followed by related events.



Frédéric Nauczyciel, *I Like the Hood*, with Lisa Revlon, film, 2017

Catalina Insignares and Carolina Mendonça

Catalina Insignares

Colombian choreographer and dancer Catalina Insignares lives in Paris. In works challenging art's production systems and their relation to society, she seeks the point where dance sheds its historical-ideological trappings and generates intelligible subjective and collective responses. Her work includes numerous collaborations (Else Tunemyr, Miriam Schulte, Caroline Creutzburg, Zuzana Zabkova) and us as a useless duet, an ongoing practice for a single spectator (Tallinn, PAF, Giessen, Bogotá). With Carolina Mendonça she created *useless land*, a work addressed to sleeping bodies as part of the exhibition *The dead are living: How to ruin an exhibition* in Berlin (2018), and reactivated for *Elsewhere&Otherwise* (PAF, St. Erme), *Precarious Pavilions* (Brussels) and *MärzMusik* (Berlin). Since 2017 she has been working with Myriam Lefkowitz, both as a performer and on a research in action project aimed at infiltrating sensory practices into the social welfare field. In 2018 she began researching the use of dance's sensory and fictional tools as means of communicating with the invisible world (*Bouillon*), and in particular with the dead (*ese muerto no lo cargo yo* - Residencia Lugar a dudas, 2019).

Carolina Mendonça

Carolina Mendonça holds a degree in Performing Arts from ECA-USP in São Paulo and is currently taking a master's in Choreography and Performance at the University of Giessen in Germany. One of the founding members and a resident of Cristian Duarte's LOTE project, she was awarded the danceWEB scholarship in Vienna (2014), the Theatertreffen scholarship in Berlin (2015) and the PanoramaSur grant in Buenos Aires (2015). Her most outstanding personal works include *Nous, indemnes autres* (São Paulo, 2017); *Falling* (Frankfurt, 2016); *Público* (Videobrasil, 2015); *Tragédie: une tragédie* (SESC Pompéia São Paulo, 2014 and Caixa Cultural Curitiba, Brasília and Rio de Janeiro, 2016); *A Radically Condensed History of Post-Industrial Life*, which took out the CCJ First Works Prize and the Myrian Muniz Prize in 2013; Valparaíso (São Paulo, 2011); and *Muro em Diagonal* (São Paulo, 2009). In 2017 she worked as an exhibition curator for Galerie Vermelho's VERBO performance festival and the Videobrasil dance season, both in São Paulo. She also collaborates as a writer and dancer with choreographers Volmir Cordeiro and Marcelo Evelin, presenting works at international festivals including Kyoto Experiment, Festival d'Automne, Tanz im August, Kunstenfestivaldesarts, and Impulztanz.

Associate members of Sursignal: Myriam Lefkowitz, Théo Robine-Langlois, Simon Ripoll-Hurier

Useless land – Terrain de l'inutile, 2018-19

Group siesta-reading / 4 hours

Production Ferme du Buisson

«Night accords us a few hours. Gates take their time, calling on us to linger.» *Useless land* is a compilation of fictional and theoretical texts forming links with a pre-Industrial Revolution world; texts that draw a cognitive map of alternative relationships between humans and an environment that includes animals, plants and ghosts. Catalina Insignares and Carolina Mendonça invite their audience to lie down and listen to them as they read aloud: a collective digestion session using their mouths and our ears. They take us into empty territory, a vast island softly overlaid with mattresses and cushions, where sleeping is a way of understanding the world. Their voices pour interwoven stories into our ears. The need to trust the community of people we're sleeping among opens up an intermediate state of togetherness in divergence, in different languages and different dreams, between wakefulness and sleep.

Jostling the boundaries between imagination, divination and the empirical, the artists have asked the Remote Viewing club Sursignal to send them detailed descriptions of the place where they – the artists – will be reading. Remote Viewing is the practice of seeking impressions about a distant or unseen target using extrasensory perception, or «feeling» with the mind. The Sursignal members will «see» the useless land site and their descriptions will serve as a guiding thread throughout the siesta. Interconnecting and merging with other descriptions, stories and locations, the initial descriptions will generate new relationships not only with the actual place, but also with its history, since the Sursignal members have been asked to describe the site at different points in time. A blend of visions, theory and literature, *useless land* provides a link between the various bodies that have come together to listen and the invisible presences that interact with them via text and sleep. A blend of global (collective unconscious and vulnerability) and local (fleshly bodies and the ghosts present within these four walls).



Catalina Insignares and Carolina Mendonça, *Useless land*, 2018, Performing Arts Forum

EXHIBITION

Take Care

Curator : Christine Shaw

Stephanie Comilang, Steven Eastwood, Jeneen Frei Njootli, Sheena Hoszko, Kwentong Bayan Collective, Hazel Meyer, Cait McKinney, Raju Rage, Laakkuluk Williamson Bathory

Collective exhibition
3 March - 21 July 2019

In coproduction with Blackwood Gallery

In partnership with the Canadian Cultural Centre and the Cité internationale des arts

«Nothing holds together without relations of care.»

(Maria Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More Than Human Worlds*)

In a French and global context of «care crisis», it is important to revalue and politicize care by exploring the new forms and relationships it can engender. The artists in this exhibition and offer new perspectives on the precariousness of artistic labour, gendered and racialized carework, economic crises, mass incarceration, mobility and migration, queer and non-conforming bodies, death and dying, and environmental stewardship. Their work questions how activism, mutual aid, feminism, indigenous knowledge, queer desire, creative survival, or a closer relationship to the land, can contribute to a better recognition of care as a powerful social and cultural force.



Laakkuluk Williamson Bathory, *Timiga nunalu, sikulu (My body, the land and the ice)*, 2016, video, courtesy of the artist

SAVE THE DATE

Digressions Myriam Lefkowitz

Myriam Lefkowitz in conversation with Susan Gibb and Julie Pellegrin

Upcoming book

Initiated by La Ferme du Buisson in collaboration with éditions Captures, Digressions is a series of conversations with artists that accompanies the Art Centre's exhibition programme. Taking a group discussion as their starting point, these booklets offer an insight into the thinking, the points of reference, the methods – and sometimes the doubts – that fuel a creative process.

Myriam Lefkowitz's work focuses on the questions of attention, sensation and perception, using different immersive procedures to trigger encounters between artist-choreographers and spectators. The result is a perceptual experience augmented by visual and tactile inputs, walking and liminal states between sleep and wakefulness.

This seventh title in the series comes in the wake of a project jointly carried out at La Ferme du Buisson and If I Can't Dance in Amsterdam. Myriam Lefkowitz and two woman curators look back over her oeuvre via the distinction between project and practice, the importance of touch and reciprocity, the ambiguity of caregiving, and the malleability of perception.



© Mayon Légantier

CENTRE FOR CONTEMPORARY ART

An integral part of the Ferme du Buisson's multidisciplinary project, since 1991 the Centre for Contemporary Art has been supporting artistic creation through its activities in the fields of production, diffusion and publishing. Placing the emphasis on emerging artists or international artists little known in France, the Centre specialises in performance, multidisciplinary and experimental approaches to exhibiting.

Exhibitions

One aim of the Centre's programme is interaction between Contemporary art and other disciplines, notably the theatre, dance and cinema, and also the social sciences: economics, philosophy, anthropology, etc. Envisaging the art scene as an essential part of the broader social, political and cultural context, the programme includes solo and group shows, publications, encounters, screenings and performances. Adamantly forward-looking, it hinges on a performative view of art that gives pride of place to process and experimentation.

Not just exhibitions

In addition to its exhibition programme, the Centre for Contemporary Art promotes a relationship between the visual and performing arts with its performance festival and an artist's residency. It designs projects in tandem with the Ferme du Buisson's national theatre and cinema, and with numerous local and international partners. It also develops editions in relation with the artists and provides innovative guided tours of its exhibitions devised by cultural mediators or artists.

An atypical venue

The Centre's events take place in 7 exhibition rooms – a total area of 600 m² – in the oldest section of the site: a mid-18th century Brie region farmhouse whose spectacular framing still remains in place. Sometimes the events also find their way into the Ferme du Buisson's theatre, its cinema, its outdoor spaces, and various off-site venues.



PRACTICAL INFORMATION

La Ferme du Buisson Centre for Contemporary Art

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77186 Noisiel
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contact@lafermedubuisson.com
lafermedubuisson.com

how to get here

► by train

RER A towards Marne-La-Vallée, get off
at Noisiel
(20 mins from Paris)

► by car

A4 towards Marne-la-Vallée
exit Noisiel-Torcy, take the Noisiel-
Luzard road

times

2 pm – 12:30 am

return shuttle Paris/Noisiel/Paris

1 pm/1 am (advance booking required)

admission

Festival pass

full 10 €

reduced 8 €

Proposition seule

5€

exposition en accès libre

La Ferme du Buisson Centre for Contemporary Art is supported by the Ile-de-France Region Cultural Affairs Office/ Ministry of Culture and Communication; the Communauté d'Agglomération de Paris - Vallée de la Marne ; the Seine-et-Marne Département; and the Ile-de-France Region. It is a member of the Relais network of art centres in Seine-et-Marne, the Ile-de-France contemporary art network Tram, and d.c.a., the French Association for the Development of Art Centres.



d.c.a