

EN

dieudonné cartier

→ *fragment 91*

touraine entreprises prize 2022

centre
de
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dieudonné cartier
fragment 91
galleries
02.02 — 16.06.2024

curator : Delphine Masson

Dieudonné Cartier was the winner of the first Touraine Entreprises Prize 2022.

Through the *Fragment 91* project, he explores the pervasiveness of the data flows and digital data that permeate our societies. These exponential resources of the contemporary economy are contrasted with the scientific data that sheds light on our knowledge of living things and how they are evolving in the context of climate change.

Sharing the same elusive nature as data flows, water is at the heart of this project, forming the ever-changing material common to four new installations.

Using the Loire as a subject of study to produce his own data, the artist extracts a wealth of figures that he then uses to create artistic objects. In this exhibition, intended as a fictional laboratory, Dieudonné Cartier is developing an evolving journey at the interface of scientific, economic and artistic protocols.

the exhibition

Dieudonné Cartier's *Fragment 91* project follows on from his recent research into the relationship between art and science, scientific protocols and the creative process.

Taking its title from the words of the philosopher Heraclitus: "You cannot step into the same river twice"⁰¹, the exhibition reflects this principle of transience throughout.

The water of the same river flows through the exhibition, a fluctuating material that is always flowing and renewing itself in a flux that the artist endeavours to capture through a variety of means. Dieudonné Cartier has taken numerous samples from the Loire at different times and places and gathered a wealth of data about its composition, geographical context, flow rate and ecosystems. The diversity of devices he uses to translate this numerical data into artistic forms paints a moving portrait of water, creating an itinerary that evolves throughout the exhibition.

Dieudonné Cartier has borrowed the methodologies, language and somewhat clinical setting of the laboratory from science but does not share the same goals. Mathematical language, detached from its functions, is used here for its enigmatic and abstract aspect, which places it back in the realm of the graphic sign, the pictorial and the creation of forms. The protocols established by the artist are compositional principles for works that continuously interweave environmental science and economic dynamics.

By contrasting these diverse spheres of reality and its vectors of knowledge, Dieudonné Cartier explores the connections between the dominant thinking of the capitalist economy and the threat to life itself.

Translating abstract data into forms and objects reveals invisible phenomena, concealed in the transparency of water or the immateriality of economic flows, which act on reality and shape it.

⁰¹ Héraclite, *Fragments.frg*
91 : Plutarque. Sur l'E de
Delphes.392 B.

dieudonné cartier

bio- graphy

Dieudonné Cartier was born in 1988. He graduated from the Ecole Supérieure des Beaux-Arts of Angers (France) in 2012. He lives and works in Tours.

Dieudonné Cartier has been focusing for the past ten years on the creative process. His work addresses production, reproduction and dissemination issues, whether through editions and multiples or through installations that involve printed documents and archives. Dieudonné Cartier examines the status and value of the work of art through these various means of circulation, placing creation within the economic and labour logics that contribute to its existence.

The Office of Gravitational Documents, a project Dieudonné Cartier launched in 2014, is a

fictional research office that serves as an archive of creative protocols in the history of art, particularly of conceptual artists of the late 1960s. Dieudonné Cartier, following in their footsteps, belongs to this legacy. As part of his ongoing exploration of the world of work, in 2018 the artist began to reflect on the relationship between scientific research and artistic creation. His exhibition *Artificialia & Minaralis (archaeological laboratory)*, shown at Château d'Oiron, was based on the working methods and investigations of a team of archaeologists.

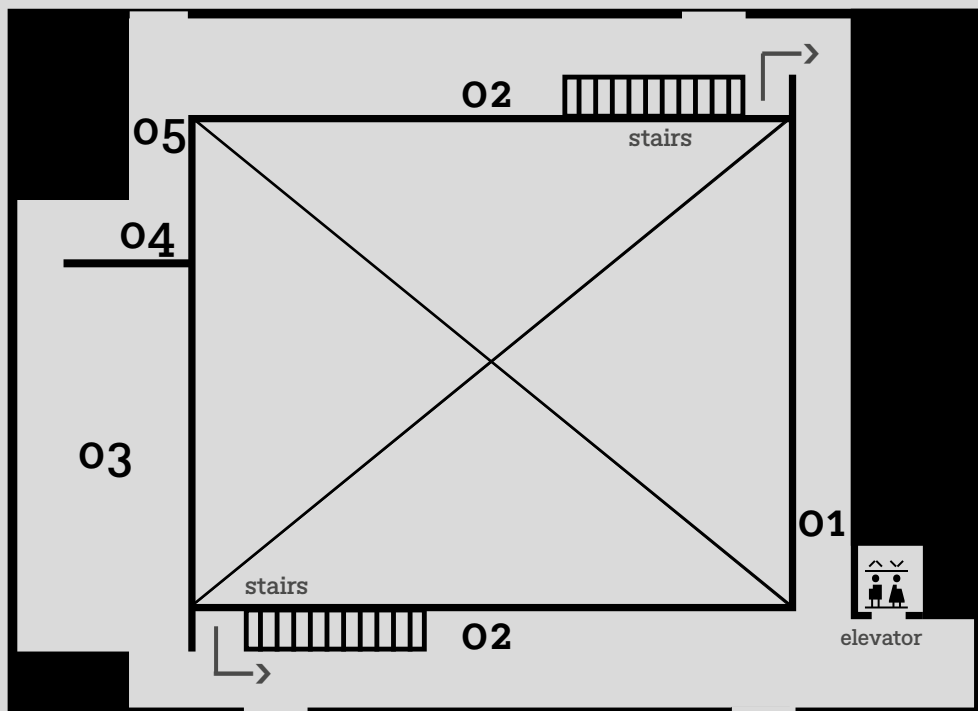
solo shows :

- château d'Oiron (2018)
- galerie Florence Loewy, Paris, et galerie Deborah Bowmann, Bruxelles (2017)
- galerie MonChéri, Bruxelles, avec Jean-Baptiste Carobolante (2016)
- galerie Laurent Mueller, Paris (2015)
- galerie De la Charge, Bruxelles (2014)

group shows (selection) :

- La Traverse, Marseille (2020)
- POP, Arles (2020)
- Cneai=, Paris ; Galerie 21, Hambourg (2017)
- Société, Bruxelles ; Salon du Salon, Marseille (2016)
- Cultuurcentrum Strombeek, Bruxelles (2015)
- La Panacée, Montpellier (2014)
- X Marks the Bökship, Londres (2013)

exhibition plan



01 *Frg. 91- Prélèvements*

2022-2024

Sixty wax-sealed 50-cl bottles,
Loire water, labels printed on
thermal paper, stamped, signed and
numbered, wood.

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02

Frg. 91- Diagrammes

2024

Installation. Wooden structure, five concrete diptychs (water and sand from the Loire, cement), paper documentation.

more informations > p. 8

03

Frg. 91- Publications

2024

Installation. Three wooden desks, photocopiers, plastic tubs, microcomputers, water pumps, pipes, invasive plants, invasive shellfish (corbiculas), chemical analyses, Loire water (sample taken on December 15, 2023), paper documentation; multiple, 3 x 3000 copies, photocopies and risographs on paper.

more informations > p. 9

04

Frg. 91- Flux

2024

Printer and thermal paper. Flow of the Loire in real time via the Vigicrue Station at Orléans [Port Royal].

more informations > p. 11

05

Frg. 91- Couleur

2024

Paint on wall. Colour determined from the Loire water analysis report dated 18 October 2023 carried out at station S-04056000 (Source : naiades.eaufrance.fr).

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Frg.91-Prélèvements (Samples)

2022-2024

Sixty wax-sealed 50-cl bottles, Loire water, labels printed on thermal paper, stamped, signed and numbered, wood.

Sixty samples of Loire water taken at regular intervals over a little more than a year are lined up on the wall. They form a continuous wave, the design of which is by no means random: the height at which the bottles hang is indexed to the temperature of the water recorded at the time of sampling. This data is part of a data-gathering protocol that the artist established, inspired by scientific research. He photographed the river at the point where the sample was taken, using the same framing and shooting angle, and recorded the date and time, the GPS coordinates for latitude and longitude, the water temperature and the outside temperature. All this information is then recorded on the label, confirming the uniqueness of each sample despite the serial nature of the object.

These fragments of the river form a detailed portrait of the Loire in all its multifaceted glory. The transparency of the liquid is deceptive because each bottle encapsulates a whole living microcosm, invisible to the naked eye, which will continue its own journey beneath the glass.

The labels also change. Printed on thermal paper, they gradually fade when they encounter light, causing all the elements linking the sample to the context in which it was taken to disappear. Only the typewritten figures, the artist's stamp and signature will survive this programmed disappearance.

So as the label disappears, the artistic value of the bottle is reinforced. This process of erasure also reflects the growing scarcity of water, a major issue for the future.

02 *Frg.91-Diagrammes (Diagrams)*

2023

Installation. Wooden structure, five concrete diptychs (water and sand from the Loire, cement), paper documentation.

This installation, spread over two galleries, features ten concrete bas-reliefs. The wooden structure that supports them is reminiscent of a library or museum display case, or the more abstract grid of a column chart. These are all references to knowledge and how it is passed on, and the presentation of the diptychs, set at an angle like large open books, reinforces them even further. Bookish knowledge is embodied here through the language of curves and graphs, which aims to describe and explain reality through statistical calculation.

The concrete seems to contrast its heaviness with the liquid transparency that flows everywhere else in the exhibition. Water is physically present in this work, as it is part of the composition of the concrete, along with the sand, which is also taken from the Loire. The slightly eroded material helps us to see these bas-reliefs as archaeological relics, but with time markers that place them in a contemporary context. As if they were intended for future researchers to understand our civilisation, these clues allow us to draw up an economic portrait based on the growth models that govern it.

With no captions to interpret them, the silent curves leave the viewer in a state of limbo, making the graphs seem like abstract drawings, enigmatic signs whose content can be understood by looking at the nearby index. Each diptych juxtaposes a scientific study of the Loire (Fig. A, left) and an economic diagram relating to world trade (Fig. B, right).

By contrasting the variations of a living natural environment with the dynamics of the capitalist economy, the artist is not trying to prove anything, but rather to open avenues for reflection on the causal relationships that link these two apparently distinct spheres.

Fig.1-A : Water temperature (middle loire)

Fig.1-B : Evolution of world trade

Fig. 2-A : Nitrate

Fig. 2-B : Environmental tax (indicator)

Fig 3-A : Corbicula spp.

Fig 3-B : Transport volume of seaborne trade

Fig 4-A : Summer discharge median

Fig 4-B : Crude oil production (indicator)

Fig 5-A : Total phytoplankton

Fig 5-B : Air pollution exposure (indicator)

03 *Frg.91-Publications*

2024

Installation. Three wooden desks, photocopiers, plastic tubs, microcomputers, water pumps, pipes, invasive plants, invasive shellfish (corbiculas), chemical analyses, Loire water (sample taken on December 15, 2023), paper documentation; multiple, 3 x 3000 copies, photocopies and risographs on paper.

This installation takes an experimental approach to the living dimension of water. Part administrative space, part laboratory, *Publications* consists of three identical offices equipped with photocopiers and fountain⁰¹ aquariums linked in closed circuits. Combining the functions of observing, processing and publishing data in a single centre, each desk appears to be a condensed version of the scientific research process. At the same time, the installation shows the real-time production of a multifaceted work, in which the photocopier automatically edits pages that visitors can collate and take away⁰².

Each chapter of this in-progress edition is dedicated to a particular issue in the ecosystems of the Loire, which the artist contrasts with the globalised commercial systems that are undermining them. Capturing the living content of the aquarium at a given moment, each photocopied page reveals another element hidden at the bottom of the tank. As a result, a series of documents, such as invoices and proofs of purchase, analysis reports and photographic enlargements, have been printed and will be updated throughout the exhibition. They provide a source of data for writing another history of water, incorporating into its parameters and composition the invisible commercial circuits that permeate ecosystems and influence their equilibrium.

01 In ancient times, a fountain was an outward sign of wealth.

02 Printed documents are available in the documents trays on the desk.
Please do not touch the rest of the installation.

"Volume 1" contains elodea (*Egeria densa*), an invasive plant imported from North America and a very popular aquarium species. Dumped into the Loire and most other European rivers with the contents of aquariums, elodea is proliferating uncontrollably, taking over from other plant species.

"Volume 1" is devoted to corbiculas (*Corbicula*) or Asian clams, invasive shellfish that arrived by sea from Asia as a result of international trade and have been growing exponentially in European rivers since the 1980s. Their ultra-filtering bodies absorb microalgae and phytoplankton in excessive proportions, making the water more transparent and encouraging the dangerous proliferation of cyanobacteria. While it destroys its environment, the corbicula is paradoxically an ally of scientists, since its bio-amassing organism can analyse the components of water, in particular the pollutants that reside there.

"Volume 1" shows water on its own. Overcoming the common idea that transparency is associated with emptiness, this installation focuses on the invisible part of the material, drawing attention to the micro-organisms or chemical components that several analysis reports reveal.

04 *Frg.91-Flux (Flow)*

2024

Printer and thermal paper. Flow of the Loire in real time via the Vigicrue Station at Orléans [Port Royal].

A thermal printer reproduces in real time the flow of the Loire recorded by the Vigicrue beacon at the Orléans (Pont Royal) station (Loire). A new line is printed every ten minutes, forming new blocks day after day that give a graphic rhythm to the surface as the ribbons of paper lengthen. Putting the time of the river into perspective with the time of the exhibition, the artist draws analogies with the economic and financial flows that also set the pace of the planet.

The aim here is to make visible the production of data and its corollary, storage. Digital clouds are not exempt from material contingencies. Their exponential growth is reflected in the physical world in the volumes of space and energy required for their development.

The gradual disappearance of lines printed on thermal paper also refers to the programmed disappearance of digital data as technologies are renewed.

05 *Frg.91-Couleur (Colours)*

2024

Paint on wall. Colour determined from the Loire water analysis report dated 18 October 2023 carried out at station S-04056000 (Source : naiades.eaufrance.fr).

Written in the background on the wall like a footnote, a set of data gives a more precise meaning to the green colour that runs through the exhibition. It could be seen as an objective representation of the colour of the Loire on 18th October 2023.

The artist created this nuance by converting the figures for the chemical components analysed in the water on that date into the **CMYK** colour code ⁰³ used in printing. By simply shifting a comma, he produces a play on writing that takes us back to the field of financial flows, the virtuality of figures and their impact on reality.

⁰³ The **CMYK** brings together the four colours : Cyan Magenta Yellow Key (Black)

the prize mécénat touraine entreprises

In 2022, the Mécénat Touraine Entreprises (MTE) association has created a biennial prize for contemporary creation in the Val de Loire, in partnership with the CCCOD.

MTE is a non-profit association set up in 1996 in partnership with the Touraine Chamber of Commerce and Industry. It brings together motivated companies in Touraine to work on cultural projects that enable them to flourish, get together and overcome their differences.



Through this prize, (MTE) is helping to support creativity, stimulate the region and pass on to the public its taste for innovation with pleasure and commitment.

The prize is awarded every two years to an artist from the current French art scene, living or working along the Loire. It enables them to hold an exhibition in the CCCOD galleries.

thanks

- > association Mode d'emploi - Tours
for welcoming Dieudonné Cartier in its workshops
- > The TALM Higher School of Art and Design - Tours
- > La Fabrique d'Usages Numériques (LaFun)
- > research laboratory GÉHCO, University of Tours

going further...

Dieudonné Cartier's references

> artists

Bas Jan ADER (1942 -1975 / Netherland)

Iain BAXTER& (1936 / England - Canada)

Mel BOCHNER (1940 / United States)

Marcel BROODTHAERS (1924 -1976 / Germany)

Hans HAACKE (1936 / Germany)

Philippe Thomas (1951 - 1995 / France), Les ready-made
appartiennent à tout le monde® (1987 - 1988 / New York - Paris)

> readings

Pierre Bourdieu, Hans Haacke, *Libre-échange*, 1994 (éd. Le Seuil et
Les Presses du Réel) *

Art Conceptuel, une entologie, 2008 (éd. Mix.)

Fabien Vallos, *Vues & données*, 2023 (éd. Mix) *

Rosalind Krauss, *Passages. Une histoire de la sculpture de Rodin
à Smithon*, 1997 (éd. Macula) *

Jean Baudrillard, *Le système des objets*, 1968 *

*references available at CCCOD bookshop

selection from the CCCOD bookshop

> exhibition catalog

texts : Alexandre Quoi et Dieudonné Cartier (interview) ; Delphine
Masson, CCCOD editions - Tours, 2024
coming soon

> editions and multiples by Dieudonné Cartier
selection made by the artist for his exhibition

> selection of available books

AGAMBEN Giorgio, *Qu'est-ce qu'un dispositif ?*, éd. Rivages poche, 2007

BENJAMIN Walter, *L'œuvre d'art à l'époque de sa reproductibilité
technique*, 1935

DAVODEAU Étienne, Loire, BD éd. Futuropolis, 2023

GODFREY Tony, *L'Art conceptuel*, éd. Phaidon, 2003

DIDI-HUBERMAN Georges, *Atlas ou le gai-savoir inquiet. L'œil de
l'histoire*, 3, éd. de Minuit, 2011

Nouvelle revues d'esthétique, n°8 « Disparition de l'œuvre », 2011

tours

- > 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 hours

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



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