

 **LA FERME
DU BUISSON** SCÈNE NATIONALE
DE MARNE-LA-VALLÉE
CENTRE D'ART CONTEMPORAIN



BEYOND GROWTH AN IDEAL CAPITALISM...

Michel Blazy, Maxime Bondu, Simon Boudvin,
Mark Boulos, Blanca Casas Brullet,
Charlie Jeffery, Toril Johannessen, Gustav Metzger,
Dan Peterman, Thorsten Streichardt,
Simon Starling, Superflex, Lois Weinberger

EXHIBITION MARCH 24 - JULY 22, 2012

Opening Saturday March, 24 from 3 p.m.

Free shuttle by reservation at 2.30 p.m. / Opera house-Bastille

Sunday June, 17 at 3 p.m. : lecture and screening by Simon Boudvin

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BEYOND GROWTH : AN IDEAL CAPITALISM...

« Anyone who believes in indefinite growth in anything physical, on a physically finite planet, is either mad -
or an economist.»

Kenneth Boulding, *The Economy of Love and Fear: A Preface to Grants Economics*, 1973

« Though this be madness, yet there is method in't »

Shakespeare, *Hamlet*, circa 1599

A model farm, La Ferme du Buisson fed for almost a century a model factory, The Menier chocolate factory, which was one of the great industrial empires of the nineteenth century. In 1848, sensing that the industrial revolution would come along with a social revolution, the Menier dynasty attempted to establish a form of "ideal" capitalism, unique in the history of industry. The production of chocolate grew at a spectacular rate due to technical, architectural and commercial innovations, the invention of advertising and a multinational strategy. Concurrently, Menier campaigned for a tax on capital and built a workers housing development for everyone's well being, including lodging, a cafeteria, free health care, a school, co-op stores, a savings bank, etc. "It is thus that all of us, leaning on one another, will move forward with an undivided driving force towards progress. It is thus that revolutions and revolts will give way to a constant evolution, continuously replacing the good with the better."

In the midst of a worldwide economic and ecological crisis, can we still believe in unlimited growth? The notion of growth, inseparable from the ideas, laws and practices of modernity, is generally perceived as positive, associated with prosperity and progress seen from the perspective of western humanism. Profit, productivity, accumulation and expansion became established fundamental values and the myth of growth and development spread throughout five continents. But it is interesting to remember that at the same time as the world shifted towards a system founded on productivism and excess, one part of artistic modernity endorsed an altogether different creed: less is more.

A century later, how do artists address this idea of growth? Many artists investigate the idea of growth, whether in relation to economics, urbanism, physics, biology or botany, but they also use it as a way to question their own working methods. Echoing a series of exhibitions in Switzerland and Germany in 2011*, *Beyond Growth* brings together artists who explore the ambivalence of this notion through experiments in physics, biological cycles, mathematical formulas and critiques of the globalized economy.

Watching a famous American fast food chain being gradually swallowed up by water, we catch sight of a boat slowly crossing a lake as it self-destructs; while exogenous plants overrun the ruins of western cities, fishermen in the Niger Delta attempt to protect their resources from the havoc wreaked by oil companies and Danish households invest in real estate thanks to hurricane Katrina...

Recalling what Naomi Klein termed "disaster capitalism", these works deal with local as well as international crises while simultaneously reflecting on production and artistic productivity. The artists appropriate the rationale of growth, exploiting its possibilities, such as organic processes of mutation, movement, excess, desire for proliferation and self-creation as well as its limits, such as saturation, overflow, pollution, loss of control and alienated work. While neoliberal economics ignore the phenomena of unproductive expenditure and entropy, i.e. the irreversibility of transformations in energy and matter, these artists place them at the center of their preoccupations to raise questions which are as aesthetic as they are economic, ecological and political.

*On the *Metaphor of Growth*, Kunsthalle Baselnd (Basel), Frankfurter Kunstverein (Frankfurt), Kunstverein Hannover (Hanover)

Julie Pellegrin

MICHEL BLAZY

Mur de Pellicules, 2011

Food gelant (Agar-Agar), food coloring, variable dimensions

Courtesy the artist and Art : Concept, Paris

© Kunsthaus Baselland

Fontaine de mousse, 2007

Garbage cans, foam bath, compressor, pipes, variable dimensions

Courtesy the artist and Art : Concept, Paris

© Marc Damage

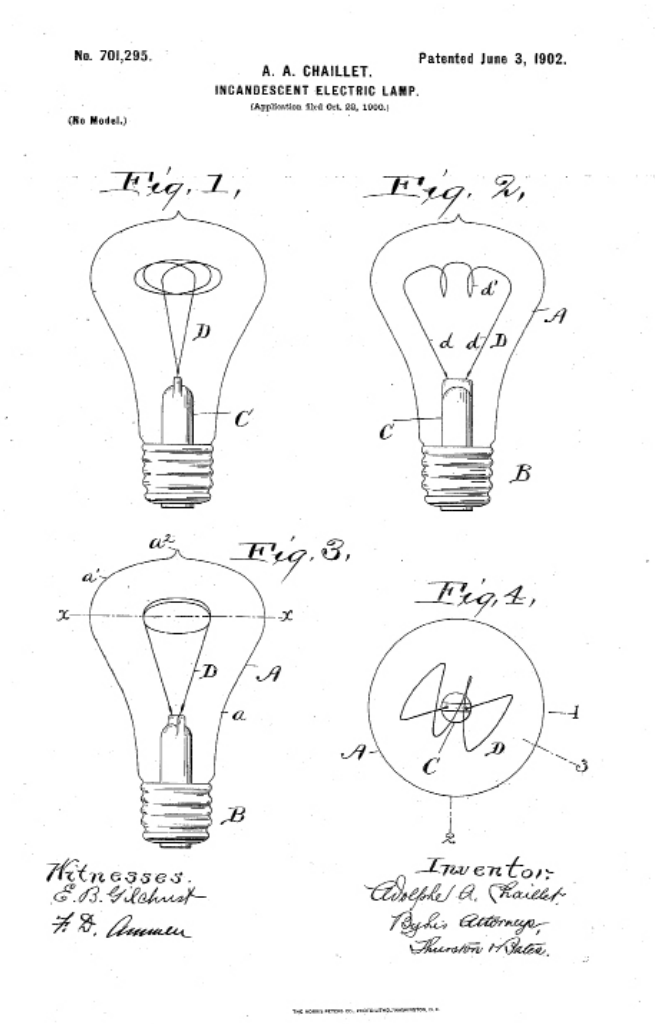


MAXIME BONDU

Adolphe Chaillet, lettre patente (réplique), 2012

Ink on paper, each 29,7 x 21 cm

Courtesy the artist



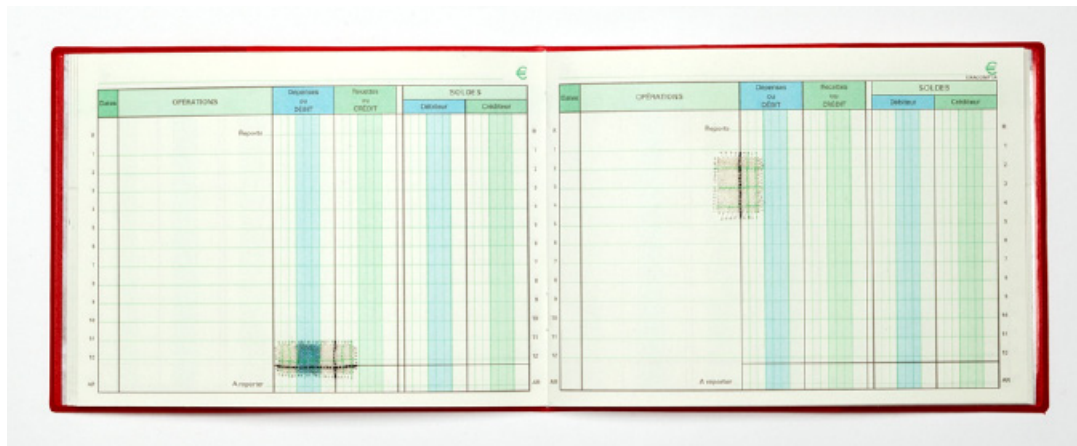
MARK BOULOS

All That Is Solid Melts into Air, 2008
Two-channel video, colour, sound, 15'
Courtesy the artist



BLANCA CASAS BRULLET

Reprises économiques, 2010-2012
 Sewing on account books, variable dimensions
 Courtesy Galerie Françoise Paviot, Paris



CHARLIE JEFFERY

The Office of Imaginary Landscape, 2012
Installation, mixed media, variable dimensions
Courtesy the artist



TORIL JOHANNESSEN

Expansion, 2010

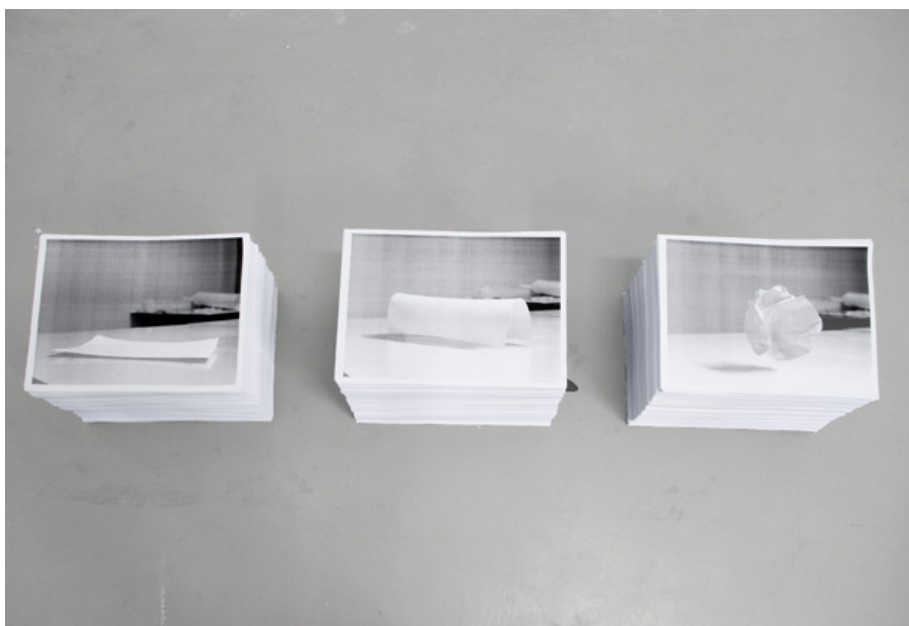
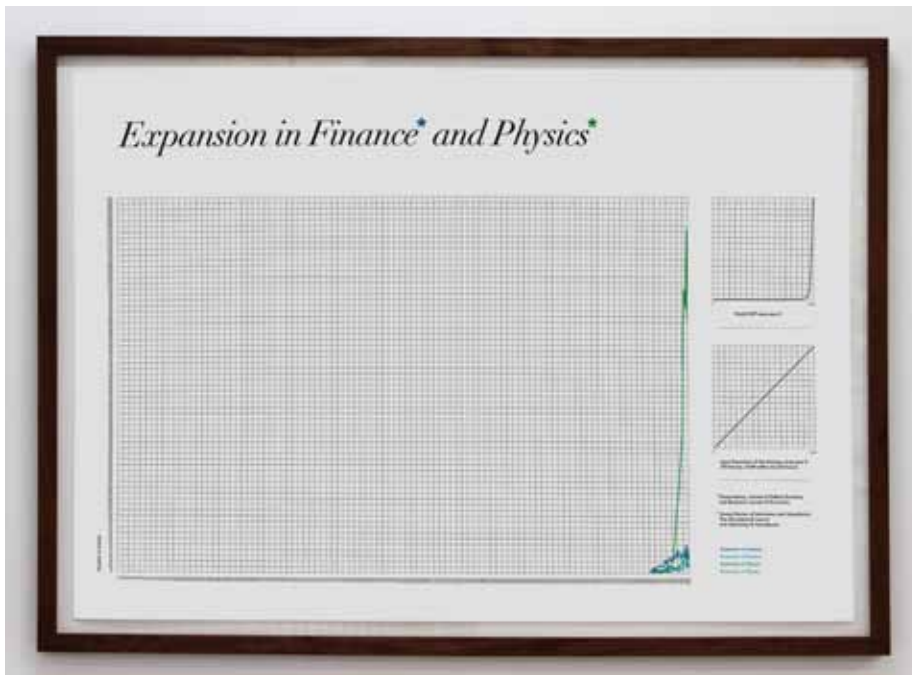
Digital print, 105 x 145 cm

Courtesy the artist and LAUTOM Contemporary, Oslo

A4 Models : Flat, Curved, Spherical, 2010

A4 laser prints, 3 motifs, each 2000 copies

Courtesy the artist and LAUTOM Contemporary, Oslo



GUSTAV METZGER

Mirror Trees, 2009

Trees, concrete blocks, variable dimensions

Courtesy the artist

© Jerry Hardman-Jones

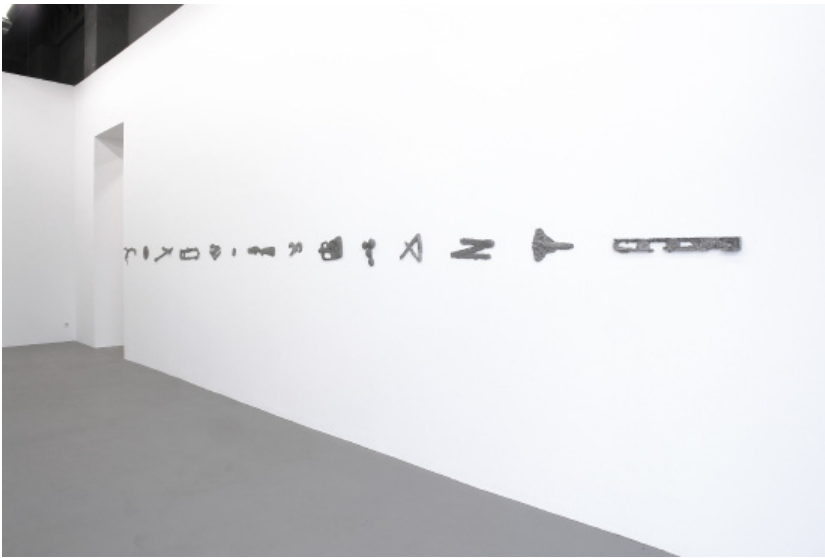


DAN PETERMAN

Things that Were Are Things Again, 2006

21 open-cast aluminum elements, variable dimensions

Courtesy Klosterfelde, Berlin



THORSTEN STREICHARDT

Growing Drawing, 2012

Graphite on paper, 150 x 250 cm, sound system

Courtesy the artist and Ursula Warbröl, Düsseldorf



SIMON STARLING

Autoxylopyrocycloboros, 2006

Colour slide show, silent, 3'

38 6x7 cm colour transparencies, Götschmann medium format slide projector and flight case

Courtesy the artist and neugerriemschneider, Berlin

© Ruth Clark / Simon Starling



SUPERFLEX

Flooded McDonald's, 2009

Film, colour, sound, 21'

Courtesy Superflex and Jousse Entreprise

When The Levees Broke We Bought Our House, 2008

Black and white photograph, 120 x 180 cm

Courtesy Superflex and Jousse Entreprise



The house in the foreground is the house of the artist, Jousse, who is the owner of the house. The house is the house of the artist, Jousse, who is the owner of the house. The house is the house of the artist, Jousse, who is the owner of the house.

LOIS WEINBERGER

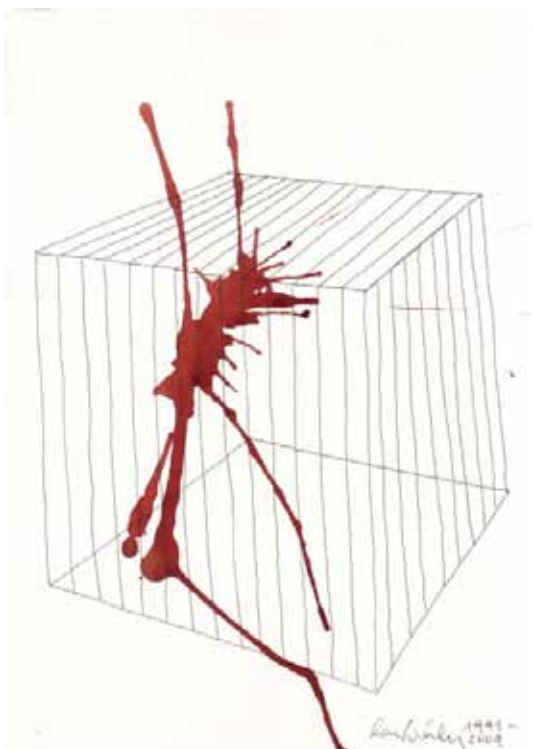
Wild Cube, 1991-2010

2 models, rib steel, each 100 x 100 x 100 cm

19 drawings, permanent marker, water colour on paper, each 40 x 30 cm

Courtesy the artist

© Yves Bresson, Musée d'art moderne de Saint-Étienne Métropole



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