



LA FERME DU BUISSON

CENTRE FOR CONTEMPORARY ART

press
kit

SATURDAY 11 SEPTEMBER
AT 6.30PM

A STAGED EXHIBITION

performer Jennifer Lacey

composition and music Laetitia Sadier (assisted by Hannes Plattmeier)

with Art & Language, Fiona Banner aka The Vanity Press, Robert Barry, Luis Camnitzer, Braco Dimitrijević, Coco Fusco, Giovanna, Joseph Grigely, Svetlana Heger, Florence Jung, Ghislaine Leung, David Medalla and Michael Portnoy

backdrop Gaylen Gerber

an exhibition by Mathieu Copeland

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de la Ferme du Buisson

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In partnership with the Galerie UQO - Université du Québec en Outaouais

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Cover photo: La Ferme du Buisson theatre © photo Émile Ouroumov

Presentation

Pursuing his investigation into the nature of an exhibition, curator Mathieu Copeland transposes the exhibition to the stage for the duration of a show. Descriptions of dreamed, real, or vanished artworks written by a dozen artists for *A Staged Exhibition* are interpreted through gestures, words and music by choreographer and dancer Jennifer Lacey and composer and musician Laetitia Sadier against a backdrop by Gaylen Gerber.

Following *A Choreographed Exhibition*, presented at the Contemporary Art Centre in 2008, and the book and the festival *Choreographing Exhibitions* in 2013, curator Mathieu Copeland returns to La Ferme du Buisson with *A Staged Exhibition* (*Une exposition mise en scène*). Working with the theatre's spatial and temporal parameters, Copeland experiments and collaborates with Lacey and Sadier to interrogate the way works are articulated from one to the other, confronted in their singularity and interpreted as a *tableau vivant* that transposes works by an international and intergenerational grouping of artists including Art & Language, Fiona Banner aka The Vanity Press, Robert Barry, Luis Camnitzer, Braco Dimitrijević, Coco Fusco, Giovanna, Joseph Grigely, Swetlana Heger, Florence Jung, Ghislaine Leung, David Medalla and Michael Portnoy.

Jennifer Lacey pursues her investigation in breaking free from the spectacular to find a playful and inventive hermeneutics of the body as she performs written or described works commissioned specifically for *A Staged Exhibition*. Laetitia Sadier enters into resonance, or dissonance, with the exhibition taking place in parallel to offer a sound exhibition within a staged one. In a minimalist setting, American artist Gaylen Gerber creates – for the first time in his career – a work for a theatrical context. Invited to reinterpret what a theatrical backdrop can be, Gerber continues his decades-long exploration of *Backdrops* and how they draw attention to the works presented and to their presentation.

Shedding the physical reality of the object, *A Staged Exhibition* focuses on the emotional experience of a work, lived in the present tense as an exhibition that exists solely through the prism of the lived actions. Fundamentally influenced by the art of Robert Barry – whose own oeuvre conveys the feeling of art without ever fully revealing it – *A Staged Exhibition* offers the mediation of works of art that occur only in their interpretation.

Biographies (selection)

Mathieu Copeland



© Chloe Tun Tun

Mathieu Copeland has been developing a practice that seeks to subvert the traditional role of exhibitions and to renew our perceptions of these.

He co-curated the exhibition *VOIDS. A Retrospective* at the Centre Pompidou—Paris and the Kunsthalle—Bern (2009), and co-edited the celebrated anthology *VOIDS*. Among many others, he curated *A Choreographed Exhibition* at the Kunsthalle St Gallen and La Ferme du Buisson (2007), *Soundtrack for an Exhibition* (2006), *Alan Vega* (2009) and *Gustav Metzger* (2013) at the Musée d'Art Contemporain—Lyon or again *A Mental Mandala* at MUAC—Mexico City (2013). He initiated and curated and the *Exhibitions to Hear Read* (2010—ongoing, presented in 2013 at MoMA—New York,) *Reprise* (2011—ongoing,) *A Spoken Word Exhibitions* (2007—ongoing.)

His recent exhibitions include *Exhibition Cuttings* at the Hermès Foundation in Tokyo (April—July 2021), *The Exhibition of a Dream* at the Gulbenkian Foundation (2017), and *A Retrospective of Closed Exhibitions* at the Kunsthalle Fribourg (2016). In 2015, Copeland directed *The exhibition of a film* – an exhibition as a feature film for cinemas.

Recently Curator-at-Large at the Rockbund Art Museum, Shanghai (2020—2021), Copeland was guest curator at the Musée du Jeu de Paume, Paris (2012—2013), and together with artist Philippe Decrauzat, guest curator at Le Plateau, FRAC Île-de-France Paris (2014—2015).

Copeland has a PhD from Kingston University London. He edited *Choreographing Exhibitions* (Les Presses du Réel, 2013), *The Anti-Museum* (König Books, 2017), and the anthology of Gustav Metzger's writings (JRP Editions, 2019).

www.mathieucopeland.net

Gaylen Gerber



Gaylen Gerber, *Support*, s.d., oil painting on a marble bust of a woman after François-Raoul Larche (1860–1912), 52.7 x 36 x 19 cm

Artist Gaylen Gerber (b. 1955 in McAllen, Texas, lives and works in Chicago, USA) questions both the physical space of the exhibition and the metaphorical space of the art institution. Often shown in connection with the output of other artists, his work raises issues of context and neutrality in art.

In the early 1980s, he was painting grey monochromes whose subtle services changes made the image difficult to identify without repeated shifts of point of view. These early works reveal his interest in how the context affects the way one looks not only at individual works, but also at the exhibition as a whole. The *Backdrop* series extends this approach: large grey backdrops are exhibited in association relation with the works of numerous artists including Daniel Buren, David Hammons and Sherrie Levine. By doing away with the white wall in favour of a free-floating construct, the work reveals the infrastructure and draws attention both to the works presented and their presentation.

Since 1987, Gaylen Gerber has been teaching at the School of the Art Institute of Chicago, where he holds the Patrick J. and Diana L. Leemputte Chair. He has exhibited his work around the world, including at the Arts Club of Chicago (2018); Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (2006); and The Renaissance Society at the University of Chicago (1992); as well as contributing to monographic and collaborative projects at the Oslo Biennial (2019–2024); Kunsthau Bregenz (Austria, 2016); Whitney Museum of American Art (New York, 2014); The Museum of Contemporary Art in Chicago (2013); Musée des Beaux-Arts de Dijon (France, 2005); The Art Institute of Chicago (2002); Kunstverein Munich (Germany, 1996); and *Documenta IX*, Kassel (Germany, 1992).

Jennifer Lacey



© Meredith Mullins

Jennifer Lacey is an American dance artist based in Paris and Stockholm. Her ongoing project is a renegotiation of production methods, generating dance-based pieces that don't always look like dance. She creates works that propose an inventive and playful hermeneutics of bodies and their environments.

Often co-signed and/or collaborative, her work cuts dance free from spectacle while still investing in the multiple ways that the performative can manifest, effect and communicate. Her works have been produced and staged internationally in theatres, museums, galleries, workshops and publications. She is a recipient of a Doris Duke Impact Fellowship and a Guggenheim Fellowship.

Laetitia Sadier



© Marie Merlet

Singer-songwriter Laetitia Sadier (b. 1968 in Vincennes, France, lives and works in London) co-founded the experimental pop band Stereolab, which has toured the world and released 17 albums and compilations since its formation in London in 1990. From their first album *Peng*, followed by *Transient Random-Noise Bursts with Announcements*, the band has been establishing its niche with an unclassifiable style influenced by Neu!, the Velvet Underground, Kraftwerk and the Beach Boys, and synthesising the different musical currents of the last forty years. Hailed as “the ultimate record collection rockers” by music critic Simon Reynolds, the members of Stereolab have used their eclectic tastes to build a hybrid music venturing into avant-garde, noise, bossa nova, lounge and jazz, film music, musique concrète, sixties pop, Brazilica and Krautrock. Laetitia Sadier is a key element of Stereolab's sound identity, notably through her politically and socially committed lyrics in both French and English.

In 1996 she branched out with the group Monade, whose first album, *Socialisme Ou Barbarie* (2003) was followed by *A Few Steps More* in 2005 and *Monstre Cosmic* in 2007. Then came a solo career marked by the release of the album *The Trip* in 2010. After touring with the band Beirut, she released her second album *Silencio* in 2012, succeeded by *Something Shines*, recorded with musicians from all over Europe, which explores Guy Debord's “Society of the Spectacle” and makes us reflect on how we shape our destiny, both individually and collectively. Under the band name Laetitia Sadier Source Ensemble, her most recent album, *Finding Me Finding You*, was released in 2017. Laetitia Sadier also contributes to various artistic projects alongside the bands Blur, Nurse With Wound, Common and Marker Starling, The High Llamas, Luna, Atlas Sound and Tyler The Creator.

Digressions #10

The *Digressions* series welcomes its tenth opus with *A Staged Exhibition*, which finds curator Mathieu Copeland delving into “choreographing exhibitions” in conversations with curator Marie-Hélène Leblanc, choreographer Jennifer Lacey and musician Laetitia Sadier.

Interpretation, mediation, spectacle, cabaret, language: discussion of these themes enables a better understanding of what artworks say to us from the stage of a theatre, and how they are expressed within this unit that is the exhibition.

In considering the porosity of the boundaries between the so-called plastic arts and the performing arts, and transcending the forms and vocabularies dictated by the space of an exhibition venue, Mathieu Copeland continues his probing of the very nature of the exhibition.

The *Digressions* series

Digressions is a series of conversations with artists. Initiated by Julie Pellegrin and the team of La Ferme du Buisson Centre for Contemporary Art in association with Captures editions, the series accompanies the art centre's exhibition programme. Taking as their starting point a group discussion, these publications offer an insight into the thinking, the references, the methods – and sometimes the meanderings – that fuel a creative process.

Already published

Digressions #1 Kapwani Kiwanga

Digressions #2 Benjamin Seror

Digressions #3 Alex Cecchetti

Digressions #4 Virginie Yassef

Digressions #5 Céline Ahond

Digressions #6 Béatrice Balcou

Digressions #7 Myriam Lefkowitz

Digressions #8 Marie Preston

Digressions #9 Jérôme Dupeyrat and Laurent Sfar
[La Bibliothèque grise].

Press visuals



The Ferme du Buisson theatre © photos Émile Ouroumov

The Ferme du Buisson

Centre for contemporary art

CERTIFICATION as a Centre for Contemporary Art of National Interest (CACIN)

On 8 January 2020, La Ferme du Buisson was officially certified a Centre for Contemporary Art of National Interest.

Created in 2017 for venues carrying out an “activity of exhibition, production of works and distribution of visual and contemporary arts”, the CACIN label testifies to the State’s support and recognition of a venue for its commitment to the visual arts and involvement of the public. It singles out the quality of the assistance given to artists, the experimental spirit that marks all its activities and its emphasis on freedom of creation and transmission. As of February 2020, twenty-seven art centres had received accreditation.

As part of its multidisciplinary project, since 1991 the Ferme du Buisson has been actively supporting creativity via production, distribution and publishing. In addition to enabling the discovery of emerging French artists or international artists unknown in France, the Art Centre generates interaction between disciplines and proposes innovative exhibition and mediation formats.

Exhibitions

The Art Centre presents two exhibitions per year, alternating between monographic exhibitions and thematic group shows. In all cases the projects are specifically designed for the Ferme du Buisson and include commissions for new works and scenographies that transform the venue each time. Considering the artistic scene as inseparable from the social, political and cultural scenes, the exhibitions present a variety of visual proposals – installations, drawings, sculptures, videos, photographs, etc. – which draw on other fields, either artistic (theatre, dance, cinema) or societal (economics, philosophy, anthropology, ecology, etc.)

Not just exhibitions

In parallel with its exhibitions, the Art Centre has set up a performance programme and an artists’ residency, both dedicated to the relationship between the visual and performing arts. It proposes projects in connection with the National Theatre and the cinema industry, as well as with numerous local and international partners. Its series of postcards and booklets of interviews with the programmed artists offer behind-the-scenes insight into the exhibitions. In addition, the mediators offer detailed tours for adults, workshop tours for families, and exhibition snack-times for children. The Art Centre is a locus of experimentation not only for the artists, but also for the spectators.

An atypical venue

The Centre’s events take place in seven exhibition rooms – a total area of 600 m² – in the oldest section of the site: a mid-18th century Brie region farmhouse whose spectacular framework 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

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77186 Noisiel
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information

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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

schedule

6.30pm

admission

10 €

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.

