



LA FERME  
DU BUISSON  
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE  
DE MARNE-LA-VALLÉE



ALFRED  
JARRY  
ARCHIPELAGO

LA VALSE DES PANTINS - ACTE II

William Anastasi  
Julien Bismuth  
Paul Chan  
Marvin Gaye Chetwynd  
Rainer Ganahl  
Dora Garcia  
Naotaka Hiro  
Mike Kelley  
Tala Madani  
Nathaniel Mellors  
Henrik Olesen

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exhibition  
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14 Feb 2016

opening  
18 Oct at 4 pm  
shuttle from Paris (20min)

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# INTRODUCTION

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## Alfred Jarry Archipelago

"Alfred Jarry Archipelago" is initiated by Le Quartier, Centre for Contemporary Art in Quimper (France), La Ferme du Buisson, Centre for Contemporary Art in Noisiel (France) and the Museo Marino Marini in Florence (Italy). The venture is part of Piano, the Franco-Italian art exchange platform, in collaboration with M - Museum and Playground in Leuven (Belgium).

## La valse des pantins – Acte II

**All most people remember of Jarry is the King Ubu furore, which overshadows a complex body of work marked by radical experimentation and an unmannerly blending of genres. In bringing together a remarkable group of one-of-a-kind international artists, "Alfred Jarry Archipelago" demonstrates that an entire register of current art and performance is shot through with potent, "Jarryesque" transgression.**

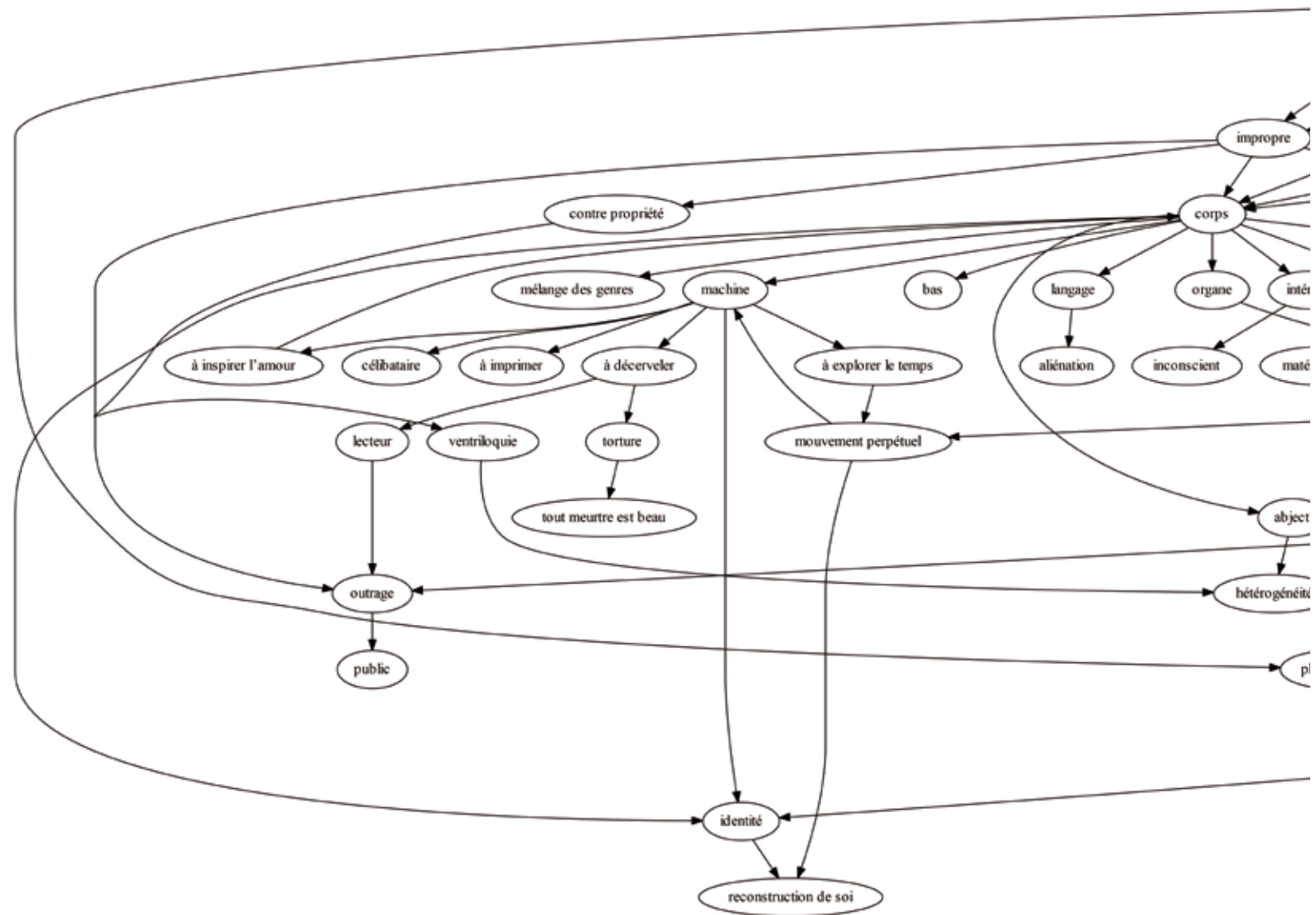
In his poetry, plays and drawings Alfred Jarry (1873-1907) shattered the boundaries of the social, moral and aesthetic order of the late 19th century. Like a thunderclap, his King Ubu's famed "Shitr!" paved the way for the modernity that was waiting in the wings: from Marcel Duchamp to Harald Szeemann, and including the Futurists, the Surrealists, the Conceptuals and all the many others indebted to this "proto-Dadaist".

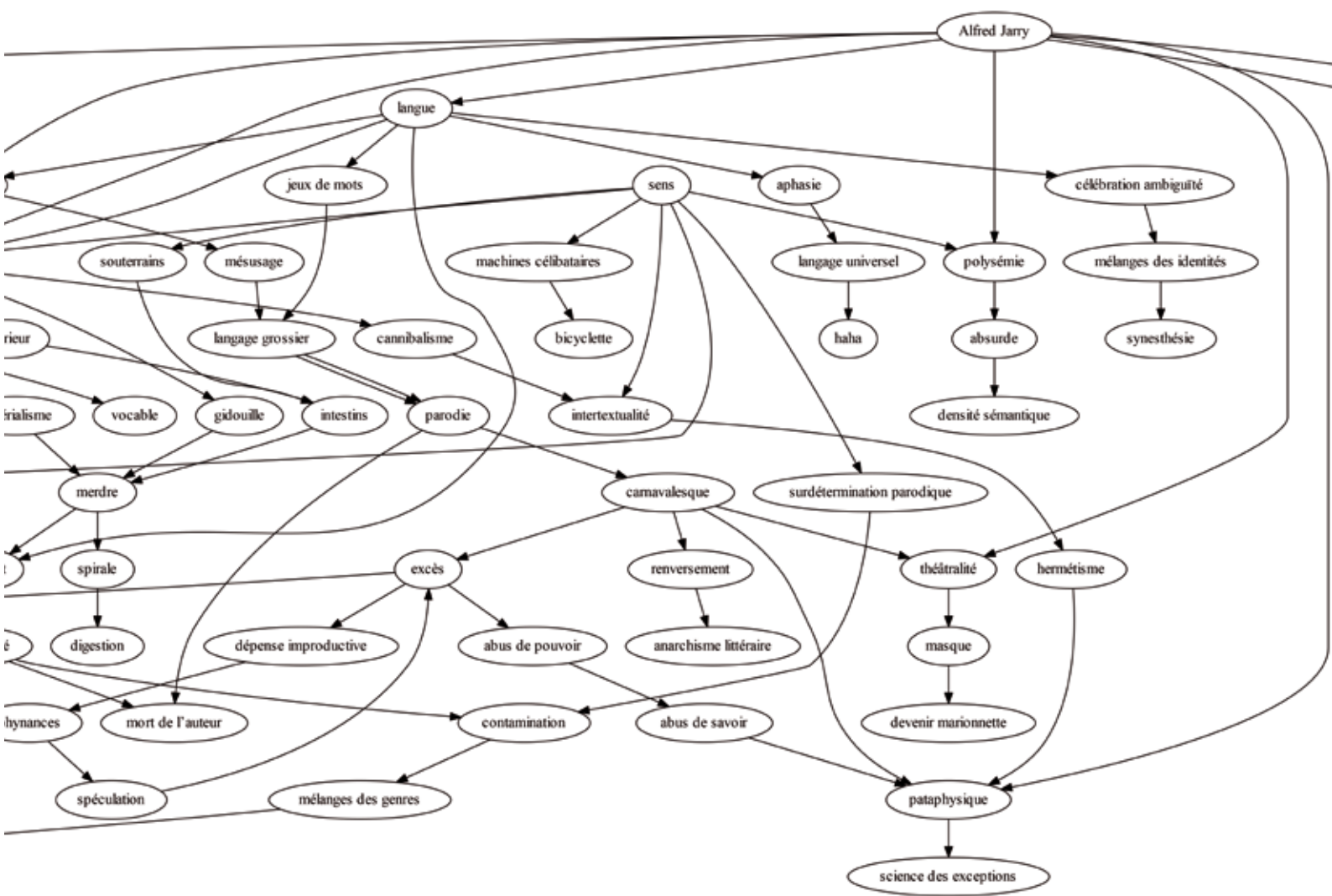
Between the turn of one century and that of its successor Jarry's work and ideas seem to have breathed new life into society and art. The abolition of limits – to disciplines, identity, good sense, good taste – that he explored in his life and his work, led him to a totally new approach to drama, the body and language; as well as issues of domination, whether related to desire, knowledge or power. Homing in a selection of Jarryesque motifs, "Alfred Jarry Archipelago" sets out to pinpoint their reappearance in the visual arts, on the cusp of theatre, dance and literature.

In his celebrated 'pataphysical manifesto *Exploits and Opinions of Dr Faustroll*, Pataphysician Jarry describes an initiatory island-hopping voyage that abolishes factual geography in favour of its artistic equivalent. Each chapter of Book 3 recounts a landfall on an imaginary island dedicated to a writer or artist of the time. If he were sailing through today's world, what kind of landscape of the last century would Jarry orchestrate? In the same spirit "Alfred Jarry Archipelago" invites him along as a posthumous curator: for a string of islands embodying the works of various artists and sketching an uncompromisingly subjective view of his heritage. Unfolding over several months, in different places and in different shapes and forms – group and solo exhibitions, screenings, performances, encounters – the project will be rounded off with a major catalogue.

After a first act at Le Quartier, Centre for contemporary art in Quimper (5 June – 30 August 2015), La Ferme du Buisson is presenting Act II: a mix of new works and monographic groupings, with each artist occupying a block in an architectural context inspired by a "Jarryesque" approach to the body and space.

# DIAGRAM





## Keren Detton

Keren Detton is curator and director of Le Quartier, Centre for Contemporary Art in Quimper (Brittany, France) since 2009. She works with artists from different generations and develops exhibition projects and editions on a national and international scale. Her programme includes monographic exhibitions (Guy de Cointet, Ann Veronica Janssens, Claude Closky, Carey Young, Adva Zakai, Fayçal Baghriche...) and collective exhibitions, which focus on forms and languages, perception of images and the construction of identities. From 2004 till 2009, she worked in Air de Paris gallery and conducted a prospective programme titled "La Planck". She held the position of president of the association C-E-A (French association of curators) from 2007 till 2009, and is still involved as a board member.

## Julie Pellegrin

Since 2007, Julie Pellegrin has been working as the director of the Art Centre of la Ferme du Buisson. She aims 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), focusing on the significance of processes and experimentation in the performative dimension of art. She organises solo (Isabelle Cornaro, Seulgi Lee, Gianni Motti, Denis Savary, Mathieu Kleyebe Abonnenc, Diogo Pimentao, Julien Bismuth, Phill Niblock) and group exhibitions (A Choreographed Exhibitions, Treasures for Theatre, The Yvonne Rainer Project) mixed with publications, talks and performances. Author of over a dozen of artist monographs and artists' books, Julie Pellegrin recently published, together with fellow curator Mathieu Copeland, a collective anthology entitled *Choreographing Exhibitions*. In 2013, she co-curated "Nuit Blanche" Paris with Chiara Parisi. They invited 40 international artists to produce large-scale artworks showcased across the city in public space, to offer spectators a chance to experience time-based works by Fujiko Nakaya, Rosa Barba, Michael Portnoy, Peter Watkins, Chantal Akerman, Hassan Khan, Liam Gillick or Martin Creed, as well as reenactments of historical works like Palle Nielsen's *The Model* or Karlheinz Stockhausen's *Helicopter String Quartet*.

# ARTISTS AND WORKS

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## William Anastasi

b. 1933 in Philadelphia.  
Lives and works in New York.

Considered one of the pioneers of Conceptual and Minimal art, William Anastasi beat artists like Warhol, Rauschenberg, Smithson and Serra to the punch, but remains little known today. Working in an enormous range of media, since the 1960s he has been making sculptures, photographs, collages, drawings, paintings, sound objects, site-specific pieces and performances – while also working as an advisor to Merce Cunningham. At the same time as his friend John Cage, he worked with chance, time, the exhibition space, the viewer and the relationship between the visible and the audible; he sees all these things as integral parts of a demanding oeuvre not without its touches of humour.

## *DuJarry, 1991-1994*

Approx. 960 manuscript pages  
Courtesy Galerie Jocelyn Wolff - Paris

Anastasi has devoted twelve years of his life to a comparative study of Jarry, Joyce and Duchamp. Overlaying their works systematically or randomly, he has uncovered an extraordinary network of correspondences, allusions and quotations. Since the late 1980s he has been assembling "evidence" of Jarry's secret but fundamental influence on Duchamp. Seen by its creator as equally a visual artwork and a scientific project, the manuscript on show here comprises over 900 pages. The viewer is invited to make his or her way through a seething commentary laid out as an obsessional environment where interpretation rules supreme.

## *Bababad (nn), 2013*

Oil paint, pencil, graphite on canvas,  
226 x 187 cm  
Courtesy Galerie Jocelyn Wolff – Paris

## *Bababad (o), 2014*

Oil paint, pencil, graphite on canvas,  
226 x 187 cm  
Courtesy Galerie Jocelyn Wolff – Paris

Anastasi has been reading Joyce – and Jarry – aloud since his teens. He has also been working for 30 years on a series of paintings inspired by *Finnegans Wake*. Each picture comprises one of the hundred letters of the word that opens the novel's third paragraph as a representation of the voice of God: Bababaldalgharaghtakaminarronkonnbronn-tonnerronntuonnthunntrovarrhounawns-kawnloohoohoordenthurnuk. "Saying it made me love that word. It's a sound object, the word of a sound. I began by making sound objects and I'm ending up painting a sound." A dual tribute to Joyce and Cage, these pictures are based on chance: after painting a canvas black, Anastasi divides it into six parts, projects the letter onto it and then uses a throw of the dice to decide on the placing of a colour chosen at random.

## *Sound Object (Deflated Tire), 1964-2015*

Inner tube, speakers, sound recording  
Courtesy Galerie Jocelyn Wolff – Paris

A major figure on the sound art scene, since the 1960s Anastasi has been working on his Sound Objects: ordinary everyday items that produce their own sound. In a reversal of Robert Morris's approach in *Box with the Sound of Its Own Making*, he replaces the construction process with the deactivation of an object – in this case a deflating inner tube. While these readymade/tautology-inflected mecanomorphic pieces are typical of Conceptual art, Anastasi considers them "the stupidest things" he has ever made. Moreover they take on an anthropomorphic dimension – a belly? an intestine? – as sound simultaneously revivifies the artefact and reminds us of its lost function. Here we find a notion dear to Jarry: that of the visual and temporal loop.

# ARTISTS AND WORKS

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## Julien Bismuth

b. 1973 in France.  
Lives and works in New York.

Holder of a Fine Arts degree from UCLA and a PhD in Comparative Literature from Princeton, as well as the founder, with Jean-Pascal Flavien, of the Devonian Press publishing house, Julien Bismuth operates at the junction of the visual arts and literature. His approach involves combining words with objects, photographs and filmed material as a basis for collages, installations, performances and publications in which text occupies a special place of its own. The nature of language, its limitations, and manipulation of meaning through quotation, reformulation and montage: these are the key elements of an oeuvre at once conceptual and poetic, playful and exacting, lightweight and learned; and which often entails a direct challenge to the viewer.

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### *Ha, ha...*, 2015

Digitally printed black & white photographs, each 42 x 29.7 cm  
Courtesy of the artist

For this exhibition Julien Bismuth is dotting the exhibition rooms and the surrounding urban area with posters, each of which shows the act of reading *The Exploits and Opinions of Dr Faustroll*, Jarry's pataphysical manifesto. The artist's hands accompany the process by homing in on the expression "ha ha", the sole utterance of the ape Bosse-de-Nage, a key figure in the novel. This interjection crops up regularly, as if marking a break in a discourse that has gone on too long. Bismuth offers a choreography of gestures and cast shadows focused on certain parts of the text; thus the photos provide a visual interpretation of Jarry's novel, like poetic, subjective wall labels concentrating a host of echoes of works by other artists.

## Paul Chan

b. 1973 in Hong Kong. Lives and works in New York.

Paul Chan's two hats – artist and activist – are one of the many examples of the duality that characterises his life and work. This duality hinges on the very Jarryesque notion that something new can emerge from the juxtaposition of opposites: his recto-verso drawings and screenings signal an equal interest in the Bible, the Marquis de Sade, Samuel Beckett, hip-hop, archaic drawing techniques and highly sophisticated digital manipulation procedures. Working with history, literature and philosophy, Chan explores the social, political and religious ramifications of man/machine convergence in a world of information overload and senseless violence.

### *The body of Oh Doctor Ebing (true type font)*, 2008

Ink on paper, shoes,  
241 x 149 cm  
Collection Galerie de France – Paris

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### *The body of Oh Ho\_darlin (true type font)*, 2008

Ink on paper, shoes,  
231 x 149 cm  
Courtesy Greene Naftali & Collection Pomeranz

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### *The body of Oh Untitled (true type font)*, 2008

Ink on paper, shoes,  
231 x 149 cm  
Courtesy Greene Naftali & Collection Pomeranz

For ten years now Paul Chan has been exploring the artistic, narrative and interactive potential of typography fonts. As part of his *Sade for Sade's Sake* project he has designed 21 typefaces that turn typing into a Sadean performance. The "letters" are composed of fragments of phrases inspired by the views of Sade's characters, porn stars and media personalities. They are made available on a computer, so that the visitor can generate his or her own text. In the exhibition this language takes the form of framed, human-height, handwritten alphabets resting on shoes and presented as if they were portraits. This coded language reveals the gap between words and their meaning, as well as the violence and pornography underpinning contemporary communication in all its forms.



# ARTISTS AND WORKS

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## Marvin Gaye Chetwynd

b. 1973 in London.  
Lives and works in Manchester.

Marvin Gaye Chetwynd, alias Spartacus Chetwynd, is known for her carnival-style performances. In her part-Brecht, part-Jarry world the epic vies with the trivial and comedy with subjects that include gender and democracy. Drawing simultaneously on history, literature and popular culture, Chetwynd also mixes her theatrical forms: medieval mystery plays, contemporary drama, street theatre, puppetry and pagan ceremonies. An exceptional economy of means – lots of cardboard, latex, glue, etc. – generates a proliferation of effects, with amateurism and the experimental confronting the slick professionalism of the art world.

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### *Jesus and Barabbas puppet show performance/ installation, 2011*

Installation, wallpaper, puppets,  
cardboard marionette theatre,  
soundtrack, dimensions variable  
Courtesy Sadie Coles HQ – London

This installation was created for a live adaptation of a Biblical episode in which the crowd calls for Jesus to be crucified and Barabbas reprieved. In a chaotically epic investigation of democracy, the performance described the way this supposedly free decision by the people was manipulated. While initially made use of by the actors, the "homemade" sets, costumes and props also function as sculptural objects in their own right. Inside their cardboard theatre the puppets imitate the grimaces and gesticulations of the crowd; some of them, reduced to gaping mouths in faceless heads, recall the tortured

figures of Francis Bacon's *Crucifixions*.

## Rainer Ganahl

b. 1961 in Bludenz, Austria.  
Lives and works in New York.

Rainer Ganahl became famous for his language-learning skills and his ideas about the production and circulation of knowledge. This speaker of eleven languages is emphatic that none of them enables an objective rendering of reality. With its roots in the everyday, his practice fluctuates between performance and representation. He carries out concrete activities – copying out emails, group reading, shopping on the Internet – which provide the formal and conceptual material for his exhibitions. For the last ten years he has been using bike-riding as a source for works relating to social and political history and the avant-gardes in art.

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### *I wanna be Alfred Jarry, 1897/2012*

Silicon sculpture, 223 x 22 cm,  
16mm film, 4 min,  
Remains of an 1898 bike  
Courtesy of the artist and  
Kai Matsumiya – New York

Mixing literary references and technical inventions, Rainer Ganahl explores various aspects of Jarry's biography and work, with the overtly absurd aim of "becoming Alfred Jarry". His fascination with bicycles echoes that of Jarry, who considered the bicycle an exoskeleton, "a new organ" capable of triggering novel visual and auditory sensations. Ganahl's silicon sculpture unfolds like a giant tongue imprinted with a "skidmark". The mark in question is that left by a Cleveland bicycle, which reappears in a 16mm film: we see the artist disguised as Jarry and presenting the remains of a 1898 model of this legendary bicycle, together with an engraving made by Toulouse-Lautrec as an advertisement for a brand of bike chain. This celebration of an "original wrack" is the artist's quirky tribute to the personalities of modernity and their ambiguous relations with progress and the market.

### *Counting backwards, Approaching the era of Alfred Jarry (1873-1907), 1939/40 - 2012/14*

Bicycle tube from the 1930s–1940s,  
leather saddle from the 1930s–1940s,  
photograph of a cyclist from the early  
1900s, broken handlebar from the  
1960s–1970s, plastic tool holder from  
the 1950s, chain wheel from the  
1990s, dimensions variable  
Courtesy of the artist

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### *PMF (Perpetual Motion Food) pills, 2008*

Porcelain, bronze, each 2 or 3 cm  
Courtesy of the artist

Ganahl's *Counting Backwards* sculptures are made up of items acquired at auction and brought together following a thoroughly pataphysical line of thought: their ages are added up, in an invitation to go back in time to the Jarry era. *Perpetual Motion Food*, on the other hand, looks to the future: invented by Jarry in his novel *The Supermale*, this foodstuff is supposed to boost physical and sexual energy. These bronze and ceramic pills, crudely handmade by the artist, appear as props in several of the films in which he provocatively links art history to the history of the bicycle.

# ARTISTS AND WORKS

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## Dora Garcia

b. 1965 in Valladolid.  
Lives and works in Barcelona.

Dora Garcia's creates situations that shift the boundaries between artist, artwork and viewer. In her use of video, writing and performance she sees herself as a director, inventing scenarios and setting relatively simple rules governing the behaviour of the actors or viewers who are her subjects. She uses fiction as a tool for representing a multifaceted, uncertain reality and revealing the mechanisms of perception. For some years now her research into the deciphering of language, images and words has involved using films, publications and public conversations to explore the connections between linguistic deviations and avant-gardism – between madness and genius.

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### *L'Angoisse*, 2014

2 books, table top, trestles  
Courtesy of the artist and  
Michel Rein – Paris/Brussels

Language and translation are the key terms in Dora Garcia's work. Here she sets out to translate her reading of Jacques Lacan's *L'Angoisse* into ideas and images; as she reads she fills a notebook with jottings and drawings, creating a reflection of the French psychoanalyst's thought in charts, words, traces and personal comments. Thus she creates a parallel volume – of the same dimensions as Lacan's and just as difficult to decode – which points up the limits of this exercise in comprehension and a fascination with issues of interpretation.

## *Désordres*

Video, colour, sound, 50 min

This video was made during workshops at the Montperrin psychiatric hospital in Aix-en-Provence. Calling on patients and staff members, Garcia organised conversations on two major subjects – dreams and crimes – based on a reading of two avant-garde books : James Joyce's *Finnegans Wake* and Félix Guattari's *Soixante-cinq rêves de Franz Kafka* (Sixty-Five Dreams by Franz Kafka). Each conversation takes as its starting point a transcription of the previous one, in a system of backfeeding that generates thought loops. Here Garcia is looking at the dividing line between dreams and reality, and the forms and complexity of the language that results : can we speak as if we were in a dream ?

Made in association with Emilie Parendeau and Arturo Solís during a residency at the 3bisf contemporary art space.

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### *Mad Marginal Charts*, 2014

Wall drawing, dimensions variable  
Courtesy of the artist and Michel Rein  
– Paris/Brussels

The *Mad Marginal Charts* are drawings on different supports based on the idea that marginality is an artistic stance. These drawings arrange as cosmogonies the many different points of reference in Dora Garcia's world. Here they take the form of two wall drawings – white chalk on a black ground – in which a spiral linguistic analysis associates research into Joyce, Lacan, Freud and Artaud with antipsychiatry and deinstitutionalisation. Impenetrable at first glance, these mappings of abstract symbols and equations are open to infinite interpretation in a simultaneous mixing and generation of meanings.

## Naotaka Hiro

b. 1972 in Osaka.  
Lives and works in Los Angeles.

Equally influenced by the Gutai movement and West Coast performance art – and especially by Paul McCarthy, with whom he regularly works – Naotaka Hiro uses drawings, paintings, sculptures, photographs and videos in an open-ended processual approach to the body. Investigating both the integrity of the body and received images of it, he concentrates on the interior of the organism in an attempt to understand how and why the human body can become something else : something of the order of the non-human or the abject. Using moulds of his own body together with the fluids it produces, he stresses representation of its lowly aspects – intestines, anus, urine, etc. – in descriptions of organless bodies and bodiless organs that undermine our certainties about identity and physical existence.

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### *Untitled drawings*, 2015

12 drawings, acrylic on paper, each  
106.7 x 81.3 cm  
Courtesy of the artist and The BOX  
Gallery – Los Angeles

In this series of twelve acrylic drawings, the curves of the landscape merge with those of the human anatomy. In some of them the physical references are explicit, while others are more abstract and alternate sinuous lines, coloured shapes and paper cut-outs in ways reminiscent of Henri Matisse and William Blake. Here the body is bunched up, pulled apart and dismembered, yet the orifices, organs and excretions are described with a zaniness that seems to reshape the figures into a kind of poetic alphabet. Naotaka Hiro's bodies hold our attention with their ambiguity, their mix of the brutal and the vulnerable, and rhythmic qualities that integrate space and time.

# ARTISTS AND WORKS

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## Mike Kelley

b. 1954 in Detroit.  
Died in 2007 in Los Angeles.

Mike Kelley influenced an entire generation of artists with an oeuvre at once highly complex and extremely varied in its media, subjects and stylistic approaches. Marked by philosophy, psychoanalysis and literature, Kelley made use of black humour and the vernacular in ways that defied good taste and conventional values; these were his ways of undercutting the boundaries between the popular and the erudite. Attacking all manifestations of authority – family, culture, society, patriotism – he deconstructed the norms traditionally governing gender, sexuality, childhood, education and the bodily functions, and in doing so laid bare the traumas underlying individual and collective memory.

## *The Poetry of Form: Part of an Ongoing Attempt to Develop an Auteur Theory of Naming, 1985-1996*

34 black & white photographs,  
each 43 x 33 cm  
FNAC 03-267,  
Centre National des Arts Plastiques

This series dating from 1985–1996 was an experiment in which Mike Kelley explored the arbitrary and poetic aspects of the naming process in relation to the concept of the auteur. Fascinated by the term "Plato's Cave" and the myth explored by the Greek philosopher, Kelley rephotographed a set of images of caves and stalagmites. These cavities reference both an allegory of knowledge and an unconscious, subterranean space with powerful sexual and scatological connotations. All similar, but endowed with different names – *The Doll Theatre*, *The Organ*, *The Elephant's Ear*, etc. – they express the artist's interest in the disjunctions between form and word, and a deconstruction of our linguistic categories.

## *Spread-Eagle, 2000*

Papier mâché sculpture and inclusions of everyday objects,  
189 x 143 x 165 cm  
FNAC 01-006,  
Centre National des Arts Plastiques

In the midst of these rock formations lies a further concretion: a kind of animal composed of a jumbled accumulation of refuse and utterly inconsequential objects. In heraldry *Spread Eagle* literally means what it says. Used as an adjective it describes a chauvinist American; and as a noun, the torture also known as quartering. This formless sculpture, then, appears as a symbol of a nation that has lost its former splendour, a nation crushed by overconsumption and overabundance, the sole drivers of its growth.

## *The Banana Man, 1983*

Video, colour, sound, 28 min  
Courtesy Electronic Arts Intermix (EAI) –  
New York

This video – Mike Kelley's very first – was inspired by a children's TV programme and looks into the concepts of character and self-construction. The artist himself plays the Banana Man, performing a series of unrelated actions and spouting ideas with no logical sequence. Working from vague memories of the personage – who did not speak and pulled strings of toys and sausages from his pockets – he tries to reconstruct his psychology. As always, Kelley's penchant for subcultures is fuelled by deliberately vulgar, regressive imagery. The film is a succession of brief sketches that leave it to the viewer to recompose the character's identity. The voice-over is typical of Kelley's writing: associations of ideas, lavish descriptions, and metaphors in which wordplay is gradually supplanted by allusions to the manipulations and traumas of infancy.

# ARTISTS AND WORKS

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## Tala Madani

b. 1981 in Tehran.  
Lives and works in Los Angeles.

In her paintings and animated movies Tala Madani constructs grotesque worlds in which human mindlessness has been taken to extremes. She describes pitiable figures – decerebrated, disembowelled, humiliated – who engage in curious homosocial rites of passage involving ingenious forms of pain. Her heavily diluted brushwork perverts the modernist heritage, turning the clichés of abstraction into bodily fluids dribbling over the canvas. Her stop-motion animations all use the same method: each minute comprises over 2,500 still images quickly painted sequentially onto a single piece of wood. The leitmotif of her work is a soiled, horribly ridiculous, world treated with undisguised black humour.

## *Ol'Factory, 2014*

Animated film, 2 min  
Courtesy of the artist and Pilar Corrias  
Gallery – London

## *Projector, 2011*

Oil on linen, 35.6 x 30.5 cm  
Courtesy Annka Kultys  
& Aymeric Chaumet

## *Open Mouth Line Man, 2011*

Oil on linen, 40.6 x 27.9 cm  
Private collection – Netherlands

## *Human Wave on Set, 2011*

Oil on wood, 27.9 x 35.6  
Courtesy Annka Kultys  
& Aymeric Chaumet

## *Making Faces, 2008*

Oil on wood, 25 x 30 cm  
Vali Mahlouji Collection – London

In this selection of small- and large-format pictures and one animated film Tala Madani homes in on the essence of desire, frustration and incapacity. While the film shows a solitary man battling against his environment – a cave? a theatre? a substance that might be sculptural, edible, faecal? – the paintings describe absurd ceremonies in which bodies become balloons, letters of the alphabet or projection devices. In her presentation of male figures in games liked to a female imaginative realm, this Iranian-American artist offers a wittily ambiguous commentary on cultural and sexual identity.

# ARTISTS AND WORKS

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## Nathaniel Mellors

b. 1974 in England.  
Lives and works in Amsterdam  
and Los Angeles.

The work of Nathaniel Mellors is marked by a zany irreverence that undercuts our notions of good taste, morality and intelligence. Drawing on both popular and "high" culture, Mellors plunders the literature of the absurd, sitcoms, farce and art history; not to mention cannibalism and cultural appropriation, with metaphors of digestion enabling an exploration of the way cultures and identities are shaped by external sources. At stake here is a complex relationship between power and language whose arbitrary aspect Mellors challenges. His films are systematically built around a sculpture which is often the starting point of the scenario. Videos, automata, linguistic manipulation: these are the markers of a world whose artificial images give vent to our basest urges.

## *Giantbum - Stage 1 (Rehearsal) et Giantbum - Stage 2 (Theatre), 2008*

Videos, colour, sound, 33 min  
Courtesy of the artist and Matt's Gallery  
– London, Monitor – Rome, Stigter Van  
Doesburg - Amsterdam

*Giantbum* is a funny, harrowing video diptych comprising a rehearsal followed by an actual stage performance. On the first screen a group of people are rehearsing a play about explorers confined in a giant's intestines – or in God's backside; they declaim, overact and pump out endless wordplay and gags. They have sent their father to look for a way out, but he has become a shit-eater, feasting off buttocks and abusing the Ploppen, the monstrous creature he has met in the giant's bowels. On the second screen the actors are performing to an empty theatre, in costumes and makeup combining the medieval, the contemporary and the futuristic. The story mixes sitcom, burlesque and horror in its description of a hermetic world where coprophagy and blasphemy rule supreme.

## *The Object (Ourhouse), 2010*

Silicon, metal, animatronics, paper pulp, pump, bucket, 200 x 300 cm  
Courtesy of the artist and Matt's Gallery  
– London, Monitor – Rome, Stigter Van  
Doesburg – Amsterdam

This striking, electronically animated latex figure was originally the main character in Mellors' video series *Ourhouse*: in the series he bursts in on a bourgeois family who cannot recognise him as human and call him "The Object". Every night he devours books from their library which have influenced the course of history, and takes control of language in the house to the point of impairing the family's ability to speak. The fourth episode shows him suffering from intestinal problems and spitting out the books. The sculpture taken from the film is designed as a human printing machine, functioning in a loop as it digests this story without end. The work speaks of the artist's concern about the objectification of ideas and the way they can be perverted by the very forms supposed to represent them.

# ARTISTS AND WORKS

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## Henrik Olesen

b. 1967 in Esbjerg, Denmark.  
Lives and works in Berlin.

In work characterised by conceptual stringency and flashes of wit Henrik Olesen examines systems of power and knowledge, and exposes their underlying rationales of social and political standardisation. Based on scrupulous research, his projects address subjects as varied as legal codes, the natural sciences, the distribution of wealth and the history of art, and take the form of posters, texts, collages, found objects and spatial interventions. The representation of the body and gender issues is crucial to Olesen's work on historiography and the construction of identity, both of which are shaped by everyday life, family structure, the media and dominant narratives.

## *How Do I Make Myself a Body, 2015*

Printed papers, acrylic and oil paint and oil on wood, each 105 x 83 cm  
Courtesy of the artist and Galerie Buchholz – Berlin/Köln

For this exhibition Henrik Olesen has come up with a new piece derived from his earlier *How Do I Make Myself a Body* installation. Working from the tragic story of Alan Turing, the "inventor" of the computer who was prosecuted for homosexuality, the original series of digital collages depicted bodily decomposition in a way that opened up new prospects and potential connections for a virtual body. In this new work different concepts of the body – literary, philosophical, symbolic – are depicted in eight big portraits: the body of the master, the body of the slave, the paranoid body, the organless body, the body beneath the skin, the family body, the drugged body and the disorganised body. Set against backdrops of coloured geometrical shapes that make up a syntax of their own, the portraits take the form of assemblages of handwritten words and printed texts, together with such three-dimensional objects as screws, screwdrivers and cables.

# PRESS VISUALS



William Anastasi, *Bababad (ghatak)*, 1987  
courtesy galerie Jocelyn Wolff - Paris © Nasim Weiler



Julien Bismuth, *Ha, ha...*, 2015



Paul Chan, *The body of Oh Ho\_darlin (truetype font)*, 2008  
courtesy Greene Naftali & Collection Pomeranz © Gil Blank



Marvin Gaye Chetwynd, *Jesus and Barabbas puppet show performance/ installation*, 2011  
courtesy Sadie Coles HQ - Londres © Marvin Gaye Chetwynd



Rainer Ganahl, *I wanna be Alfred Jarry*, 1897/2012  
courtesy of the artist and Kai Matsumiya - New York © Rainer Ganahl



Dora Garcia, *Mad Marginal Charts*, 2014  
courtesy of the artist and Michel Rein - Paris/Brussels



Naotaka Hiro, *Untitled drawing*, 2015  
courtesy of the artist and The BOX Gallery - Los Angeles © Naotaka Hiro



Mike Kelley, *The Banana Man*, 1983  
courtesy Electronic Arts Intermix (EAI) - New York



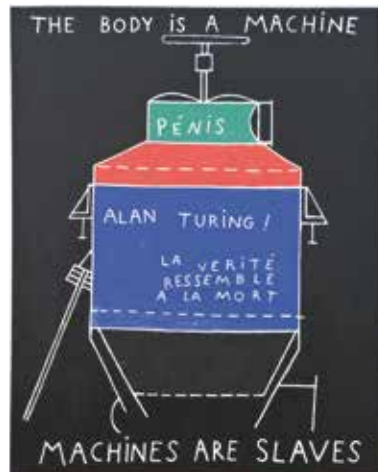
Mike Kelley, *Spread-Eagle*, 2000  
Centre national des arts plastiques © The Mike Kelley Foundation for the Arts / Kelley Studio / CNAP, D.R.



Tala Madani, *O'Factory*, 2014  
courtesy of the artist and Pilar Corrias Gallery – Londres



Nathaniel Mellors, *Giantbum - Stage 2 (Theatre)*, 2008  
Courtesy of the artist and Matt's Gallery - Londres, Monitor - Rome, Stigter Van Doesburg - Amsterdam



Henrik Olesen, *The body is a machine*, 2010  
courtesy Galerie Buchholz - Berlin/Cologne

## VIDEO'S EXERPTS

- Nathaniel Mellors, *Giantbum - Stage 2 (Theatre)*, 2008
- Tala Madani, *O'Factory*, 2014
- Rainer Ganahl, *I wanna be Alfred Jarry*, 2012



# EVENTS

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Sunday 18 Oct at 4 pm

**Opening**

Shuttle leaves Opéra Bastille at 3:30 pm  
Advance booking required:  
+33 1 64 62 77 77

with a **reading-performance by William Anastasi**

Anastasi will perform a chance-based reading of Alfred Jarry and James Joyce

also, at the theatre: **Chunky Charcoal**,  
by Sébastien Barrier, Benoît  
Bonnemaison-Fitte and Nicolas Lafourest  
3 pm and 7 pm – duration 1h20

28 Nov 2015

**TaxiTram Excursion**

La Ferme du Buisson, Noisiel > Maison  
d'art Bernard Anthonioz, Nogent > Maison  
Populaire, Montreuil

10 Jan 2016 at 4 pm

**Curator's tour**

By Keren Detton and Julie Pellegrin

# SAVE THE DATE

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13 Feb 2016

**Performance Day**

Curators Leonardo Bigazzi, Keren  
Detton, Julie Pellegrin, Eva Wittocx

In 2016, La Ferme du Buisson is launching a new performance festival! Taking over the theatre once a year, the festival will bring together international artists and curators. The first edition will revolve around Alfred Jarry, in association with the Playground Festival, the Museo Marino Marini and Le Quartier, Centre for contemporary art in Quimper, Brittany.

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On the main stage at 8:45 pm:

**Les Chiens de Navarre/  
Jean-Christophe Meurisse**

*Les danseurs ont apprécié la qualité  
du parquet*

Rejecting "a fossilised, elitist, antiquated theatre", the Chiens de Navarre opt for the aesthetics of the carnival and automatic writing reminiscent of Artaud and the Surrealists. Here their first dance presentation traverses and transgresses the history of the medium.

May-July 2016

**Kapwani Kiwanga**

A mix of anthropology, Afrofuturism and anticolonial struggle, Kapwani Kiwanga's projects draw on her training in the social sciences, and take the form of installations, videos, sound works and performances. This solo exhibition by the Canadian artist of Tanzanian extraction comprises earlier and new works reflecting her research into Ujamaa, the concept underlying socialism as practised in Tanzania.

# ARCHIPELAGO CALENDAR

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## Alfred Jarry Archipelago : La valse des pantins - Acte I

**June 5 - August 30, 2015**

Curators Keren Detton and Julie Pellegrin

**with** Julien Bismuth, Pauline Boudry & Reante Lorenz, Pauline Curnier Jardin, Jos de Gruyter & Harald Thys, Goldin + Senneby, William Kentridge, Shelly Nadashi, Dan Perjovschi, Rooe Rosen, Benjamin Seror, Yoan Sorin, Ante Timmermans, Emmanuel Van der Meulen, Kara Walker

Le Quartier, contemporary art center of Quimper  
[www.le-quartier.net](http://www.le-quartier.net)

## Alfred Jarry Archipelago : La valse des pantins - Acte II

**October 18, 2015 - February 14, 2016**

Curators Keren Detton and Julie Pellegrin

Centre d'art contemporain de la Ferme du Buisson  
Noisiel - France  
[www.lafermedubuisson.com](http://www.lafermedubuisson.com)

## Performance Day

**February 13, 2016**

Curators Leonardo Bigazzi, Keren Detton, Julie Pellegrin et Eva Wittocx

La Ferme du Buisson  
Noisiel - France

## Alfred Jarry Archipelago : 'Ha'Ha

**October 7-10, 2015**

Curator Leonardo Bigazzi

**with** Julien Bismuth, Kasia Fudakowski, Petrit Halilaj, Helicotrema, Thomas Köner, Pierre Huyghe, Luigi Presicce (ongoing program)

Museo Marino Marini  
Florence - Italy  
[www.museomarinomarini.it](http://www.museomarinomarini.it)

## Associate projects

Curators Eva Wittocx

**Guy De Cointet**

Septembre 17, 2015 - January 10, 2016

**Jimmy Robert**

November 19, 2015 - January 31, 2016

**Playground**

November 19-22, 2015

**with** DD Dorvillier, Hugues Decointet, Guy de Cointet, Fieldworks, Jean-Pascal Flavien, Maria Hassabi, Sonja Jokiniemi, Ieva Misevičiūtė, Julien Prévieux, Jimmy Robert, Benjamin Seror, Cally Spooner, Kristof Van Gestel, Julian Weber & Adva Zakai

M - Museum et STUK centre d'art  
Leuven, Belgium  
[www.mleuven.be/](http://www.mleuven.be/)  
[www.playgroundfestival.be](http://www.playgroundfestival.be)

# LE CENTRE D'ART CONTEMPORAIN DE 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 "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 20 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.



Yael Davids, *A Variation on A Reading that Writes*, 2014, La Ferme du Buisson © Emilie Ouroumov

# PRACTICAL INFORMATION

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## **Centre d'art contemporain de la Ferme du Buisson**

allée de la Ferme  
77186 Noisiel - France

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

### opening hours

from Wednesday to Sunday,  
2 pm – 7.30 pm  
until 9 pm on performance nights

### visits

Guided tour every Saturday at 4 pm  
Exhibition-snack on the first Sunday of  
the month at 4 pm  
Group visits every day on reservation  
rp@lafermedubuisson.com

Free entrance

The Centre d'art contemporain de la Ferme du Buisson is supported by: Drac Île-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'Île-de-France. The Centre d'art contemporain de la Ferme du Buisson is member of the d.c.a., Tram and Relais networks.



d.c.a.