

EN

sortir le
travail de
sa nuit



*group
show*

centre
de
création
contemporaine
olivier
debré

sortir le travail de sa nuit

black gallery

16.02 — 01.09.2024

curators: delphine masson & marine rochard

bertille bak
romina de novellis
edith dekyndt
jeremy deller
julien discrit
claire fontaine
olivier garraud
elisa giardina papa
juliette green
lauren huret
bouchra khalili
kapwani kiwanga
anna kutera
celsian langlois
martin le chevallier
nøne futbol club
martha rosler
basil träsch

The aim of «Bringing Labour Out of Its Nights» is to pave the way for a cross-disciplinary reflection on the notion of invisibility. It is about work or labour that is invisible, about globalised mechanisms that are omnipresent and structuring, yet remain opaque, and about voices that cannot be heard, remaining inaudible in the public arena. It is also a question of broadening the horizon to examine the phenomena of disappearance and erasure through a more aesthetic, philosophical and poetic lens.

The exhibition is interspersed with abstract and metaphorical references, ghostly and enigmatic presences, and words chanted to remedy a lack of representation. It follows three themes: women's work and care, globalised trade where the movement of goods and the migration of people intersect, and dematerialised digital work and its new forms of hidden exploitation.

All these areas revive the problem of social invisibility addressed by Jacques Rancière⁰¹ more than twenty years ago, when he spoke of «the struggle of proletarians to bring labour out of its night - out of its exclusion from common visibility and speech», a struggle that still resonates strongly today in the political arena.

01 « We also need to think about how artists' art has been defined based on a twofold promotion of labour: the economic promotion of labour as the name of fundamental human activity, but also the struggle of proletarians to bring labour out of its night - from its exclusion from public visibility and speech. »

Jacques Rancière,
Le Partage du sensible. Esthétique et politique,
Paris, éd. La Fabrique,
2000, p.72.

sortir le travail de sa nuit

The second part of a series⁰² dedicated to contemporary labour, «Sortir le travail de sa nuit» (*Bringing labour out of the night*) explores the many forms of invisible work in our society. It is based on the unprecedented reversal that took place during the lockdown in 2020, which brought to light many professions that had rarely been taken into consideration. Working in the fields of health and personal care, cleaning, home delivery, behind supermarket tills or on production lines, these jobs are socially devalued, often insecure and poorly paid.

Promoted to the status of «frontline workers» and unanimously hailed for their contribution to the continuity of social life, these professionals quickly faded into the background of economic, political and even symbolic concerns as soon as normal life resumed, leaving behind the utopia of a world after, which would have redefined the hierarchies and values of work. By revealing the relentless correlation between invisibility and insecurity, this crisis highlighted the extent to which visibility is crucial to the recognition of a social and

political existence. Indeed, the feeling of relegation is at the heart of many of the social movements that have emerged in recent years, from the *Gilets jaunes* (Yellow Vests) of 2018 to strikes by cleaning staff or undocumented workers for their rights to be respected.

This fleeting spotlight on certain rarely considered professional fields paves the way for a broader reflection on the notion of invisible work. Extending this exploration to other spheres of activity and even other geographical horizons, the exhibition looks at these issues through the lens of women's work and care work, the impact of globalisation where the movement of goods and the migration of people intersect, and dematerialised digital work and its new forms of hidden exploitation.

These issues may seem separate and even disconnected, but they weave an interconnected web-based on the same logic of power and domination that has been in operation for many decades, if not centuries. Today, although these issues have been identified and are therefore more visible, they

have not been resolved and are even intensifying. They provide a clear overview of the major issues facing the contemporary world and the intersectional debates that drive them.

These three themes steer the visitor through a reticular exhibition designed to highlight the overlapping and intertwining of issues that, while seemingly unrelated, together reveal the extent of this lack of visibility. Each of the artists featured in the exhibition raises different questions about the mechanisms of invisibility that permeate society and the field of work. Many of the works in the exhibition use text and sound as if to transcend the impossibility of representing something that cannot be seen.

Regardless of the practices or techniques used, certain forms associated with the written word recur - diagrams and cartography, for example, which help to describe complex phenomena that cannot be visualised, or the aesthetics of posters, slogans and placards, which are used to strike a chord and overcome indifference.

The shift towards noise, sound or voice is a natural one because fighting invisibility and coming out into the open also means fighting inaudibility by finally taking a voice in the public debate and the socio-political context. Like punctuation or ghostly incursions, in places the exhibition ventures beyond these purely societal questions to take a more abstract, metaphorical or poetic look at the phenomena at play in invisibility, such as occultation, erasure, immateriality and dissolution.

02 The exhibition « Variables d'épanouissement », presented at CCCOD in 2021-2022, was the first part of this cycle.

«they say it is love»

In the field of art, the matter of the visibilisation of work has been addressed since the 1960s, when artists faced an increasingly present capitalist economy in the world of art. From a purely aesthetic perspective, criticism of the market value of art, now a cultural consumer object, raises questions relating to the modernist model and autonomy of an artwork. This observation is in line historically with the advent of the concerns of feminists who campaign for paid housework. In both cases, for women and artists, it is about giving more visibility to jobs which are invisible and not paid. This visibilisation issue is indeed a powerful lever seeking recognition of a social and political existence.

The concept of invisible work is a direct legacy of feminist activism in the 1960s-1970s fighting for the recognition of domestic tasks as real work. Until then, running a home or looking after children represented a well-trodden path for women and one that was taken for granted as it was based on maternal love. Yet, as expressed by the famous line from a text by Silvia Federici "They say it is love, we say it is unwaged work"⁰³, these play a very concrete role in the reproduction of the labour force.

This care work conducted by women is oddly belittled as soon as it takes place within the professional arena despite being valued socially when it takes place within the intimacy of their own home. Cleaning for others, looking after their children and/or their aged parents belongs to a collection of jobs that are among the most undervalued and insecure, which moreover remain the preserve of women. Redoubling social dominance and hierarchy, what is more these jobs largely concern racialised people and often immigrants.

03 Silvia Federici, in Wages against Housework, 1974.

import / export

Trade liberalisation and globalisation prompt another area for reflection on invisible work. Human work has itself become a merchandise that is subject to the rules of competition of the globalised economy. Production sites relocate to the other side of the world, making the people who produce these consumer goods as well as the conditions of this low-cost production invisible.

In a reverse movement to that of goods moving freely to sustain the western market, the hindered migration of humans pursuing better lives provides an endless workforce for invisible and even illegal work, perpetuating power relationships inherited from colonisation.

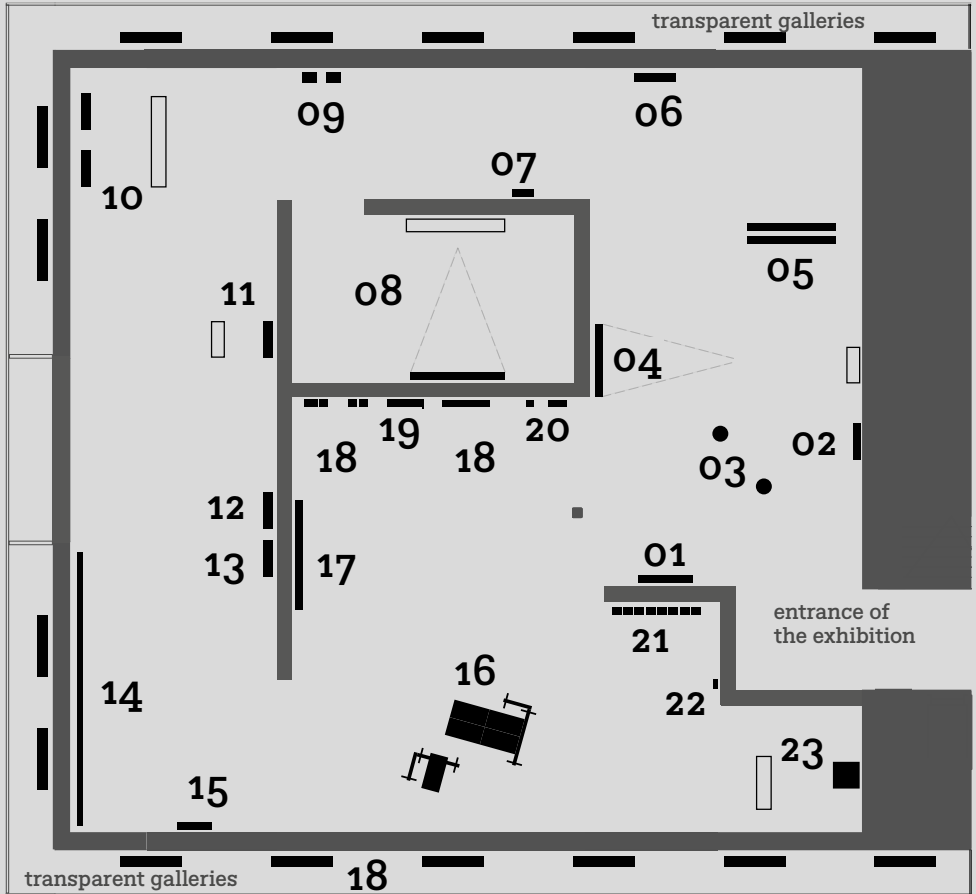
Their insecurity is further intensified by uberisation. Ironically, this new exploitation of workers in the name of competitiveness and hyper consumerism is more than visible in our streets where delivery people on bicycles wait for notifications about their low paid jobs on their smartphones.

cyberspace servitudes

Since the 1990s, invisible work has indeed infiltrated other areas in the context of growing neoliberalism and financialisation of the economy. The concrete reality of human work fades as abstract digital data streams drive market operations. Work, assimilated by digital tools, now seems to ignore community and collectivity.

The emergence of platform capitalism based on these new tools fragments work into a variety of micro-tasks, creating a new form of enslavement for these "click workers" who are isolated and dispersed behind their screens, sometimes on the other side of the world. Once again, some of them are destined to clean. In the virtuality of cyberspace, they now sacrifice their focus and mind to internet waste, clearing the unhealthiest content, in a perverted renewal of the concept of care.

exhibition plan



- 01** juliette green, *How Many People Are Needed to Make a Sandwich?*
2022, acrylic marker on paper.
Courtesy of the artist
- 02** juliette green, *Qui a fabriqué les objets qui nous entourent ?*
2021, acrylic ink on paper.
Courtesy of the artist.
[more informations > p.14](#)
- 03** celsian langlois, *Opératrices*
2024, sound, loop. Courtesy of the artist
[more informations > p.17](#)
- 04** edith dekyndt, *One second of silence (part 1, New York)*
2008, colored video, no sound, 18 min 32,
collection 49 Nord 6 Est - Frac Lorraine
[more informations > p.10](#)
- 05** jeremy deller, *I searched for form and land - For years and years I roamed* 2013, textile (diptych)
© Jeremy Deller. Courtesy of l'artiste ;
The Modern Institute / Toby Webster Ltd., Glasgow Art : Concept, Paris
[more informations > p.11](#)
- 06** kapwani kiwanga, *Lago Mare (série Soft Measures) -*
2020, sculpted granite and dyed cotton
Collection Famille Servais, Bruxelles
[more informations > p.16](#)
- 07** basil träschr, *Schönstrasse, Berlin, Quand le passé réapparaît*
2023, photographic paper, two prints.
Courtesy de l'artiste
[more informations > p.20](#)

- 08** bouchra khalili, *The Seaman*
2012, video projection, colour, sound
10'29". Courtesy mor charpentier, Paris
- 09** bouchra khalili, *The Constellations, fig.7 - The Constellations, fig.8* 2011, silkscreen prints laminated on aluminum and framed. Collection FRAC Grand-Large - Hauts-de-France
more informations > p.15
- 10** bertille bak, *Boussa from the Netherlands*
2017, two videos 16:9, stereo (19' et 2'30). Loan of the artist. Courtesy de l'artiste, de Xippas Paris, Genève et Punta del Este et The Gallery Apart, Rome
more informations > p.9
- 11** martin le chevalier, *Clickworkers*
2017, video, 8'23. Courtesy galerie Jousse Entreprise, Paris
more informations > p.18
- 12** lauren huret, *Manila Stories (chasing ghosts on social media)*
2018, video HD, loop, 10'16".
Courtesy of the artist
- 13** lauren huret, *Portrait en Sainte-Lucie (Lesley Ann-Cao)*
2018, video HD, loop, cut PVC printing, 10'01". Courtesy of the artist
more informations > p.15
- 14** julien discrit, *What is not visible is not invisible*
2008, wall painting to reactivate, UV bulbs and invisible ink. Collection 49 nord 6 est – FRAC Lorraine
more informations > p.11
- 15** claire fontaine, *Untitled (one is no one)* 2007, spray paint on silkscreen. Collection of the artist. courtesy of the artist & galerie Mennour, Paris
more informations > p.12
- 16** elisa giardina papa, *Technologies of care* 2016, video installation, HD, colors, sound, reconstituted chip foam mats, OSB boards, metal stands, hairs. Courtesy of the artist & Galerie Tanja Wagner, Berlin
more informations > p.13
- 17** claire fontaine, *Liberté, égalité, fraternité* 2018, high-visibility jackets, curtain rods, metal fasteners. Collection of the artist, courtesy of the artist & galerie Mennour, Paris
more informations > p.12
- 18** olivier garraud
l'office du dessin, numéro 273
l'office du dessin, numéro 202
l'office du dessin, numéro 115
l'office du dessin, numéro 251
l'office du dessin, numéro 188
l'office du dessin, numéro 192
l'office du dessin, numéro 191
l'office du dessin, numéro 201
2017 - 2022, grid paper, pencil, acrylic n°273, n°115, n°188, n°192, n°191
courtesy de l'artiste of the artist; Fonds départemental d'art contemporain d'Ille-et-Vilaine / n° 251 collection Thérèse A
more informations > p.13
- les panneaux (extérieur : galeries transparentes)** 2024, installation from the original drawings of *L'Office du dessin*, variable dimensions, co-production of the artist and the CCCOD
more informations > p.21
- 19** bertille bak, *Court n°3*
2007, black and white digital video, sound, 4'45". Collection mac – val – Musée d'art contemporain du Val-de-Marne
more informations > p.9
- 20** nøne futbol club, *Work n°990: monde/owne*
2021, néon. Nøne futbol club
more informations > p.19
- 21** anna kutera, *Feminist painting*
1973, series of eight silver photographs. Courtesy de l'artiste, collection Hoche Partners
more informations > p.17
- 22** romina de novellis, *Tou.te.s sorcières*
2021, etching, pigment print on paper. Collection mac-val – Musée d'art contemporain du Val-de-Marne
more informations > p.9
- 23** martha rosler, *Semiotics of the kitchen* 1975, single-channel video. Courtesy Martha Rosler & Electronic Arts Intermix (eai), New York 6'18"
more informations > p.19

10

19 bertille bak

born in 1983 in Arras (France) / lives and works in Paris (France)

Bertille Bak brings to light vulnerable, marginal and invisible communities in which she immerses herself to observe the living conditions, rituals and gestures that provide the framework for her works. The inhabitants of the mining town of Barlin, from which her family originates, as well as the Roma of Ivry-sur-Seine and the shoeshine boys of Bolivia can thus become the protagonists of her fables combining ethnography and fiction. Using video and installation, the artist invents engaging narratives imbued with humour and poetry, restoring humanity to neglected populations.

In *Court n°3* (2007), the artist films children in Barlin making chips on a production line. The playful parody of work in the factories in northern France is also a more poignant portrayal of a bygone working-class world. *Boussa from the Netherlands* (2017) depicts the daily lives of workers in a shrimp peeling factory in Morocco. Caught in the Netherlands, the shellfish is packaged in North Africa to cut labour costs before being shipped back to its point of origin.

To highlight the absurdity of this globalised system that exploits workers, the artist short-circuits it with their complicity. The workers help themselves to the only part of the shrimp that is not used: their eyes. They are used as coloured material in small souvenir bottles, which humorously reflect the 'tourism'⁰⁴ of crustaceans that travel across continents.

⁰⁴ *Boussa from the Netherland* can be translated by "Best wishes from the Netherlands" (Boussa means «kisses» in Arabic).

22

romina de novellis

born in 1982 in Naples (Italy) / lives and works in Paris (France)

Romina De Novellis trained as a dancer, and now works in performance and the visual arts. She is also a researcher adopting an ecofeminist approach, challenging dominant models and studying the body from an

anthropological perspective through the lens of Mediterranean cultures.

Tout.e.s sorcières (2022) shows a participatory performance created in 2022 and inspired by the American feminist movements of the 1960s,

in particular the WITCH⁰⁵ group. It takes the form of a march to which everyone is invited: women, men, queers, children, and so on. Each participant is equipped with an implement for domestic use: a broom, a mop or a feather duster. Unlike many of her collective performances, which tend to reproduce the form of a ritual or liturgical procession, this one conjures up a more popular image of a demonstration.

It looks like a united pride march, a reminder of Romina De Novellis' conviction that ecofeminism promotes equality and champions the idea of synergy between beings.

⁰⁵ WITCH is an acronym for *Women's International Terrorist Conspiracy from Hell*.

04 edith dekyndt

born in 1960 in Ypres (Belgium) / lives and works in Brussel (Belgium) et Berlin (Germany)

In the 1980s Edith Dekyndt became interested in space and how to sculpt it as lightly as possible, using light for example. In the mid-1990s, her practice became more experimental: she observed very brief phenomena in elementary physics, which she filmed to immortalise them.

With very modest material and technical resources, she explores our sensory experience by working with some of the phenomena of reality that disturb our senses, particularly vision.

One second of silence (Part 1, New York) (2008) is a silent, fixed-shot video in which all we see is a transparent flag waving in the sky. This object is constantly changing shape and appearance, sometimes to the point of disappearing, sculpting certain parts of the sky in the background, paradoxically giving it form and substance, at times leading us to believe that the air is liquid. We can also see a reference to the history of art, as the motif of the drapery is associated with a form of pictoriality. Here in the exhibition, this work, constantly changing shape and appearance, sometimes to the point of disappearing, opens a window onto the sky and an idealised space where borders, nations, societies, individuals and subordinations disappear - a meditative world-space.

05

jeremy deller

born in 1966 in London (United Kingdom) / lives and works in London

Conceptual artist Jeremy Deller made a name for himself in the early 2000s, notably through his performances in public spaces, often involving participation. He regularly works in collaboration with other artists and draws his inspiration from a wide variety of sources (art history, icons of contemporary popular culture, rock music, processions and demonstrations, placards, posters, etc.). His work is closely linked to contemporary social issues, and he seeks to build and co-construct a kind of collective history with others.

Both banners ^{o6} forming the diptych presented in the exhibition reproduce two quotations from a song by David Bowie, «The Man who sold the world»: «*I searched for form and land*» and «*For years and years I roamed*» (2013). These are references to migration and global relations of domination ('form' means both 'shape' and 'form'), insofar as Bowie, in his song, refers to «a man who sold the world» and who «never lost control», unlike the other characters evoked in the song who «died alone» «by the millions».

^{o6} The artist has produced many banners in collaboration with Ed Hall, a banner artist who often works for trade unions and demonstrations. Banner art was very popular in the UK in the 1970s.

14

julien discrit

born in 1978 in Épernay (France) / lives and works in Paris (France)

Aiming to «depict the world» in both its physical and imaginary dimensions, Julien Discrit's work situates the experience of time and space at the heart of a multi-faceted practice that combines sculpture, video, installation and works on paper. Geography and neuroscience inspire his exploration of mental representations of physical phenomena. Seeking to express what is elusive, he experiments with imprint, trace and memory. His work is thus permeated by a dialectical tension between the visible and the invisible.

What is not visible is not invisible (2008) takes a more conceptual approach to this question. The statement written in invisible ink is revealed only by the light of UV bulbs, which are triggered when spectators walk by. The artist highlights the confusion between the invisible and the non-visible, creating a visual paradox. Invisibility needs a device to reveal itself. But as soon as it appears, it does so by becoming visible, defeating the demonstration. The work reminds us that what we don't see is not necessarily invisible, but that it depends on the attention we pay to it and the way we look at it.

15

17 **claire fontaine**

collective artist founded in 2004 in Paris (France) / lives and works in Paris

Claire Fontaine is a fictional character, a readymade, feminist and conceptual artist. She was created by two artists who see themselves as her invisible assistants, working in the shadows. Through her informed handling of art history, she makes use of manufactured elements, posters, slogans, neon letters and other consumer objects, including works produced by other artists. In *Untitled (one is no one)* (2007), she explores the complex relationship between the individual and the collective by reproducing the portrait of Marilyn Monroe, as it had already been reproduced by Andy Warhol. Here, the star's face is partially obscured by a phrase that can mean either «we are no one» or «alone, we are nothing».

Claire Fontaine's works carry a strong critical, symbolic and even utopian charge, expressed in reaction to a form of social and political passivity. This is the case with *Liberty, Equality, Fraternity* (2018). The French state's motto both titles and describes what the installation shows: three identical flags, just as they hang from the frontispieces of town halls, except that they are high-visibility vests - in other words, yellow vests - suspended like banners.

Dated 2018, this piece unequivocally refers to the Yellow Vests Movement, which began in France in October 2018 and ended in early 2020. This mobilisation highlighted the invisibilisation of certain humble and poor workers and the public authorities' lack of consideration for them.

18

olivier garraud

born in 1983 in France / lives and works in Saint-Nazaire (France)

Olivier Garraud's drawings are closely linked to current events and offer a subtext that goes against the grain of the official narrative. Since 2017, he has been developing a major multi-themed series called *L'Office du dessin* through which he builds up, mosaic-style, a large image that serves as a snapshot of contemporary neoliberal society. Unlike press cartoons, which deal with 'hot off the press' current affairs, the artist's work is more a construction of thought, putting background subjects into perspective through a series of telescoping effects. His highly graphic visual expression is mostly based on the combination of an image and a sentence drawn in black ink on standard-sized sheets of graph paper.

The exhibition combines various pieces from *L'Office du dessin*, creating several well-organised series that reveal a very precise narrative, even though they were not originally intended as an independent series. These drawings, with their simple, concise messages, bear witness to the intricacies of a capitalistic, globalised world in which consumption and profit have become the only universally valid values.

16

elisa giardina papa

born in 1979 in Medicina (Italy) / lives and works in New York (USA) and in Sicily (Italy)

Italian artist and researcher Elisa Giardina Papa examines how gender, sexuality and work are expressed in 21st-century digital economies. Her work consists of experimental films and installations combining video, artefacts and sculpture. In the age of the internet and dominant neo-liberalism, the artist investigates how collectively produced images are disseminated in society and how they affect our lives, behaviour and aspirations.

The video installation *Technologies of Care* (2016) explores new forms of outsourcing the work of caring and affection via the internet and apps. Highlighting themes such as empathy, instability and intangible work,

the video gives a voice to anonymous freelance workers scattered across Greece, Brazil, Venezuela, the Philippines and the United States, who provide emotional services to clients who are also connected all over the world. On behalf of the outsourcing companies that employ them, this invisible workforce, shrouded in the immateriality of digital exchanges, bears witness to the commodification of intimacy and emotion.

01

02 juliette green

born in 1995 in Semur-en-Auxois (France) / lives and works in Paris (France)

Juliette Green has developed a unique visual language that combines drawings and text to write stories, using a method she developed as a teenager to make it easier to take notes. Using a variety of media and formats, her stories are based on simple questions that question our relationship with the world in all its sociological and existential complexity. The artist takes these questions literally, formulating her answers in the form of diagrams, plans or any other graphic form used to define thought. These rigid structures give rise to fiction packed with characters and situations that thwart the seriousness of the form with great fantasy.

Who made the objects that surround us? (2021) shows the diversity of people and nationalities behind the production of our everyday objects. *How Many People are Needed to Make a Sandwich? (2022)* shows the chain of people, gestures and energy involved in making a simple sandwich. The invisibility of modern work also lies in its extremely divided nature, to the point of absurdity.

12

13

lauren huret

born in 1984 in Paris (France) / lives and works in Geneva (Switzerland)

Artist, performer and researcher Lauren Huret explores the beliefs linked to new technologies and their impact on contemporary affects. In the age of social networking, she examines the new status of images, and in particular the concept of the 'cursed image', which refers to the violent content of the internet that is imprinted on our consciousness. We are largely spared these images thanks to the work of people living on the other side of the world, who sort and delete them before they reach us. Contrary to the principle of automation promoted by the big Internet firms, the management of this toxic content is not the work of sophisticated software, but of traumatic and underpaid human labour. Far from view, bound by confidentiality clauses, these invisible moderators are a new digital proletariat working for our psychological health by exposing themselves to the horror of cyberspace.

For her project *Praying for my haters* (2019), the artist went to Manila in search of these Internet cleaners. Her portrait and video diary are haunted by the martyr Saint Lucia, who also sacrificed her gaze.

08

09

bouchra khalili

born in 1975 in Casablanca (Morocco) / lives and works in Berlin (Germany) and Oslo (Norway)

Bouchra Khalili has been creating narratives about contemporary crises, time and history since the early 2000s, where sound and image are inextricably linked. The body, often invisible or suggested by the hands, voice or language, is nonetheless omnipresent.

Each of her works is the culmination of a well-considered project, during which she gathers images, sounds, texts and stories to form a narrative.

The screenprints in *The Constellations* series are part of *The Mapping Journey Project* (2008-2011), an installation of eight video projections. Each of these is a static shot of a tight frame on a map of the world, on the surface of which hands are travelling, tracing an itinerary in marker pen. We hear the voices of these people describing their clandestine journeys as they appear on the map, defying all borders. The silkscreens reproduce these routes, omitting the boundaries between the various states. They should not be seen as pitiful accounts of migration; Bouchra Khalili views them as creating a counter-geography, utopian constellations.

These constellations are here linked to the video installation *The Seaman* (2012), which gives voice to a Filipino sailor working behind the scenes on a ship used to transport goods around the world. In it, he describes, off-screen, his restricted daily life with no escape.

06

kapwani kiwanga

born in 1978 in Hamilton (Canada) / lives and works in Paris (France)

After studying anthropology and comparative religion at a university in Canada, Kapwani Kiwanga focused on documentary filmmaking before turning to art. This unconventional background has inspired her to develop a working method that incorporates anthropological and archival research as theoretical material for her work. Through installations, videos, performances and sculptures using a variety of materials such as textiles and flowers, the artist extends her knowledge to other fields. Her interest in post-colonial societies, in power structures and their inequalities, has led her to observe different cultures to identify their potential for transformation.

The *Soft Measures series* (2018) looks at human migration through the lens of plate tectonics, contrasting geological time with that of human and economic exchanges. Moving two centimetres closer together every year, the African and Eurasian continents are converging towards the *Pangaea Ultima*, a supercontinent that could emerge in 250 million years. This hypothesis of a rapprochement between cultures and beings would render obsolete the notion of migration and the dominance associated with it.

21

anna kutera

born in 1952 in Zgorzelec (Poland) / lives and works in Wrocław (Poland)

Anna Kutera began her training at the Academy of Fine Arts in Wrocław, a city regarded at the time as the Polish epicentre of conceptual art, graduating in 1977. Considering the approach of conceptual art to be too speculative, she preferred to speak of contextual art, and from 1973 collaborated with the artist Jan Świdziński as part of the «International Movement of Contextual Art», which aimed to go beyond the concepts and schemes of the conceptual art that prevailed at the time.

Her visual work focuses on the problems and challenges of everyday life, her local environment and the personal relationships she forges within it. She works mainly in performance and photography, making recurrent use of her own image, thus subverting the traditional codes of the self-portrait.

Feminist painting (1973/2018) is a series of eight black-and-white photographs documenting a performance carried out in her studio at the Académie des Beaux-Arts in 1973. Using a broom smeared with black ink, she traces broad zigzags on a sheet of paper placed on the floor. Dressed in a skirt, the artist imitated the movements made when cleaning the floor but achieved the opposite result: rather than making the dirt disappear, she smeared the previously neutral, blank paper with black.

03

celsian langlois

born in 1993 (France) / lives and works between Paris and Blois (France)

Celsian Langlois' installations and performances are primarily sound based, exploring the position of the listener and the narrative potential of sound. His works invite us to come as close as possible to grasp elements that are usually buried, which he extracts from the thick fabric of reality and brings back to the forefront of our perception. Snippets of sound from the world, a voice or a whisper, resonate in the space, focusing particular attention on the human being and the interactions between people.

In *Opératrices* (2024), speakers at ear level deliver enigmatic instructions spoken by female voices. Unexpectedly, this is an opera recorded from backstage. But not a single note is heard because it is another orchestration provided by the artist to listen to: that of the stage managers, a predominantly female profession specific to opera. Through the sound of their voices, these protagonists working in the shadows direct a whole invisible technical team who operate off-screen while the show takes place on stage.

11

martin le chevallier

born in May 1968 (France) / lives and works in Paris (France)

Martin Le Chevallier is an artist, filmmaker and curator who takes a critical look at contemporary society and ideologies. His art is sometimes described as 'contextual', and his subjects are often drawn from current events and have a direct bearing on social and political reality. For each project, the subject matter guides him towards a specific form: films, interventions in the public space, interactive pieces and performances. The artist's use of misappropriation, offsetting and interference encourages us to take another look at the harshness and absurdity of the world.

The video *Clickworkers* (2017) presents fictional portraits of women behind their computers. These women from all over the world carry out a multitude of micro tasks from home on behalf of companies they don't know. For a pittance, they 'like', 'tag' or 'troll' to clean up the internet and influence our opinions. The neutral voices and uniformity of the empty flats highlight the dehumanisation of digital work, while simultaneously confirming the twofold assignment of the protagonists to both their domestic world and their screen.

nøne futbol club

artist founded in 2009 in Paris (France) / lives and works in Paris (France)

Nøne Futbol Club was founded in Paris by a group of artists in 2009. Nøne Futbol Club is closely related to conceptual art, combining performance, sculpture, misappropriation and written messages. Drawing on the forms, images and slogans of consumer society and popular culture, Nøne Futbol Club formulates a critique of the society in which we live, a world possessed.

At least, that's what the work in the exhibition tells us, with the second part of its title repeating what it tells us to read: *Work n°990: monde/ owned* (2021). It takes the form of blue neon lettering linking the words 'world' and 'owned' in a graphic interplay of symmetry and anagram. The combination of these two words naturally reflects how a few individuals have adopted the world as their own. In doing so, and thanks to the offset and imperfect symmetry between the lettering of the two words, the artist points out the absurdity of such a state of affairs. This play on typography also plays on language, with «possessed» meaning both «to be the property of» and «bewitched» - by extension «mad» - in French.

martha rosler

born in Brooklyn (USA) / lives and works in Brooklyn (USA)

Martha Rosler is an American artist pioneer of the feminist struggle as well as other important figures such as Mierle Laderman Ukeles or Lucy Lippard. Highly politicized, she engaged against the Vietnam War from the late 1960s, or questioned our social structures by developing a whole work on the homeless in the 1990s. She is the author of many essays, leading parallel to her artistic practice an activity of theorist and art critic. In her writings and works, she is particularly interested in the question of language and representation used as tools of domination. Dissecting the structures of power, she appropriates and diverts vehicles from their communication, relying mainly on the different media of the consumer society.

Created from a performance, *Semiotics of the Kitchen* is one of her first videos. The artist presents herself frontally, as on a theater stage in front of the spectators. The scenery and the apron she wears place her in a kitchen. Here she plays with the culinary programs that appeared on the small screen as early as the 1950s - that is, at the same time as television - and massively multiplied over the following decades. Martha Rosler overturns the model of such programs to articulate a critique of women's social position.

07

basil träsch

born in 1996 (France) / lives and works in Tours (France)

Basil Träsch, a recent graduate of ESAD-TALM in Tours, is committed to revealing forgotten aspects of history. Conducted in various geopolitical contexts, his investigations unearth stories buried in the past or excluded from official discourse. The artist immerses himself in archives, gathering documentation that he exploits through visual means to bring out a new interpretation. Photographs of documents are delicately cut and then woven together. The pixelated weave that results from the interweaving of sources makes it difficult to make out the images, while at the same time revealing another narrative that was hidden within them.

In *Schönstrasse, Berlin. Quand le passé réapparaît (2022)*, Basil Träsch investigates the name of a Berlin street named after the Schön shipping family. His research sheds light on the involvement of this shipping company in the slave trade between the Caribbean island of St Thomas and Germany. Behind the sensitive portrait of a child from the Schön family and its black servant, the resurgence of administrative registers bears witness to the violence of colonial history, while highlighting the disparity of racial and social positions.

transparent galleries

olivier garraud, *Les panneaux*

2024, installation from the original drawings of *L'Office du dessin*
variable dimensions, co-production of the artist and the CCCOD, Tours

As part of the group show “Bringing labour out of its night”, the artist proposes for the transparent galleries an installation based on a diversion of the slogan. Originally created as original drawings, then as real panels, these messages are today reactivated in the form of large posters.

Entitled *Les Panneaux (The Panels)*, this new version accentuates the reference to the political slogan and even more to a form of propaganda. This accumulation of messages – each picked up several times – reminds us of the way in which the dominant speeches are repeated, sometimes until their true meaning is lost from sight. Here, repetition, if it is the vector of critical thinking, is also representative of all the irony that guides the artist’s reflections and the precision in the choice of his words that, rubbing salt into the wound, perhaps encourages us to take a more distanced approach to the speeches we face every day.

thanks

> the artists and their studios

Art : Concept, Paris

Collection 49 Nord 6 Est – FRAC Lorraine

Collection Famille Servais, Bruxelles / Servais Family Collection, Brussels

Collection Hoche Partner

Collection Thérèse A.

Electronic Arts Intermix (EAI), New York

Fonds départemental d'art contemporain d'Ille-et-Vilaine / Frac Bretagne

Frac Grand Large – Hauts-de-France

galerie mor charpentier, Paris

galerie Kamel Mennour, Paris

galerie Jérôme Poggi, Paris

galerie Tanja Wagner, Berlin

galerie Xippas, Paris / Genève / Punta del Este

MAC – VAL – Musée d'art contemporain du Val-de-Marne

> curators and texts

delphine masson & marine rochard

selection from the CCCOD bookshop

> Casili Antonio, *En attendant les robots. Enquête sur le travail du clic*, Paris, Seuil, 2019

> Dorlin Elsa, (dir.), *Sexe, race, classe, pour une épistémologie de la domination*, Paris, PUF, 2009

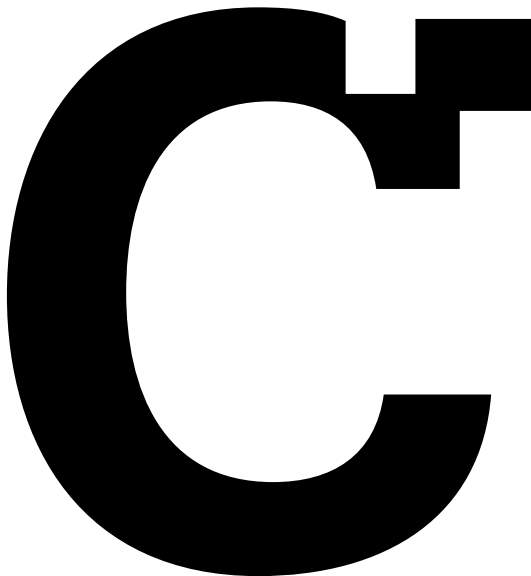
> Le Blanc Guillaume, *L'Invisibilité sociale*, Paris, PUF, 2009

> Ibos Caroline, Damamme Aurélie, Molinier Pascale, Paperman Patricia, *Vers une société du care. Une politique de l'attention*, Paris, Le Cavalier bleu, 2019

> Wittig Monique, *Les Guérillères*, Paris, Minit, 1969

les visites

- > guided (all year round)
every Saturday and Sunday, at 4:30 pm (1 hour)
- > short guided (during school holidays)
from Wednesday to Friday, at 3 pm (20 minutes)



access

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opening

Wednesday to Sunday
11:00 am to 6:00 pm
Saturday until 7:00 pm



www.cccod.fr