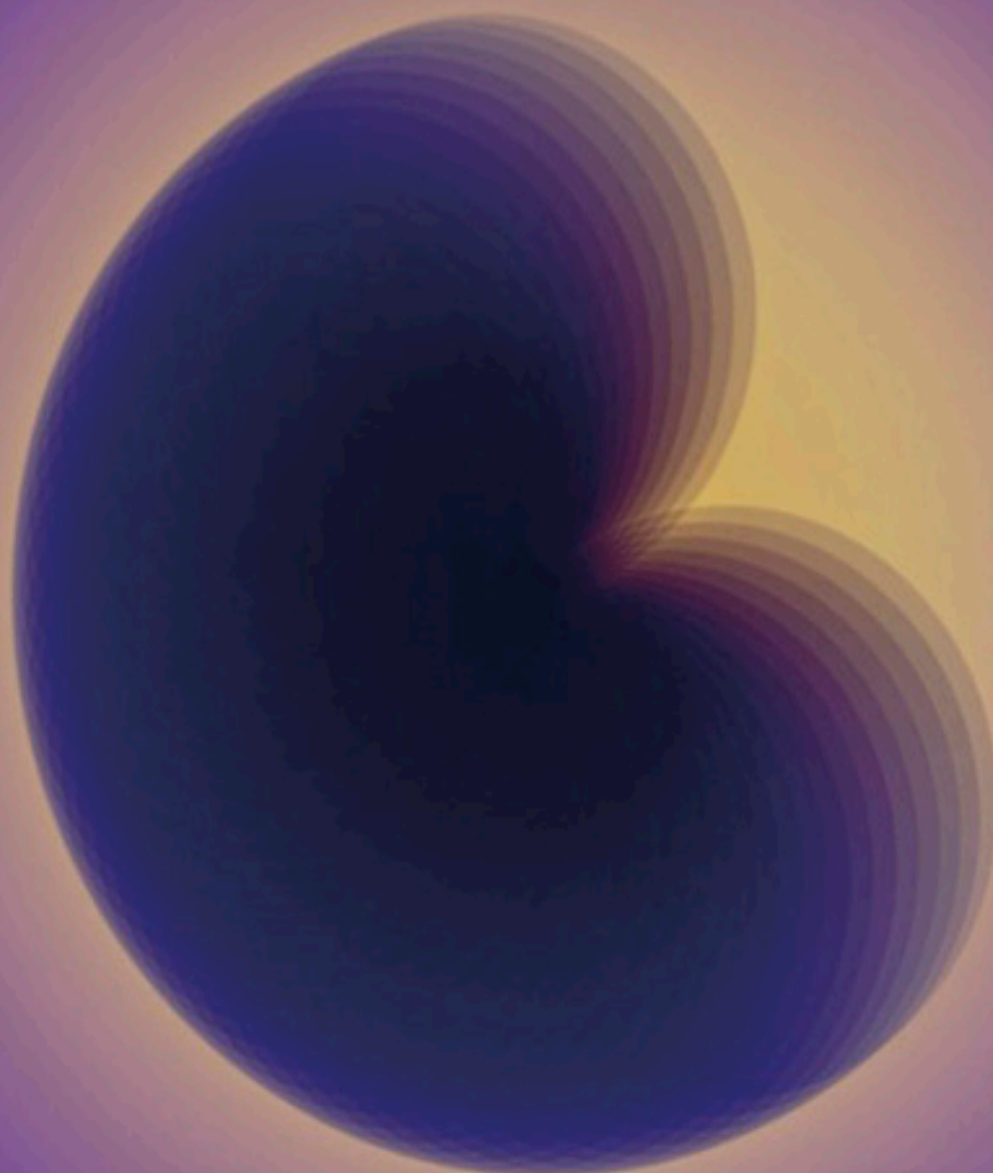


centre
de
création
contemporaine
olivier
debré

variables d'épanouissement

July 23, 2021 - January 02, 2022

francis alÿs, florænt audoye, céline berger, alain bernardini, danilo correale,
adelita husni bey, ariane loze, leonard qylafi, romana schmalisch & robert schlicht,
louise siffert, cally spooner, mladen stilinović, pilvi takala, thomas tudoux



summary

3-4 the exhibition

5-19 the artists

20-21 associated programming

22 the centre de création contemporaine olivier debré

23 practical informations

24 press contact

the exhibition

The artists : Francis Alÿs, Florænt Audoye, Céline Berger, Alain Bernardini, Danilo Correale, Adelita Husni Bey, Ariane Loze, Leonard Qylafi, Romana Schmalisch & Robert Schlicht, Louise Siffert, Cally Spooner, Mladen Stilinović, Pilvi Takala, Thomas Tudoux.

Curators : Delphine Masson and Marine Rochar



Ariane Loze, *Mainstream*, 2018, vidéoprojection HD, son, couleur, 19'26.
Courtesy of the artist and Michel Rein, Paris/Brussels

Like many other social scenes, the world of work has been particularly put to the test by the successive lockdowns over the course of the current pandemic. The decrease or shutdown of activities and the need for widespread teleworking forces the professional world, month after month, to rethink how business is carried out. Faced with this unprecedented situation, our whole relationship with this major part of our existence is also a cause for concern. Teleworking further blurs the already porous borders between the private sector and the professional sphere. The forced idleness experienced by many professionals has caused us to look at things differently, leading us to re-evaluate with greater acuity the meaning of work in our lives, to compare our deepest aspirations with the reality experienced.

Amid the ongoing uncertainty and at times fear that continues to burden many, firstly artists deprived of projects, resources and visibility for many months now, it is still too soon to measure the profound impact and the consequences of this situation. If the future is altogether too unclear, we would rather imagine that everything remains open to us, that everything can be reinvented.

We would like to open this first part of a series of exhibitions dedicated to 'work' on a hopeful and optimistic note by discussing the possibilities of joyful work, or by even entertaining the idea of surpassing it in a post-work society.

The initial inspiration stems from the Galerie Expérimentale 2020 project that, following civil unrest triggered by the pension reforms in France at the end of 2019 and a proposal by Giovanna Zapperi, considered this issue through works selected notably by politically engaged artists for better social recognition of their work¹.

While in the 19th century and at the start of the 20th century communists and idealists campaigned for a significant reduction in working hours that was subsequently granted by technological development, we are realising a century later that quite the opposite seems to be the case. With the progression of software tools, not only can we work always and everywhere, but we also need to work faster, in a futile attempt to emulate algorithms and processors.



Leonard Qylafi, *Exercise on Telemann Fantasia no.3*, 2017, vidéo, son, couleur, 14'56, Courtesy of the artist

In this context, work, which is now all about financial margins and data, has largely lost its intrinsic meaning, as well as its social and collective nature.

As of the 19th century, when we began to question the amount of time spent working, we also began to take a closer look at the leisure time we permit ourselves, some people claiming 'the right to idleness'² or 'refusing work'³.

Throughout the history of art, artists were often interested in portraying work and representations of their own work, but it was only in the 1970s that we really started to focus on the relationship between art and life in a context that is more about removing creation from the booming art market to be recovered by mass culture. Today, the question is different again. Since the 2000s, many artists have addressed the issue of work and their own work from a new angle which is the porosity between our personal life and work. The stereotypical figure of the artist, entirely dedicated to his work, has become a sort of allegory of the super-worker never stopping for breath.

It may be their choice to take a step back from the world of work to embark on the path of personal creation, there are however many artists who are inspired by it, appropriate it and in some instances are entertained by it. They take an offbeat look at this world and depict it like a small absurd, sometimes burlesque theatre, governed by its archetypal codes, with its pre-established roles, gestures, scenery and language. It is an ideal forum for developing a critical reflection on the socio-economic issues of our neo-liberal societies and their insatiable logic of productivity. At the heart of these challenges, offices and tertiary work are often described as a grey world where personalities and desires seem to dissolve and fade, like the Bartleby character described by Melville. What if this grey world could have colour reinstated and be re-enchanted? Is there room in its narrow margins for utopias, dreams, a human and emotive dimension?

In ancient times, happiness was only to be found in otium, a noble idleness that alone allowed for cultivating the mind and the pursuit of the 'good life'. Over the centuries the development of work ethic

gradually convinced us of the opposite. It ensures our personal fulfilment by giving us a place in society and stimulating us with its goals.

A structural pillar of social life, work became the cornerstone of our daily lives, taking over a large part of our time, energy and concerns. But is this all-consuming vocation truly compatible with the legitimate quest for happiness?



Adelita Husni Bey, *Founder's room : third plannery session on the future of the Institution (The Council)*, 2018, impression sur dibond, 152 x 304 cm, Courtesy of the artist and Laveronica art contemporanea



Louise Siffert, *J'ai décidé d'être heureux, et si vous étiez à deux minutes du succès ?*, 2018, vidéo, 1'50

Remerciements :

les artistes, pour leur collaboration ;
les différents prêteurs : le frac
Franche-Comté, la galerie David
Zwirner, Paris/New York, Laveroni-
ca arte contemporanea, la galerie
Michel Rein, Paris/Brussels, la galerie
Frank Elbaz, Paris, Branka Stipančić,
Helsinki contemporary, Mélanie Rio
Fluency ;
Annie Catelas et la société Clen pour
leur aide précieuse ;
la Galerie Expérimentale 2020.

These considerations are to be understood in a broader context given the prevailing discourse on the current changes in the world of work caught between two extremes, on the one hand the pursuit of more fulfilling, more intelligent work, later made possible by modern technology, and on the other, very violent civil unrest expected to increase further given imminent social plans and an increase in the rate of unemployment resulting from the health crisis.

In this context, the promise of happiness at work has never been more on the agenda. Supported by developments in positive psychology and the wealth of management literature that it fuels, happiness is created within organisations with plenty of coaching and team building, at the instigation of happiness managers who exclusively monitor the well-being of employees. Based on Californian start-ups, open space is deemed to be a convivial space with harmonious ergonomics. From now on, our happiness is considered and borne by the company. Some artists see the funny side of this, particularly through performance. We can all agree that it is rather the menace of the 'tyranny of happiness'⁴ which infiltrates the world of work in this way. Functionalised by managerial methods, happiness at work will only improve its forms of control and productivity, rather than responding to 'unhappy work' also singled out by some artists through concepts such as pressure, desynchronization, depersonalisation and loss of meaning.

Apart from resentful political discourse much favoured to tackle the question of work in the field of art over the past twenty years, the works gathered in the exhibition are also open to more cheerful reappropriation strategies: hypnosis, sleep, idleness, emotional freedom and play, the creation of new communities also serve to redesign utopian horizons for a world of work that would put human beings and their true aspirations at the heart of its workings. Artists can re-enchant everyday life thanks to works likely to make us laugh by highlighting the absurdity of our world, making us reflect by contemplating inaction as a means of passive resistance or humour as a vehicle for socio-political criticism.

¹ This exhibition 'Vis ou travaille !' (Live or Work!), scheduled to take place in May 2020, was cancelled because of the lockdown. The artists due to take part in this project were Claire Fontaine, Olivier Garraud, Marie Reinert, Liv Schulman and Thomas Tudoux.

² Paul Lafargue, *Le Droit à la paresse*, Paris, Allia, 1999 [1880].

³ Maurizio Lazzarato, *Marcel Duchamp et le refus du travail*, Les Prairies ordinaires, 2014.

⁴ Eva Illouz and Edgar Cabanas, *Happycratie. Comment l'industrie du bonheur a pris le contrôle de nos vies*, Premier parallèle, 2018.

centre
de
création
contemporaine
olivier
debré

les artistes

francis alÿs

born in 1959 in anvers (belgium)

lives and works in mexico

he's represented by david zwirner gallery, new york/paris/london

Francis Alÿs's work often takes the form of performative art, either performed alone or designed as major collective and collaborative events. He also produces paintings and drawings connected to the themes developed in the performances. These focus on the small, repetitive, everyday occurrences that shape our lives. The performances often feature absurd and strange actions or lazy actions with meaningless objectives, while a significant series of small paintings focuses on the issue of sleep.

Francis Alÿs made the film presented in the *Variables d'épanouissement* exhibition during one of his performances in Mexico in 1997: *Paradox of Praxis 1 (sometimes making something leads to nothing)*. We follow the artist through the city streets as he repeatedly pushes a block of ice along the floor. At first, this requires a lot of effort, but the ice gradually melts until it completely disappears when the artist reaches the end of his journey. Francis Alÿs thus illustrates the absurdity of certain tasks and also questions the act of artistic creation, where the action takes precedence over the result. The piece and the duality of the discourse it conveys – further highlighted by its title – question the impact of our actions more broadly from a political perspective.



*Paradox of Praxis 1 (Sometimes Making
Something Leads to Nothing)*, 1997
Documentation of an action
Video Projection, 4' 59, color, sound
© Francis Alÿs / Courtesy the artist and David
Zwirner

florænt audoye

born in 1985 in montpellier (france)

lives and works in paris (france)

Florænt Audoye shakes up the normative institutional settings that govern our bodies and behaviour via humour. The artist focuses on the world of work and its inner administrative workings as well as the issue of gender to explore the forms of alienation exercised on individuals. Florænt Audoye primarily practises performance art but also uses drawing and film. The artist is also involved in choreographic projects, moving between visual and performing arts.

In 2018, as part of an in-company residency, Florænt Audoye was hired as a Workplace Happiness Officer. His fixed-term contract became the main piece in this artwork that is anchored in reality. Breaking away from his customary irony, the artist is committed to his human-centred mission. His work includes doing a series of interviews and workshops, getting coffees and being attentive to everyone. The task is immense, and the artist verges on burnout. *#teamworkmakesdreamwork (le monde d'avant) (2018-2021)* is an update of this experience through archives and the diary* of a Happiness Officer suffering from melancholy.

Using low-tech video techniques, *Managing (2018)*** mixes the aesthetic style used by Youtubers with that of a corporate training video, reinterpreted in a burlesque style. A cast of characters set off on a quest to uncover their "performative manager's" secrets to success. Playing on the double meaning of the term "performance", the artist highlights the absurdity of the techniques aimed at improving employee performance.

* Diary available to the public.

** Made during a research residency at the Windsor hotel in Nice.



#teamworkmakesdreamwork (le monde d'avant), 2018-2021
Installation, dimensions variables
Œuvre produite dans le cadre de PACT(e),
programme de résidences d'artistes en
entreprise du Carreau du Temple, avec la
contribution de la CPME Paris Île-de-France.
© ADAGP Paris.

céline berger

born in 1973 in saint martin d'hères (france)
lives and works in cologne (germany)

Céline Berger worked as an engineer for 12 years before becoming an artist. Through film, photography and sculpture, she draws on this experience in the field to examine the new organisational structures used by companies. Favouring observation over critique, the artist does not take sides but rather questions the dualities inherent in contemporary management. If it relies so much on people, does it have objectives other than unlimited growth and profits? If corporate culture promotes a convivial atmosphere, what should we make of the growing convergence between the public and private spheres? These are just some of the questions that interest Céline Berger.

In the film *La Ronde* (2013), an actress tells the story of four people in their workplace. The circular narrative strengthens the interplay of the relationships between them. The storylines are described through the prism of management: they are actually case studies published in Harvard Business Review. This "managerial tale" questions the way in which professional structures interfere with human interactions and the behaviour and even the emotions of employees. The book *Reevaluations* looks at evaluation strategies used in the workplace. Against existing methods, the artist pits her own more personal and human criteria, giving pride of place to creative and emotional aspects.



La Ronde, 2013, Videoloop: HD, 16:9, color, stereo, 5'30, Courtesy of the artist

alain bernardini

born in 1960 in meaux (france)

lives and works in vitry-sur-seine (france)

Through photography and film, Alain Bernardini shakes up the representation of the work environment by focusing on the times when people are not working. He portrays in images the lulls, such as the time spent having a break, waiting or chatting informally with colleagues, provided for in labour law but which are never represented. Alain Bernardini consulted with employees while they were working to decide together how they would pose. The images could be candid or staged, and the employees' postures evoke rest, resistance or refusal. These times when employees disconnect escape the productive logic of paid work, and something else emerges from them. The worker reclaims a singularity that goes beyond their social role. By creating this shift, Alain Bernardini introduces an element of fiction into the tenuous fabric of daily life and its routine, which is often a good summary of the reality of working.

In the film *Allez c'est parti 1 : Chat perché, colin maillard, balle au prisonnier* (2005)* a group of employees from a variety of professions (as their workwear indicates) are brought together in group games. Their bodies escape professional behaviour and their responsibilities, becoming part of a group again with joy and laughter. They momentarily set aside their work roles, creating a situation close to the world of childhood where social roles have yet to be distributed.

*Frac Franche Comté Collection



Allez c'est parti 1 : Chat perché, colin maillard, balle au prisonniers, 2005, vidéoprojection (couleurs, muet), 4'54, Collection Frac Franche-Comté

danilo correale

born in 1982 in naples (italy)
lives and works in naples (italy)
and in new york (united states)

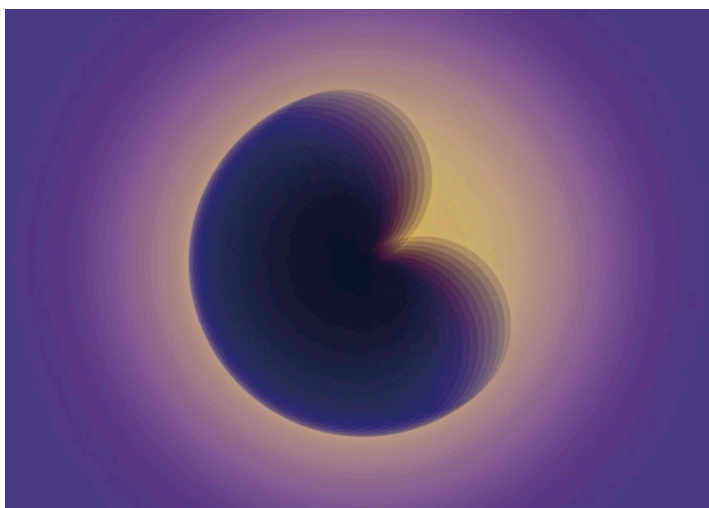
Danilo Correale is an artist and researcher who mainly focuses on the relationship between life and work in the context of a neoliberal society that values hyper-productivity.

The installation *Reverie, on the liberation from work* (2017) is a follow-up to a series of pieces on sleep and the waking state. Organised into two chapters, it occupies a separate comfortable space and takes the form of audio hypnosis*, accompanied by a bright atmosphere. Through this experience, Danilo Correale offers relaxation for body and mind, an exercise that enables the subject to prepare themselves as best they can for the rise of a post-work society.

This imaginary dystopian approach fits within an extremely topical intellectual landscape, advocating the idea of resistance to the neoliberal economy. Here the artist sees hypnosis as a means of provoking internal reflection on the society in which we live, and especially our role as citizens.

At first glance, *Reverie* may seem like a demand for a better world. Paradoxically, the hypnotherapist's soothing orders also evoke the instrumentalisation of personal development methods in the management and technocracy spheres with a view to imposing control and conditioning mechanisms on individuals.

* This hypnosis was designed in collaboration with a hypnotherapist.



Reverie, on the liberation from work, extrait du chapitre 2, transitions, 2017, vidéoprojection 16:9 sonore, 37'12. Courtesy de l'artiste.

adelita husni bey

born in 1985 in milan (italy)

lives and works in new york (united states)

represented by galleria laveronica arte contemporanea,
modica, italy

Adelita Husni Bey is an artist and researcher who questions economic and public powers often by featuring self-governing communities and micro-utopias in her work.

The series *The Council*, which Founder's room: third plenary session on the future of the Institution comes from, is the result of a workshop carried out by the artist at the Museum of Modern Art (New York) in 2017 with a group of teenagers. Various exercises involved producing theatrical images redefining each of the museum spaces. Beyond that, it was about stimulating the participants' critical thinking, making them reflect, during debates, on the functions of the institution – the museum as an institution and the institution in its broadest sense. In the scenario Adelita Husni Bey offered the teenagers, the "Institution" had lost the ability to carry out its primary function and had transformed into a refuge* always open to all, thereby establishing the beginning of a new era. Playing the role of its new occupants, the students, split into four groups, met as a committee with the aim of laying the foundations for the future society.

Adelita Husni Bey is very committed to non-competitive pedagogical models. Here she placed the young people in the context of a democratic debate and so highlighted the role each of us must assume in building the world of tomorrow.

Like many artists today, she also questions the role of the museum and other places where art is traditionally displayed.

* The causes of the "Institution's" change of function were unknown. The artist offered just a few speculative ideas: a revolt by the museum's employees, a climate disaster, a financial crisis, etc.



Founder's room : third plenary session on the future of the Institution (*The Council*), 2018, impression sur dibond, 152 x 304 cm, Courtesy of the artist and Laveronica art contemporanea

ariane loze

born in 1988 in belgium

lives and works in bruxels (belgium)

represented by michel rein gallery, paris/bruxelles

Mainly through film and performance, Ariane Loze analyses the mechanisms of the world of work – in particular, her own position as an artist – and the way in which it sometimes bleeds into our personal lives. Work and the company are symbolised by different, sometimes recurring characters all played by the artist, who distil a critique of social inequalities from one film to the next and also highlight a form of resignation from citizenship. Some of these archetypal characters also illustrate the lack of meaning experienced by individuals within a neoliberal society where profitability counts more than the people themselves.

With an interplay of subtle, well-orchestrated narrative cues, the films, responding to one another, instil a feeling of the imminence of a catastrophe or collapse – which is, however, never explicitly stated. In *Mainstream* (2018), the artist simultaneously plays all the roles: various characters attend a formal dinner party during which they discuss their respective jobs and responsibilities. The different costumes become archetypes which, with the support of the framing and reverse angle shots, help to identify each character. This process is characteristic of Ariane Loze's work and also points to the schizophrenia of the society in which we live and reinforces the selfish omnipotent cynicism of the ruling wealthy classes who control the world.

As if to respond to the highly critical series of pieces she has produced since 2015, she recently filmed *Otium* (2019), focused on downtime and vacancies, proposed as methods of passive resistance, possibly as a window that is slightly ajar to a calmer future.



Mainstream, 2018, vidéoprojection HD, son, couleur, 19'26, Courtesy of the artist and Michel Rein, Paris/Brussels

leonard qylafi

born in 1980 in albania

lives and works in tirana (albania)

represented by zeta gallery, tirana, albania

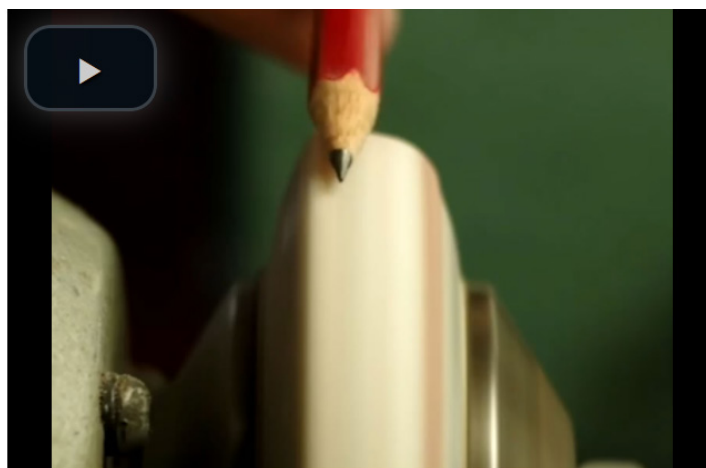
Leonard Qylafi creates his work at the intersection of various materials and practices: archives, documents, film, photography, painting and music. With a particular interest in collective memory and image processing, he reveals the discrepancies between the more or less fictional national narratives and the social and political reality in Albania, especially in Tirana, where he lives and works.

In *Exercise on Telemann Fantasia n°3* (2017), the artist films himself in the studio, practising one of the 12 Fantasias for Solo Flute composed by Georg Philipp Telemann in the 18th century*. This recurring rehearsal, during which he records himself playing the flute, is for Leonard Qylafi a sort of studio diary, the quality of his playing giving an idea of his state of mind on a daily basis. The title, referencing a piece composed to play alone, refers to the loneliness of working in the studio.

The artist also shows a form of laziness here: although the initial shots focus on presenting traditional art tools (pencil and canvases), he abandons them, preferring to play the flute. Referencing some of his other pieces, this film by Leonard Qylafi is more than a simple depiction of laziness or procrastination; it also demonstrates a form of passive resistance to work and the passage of time. It recalls another film in which the artist plays the flute in the ruins of a building in Tirana that is about to be demolished. The building is momentarily transformed into a stage hosting his performance as if to delay its disappearance a little**.

* Georg Philipp Telemann (1681-1767) was a German Baroque composer.

** *Private show*, 2006, film, 3:19 min. The artist plays a piece he composed to describe the relationship he had with this place and the violent impact that some changes can have on our lives.



Exercise on Telemann Fantasia no.3, 2017, vidéo, son, couleur, 14'56, Courtesy of the artist

romana schmalisch & robert schlicht

born in berlin in 1974 and 1975
live and work in germany

Artists and filmmakers Romana Schmalisch and Robert Schlicht have been regularly working together since 2004 on projects combining theoretical research and film. They question the tensions linked to the evolution of social contexts, especially in the work environment.

Their full-length feature film *Labour Power Plant* (2019) mixes documentary and fiction forms to explore the mechanisms that transform individuals, with their own wills and desires, into human capital acting in the employer's interest. The filmmakers rely on extensive research and fieldwork in jobseeker and training organisations. The goal of this training is not so much the acquisition of technical skills as generic abilities involving personal parameters, such as attitude, body language, motivation, creativity and self-awareness.

Labour Power Plant summarises all these real-life training methods within a fictional company. Set in an indeterminate future, this *Labour Power Plant* is a production tool that feeds the job market with human resources that have new physiological, cognitive, psychological and social competencies. The trailer for *Labour Power Plant* is on display as part of the exhibition, and the full-length film will be screened three times per week in the auditorium. *

* Every Friday, Saturday and Sunday at 4 pm.



Labour Power plant, 2019, long métrage, 83'

louise siffert

born in 1988 in strasbourg (france)
lives and works in paris (france)

Performance is central to Louise Siffert's work. Her theatrical and burlesque enactments question contemporary forms of alienation and their supposed remedies. The world of work and management, coaching and personal development theories, and the place of habits are some of her favourite topics to explore by parodying their language and visual codes.

In the film *J'ai décidé d'être heureux. Et si vous étiez à deux minutes du succès ?* (2017), the artist wears a pyramid costume reflecting the famous hierarchy of needs theory proposed by Abraham Maslow in the 1940s. The tension increases as the camera gets closer to the top of the pyramid, and the advice on how to achieve success and happiness turns into proper orders.

The film *Finding our new world - another alternative to a sceptic system* (2019) envisages the community as an alternative life beyond normative models such as work, the economic system and the patriarchy. The artist was inspired by the comparative reading of Jesuit Baltasar Gracián, who wrote a sort of guide to manners for court society in the 17th century*, and the archives of Womyn's land**, self-governed rural lesbian communities in the USA. In this film by Louise Siffert, the quest for happiness is punctuated by doubts and questions, which give a glimpse of a possible reinvention of every area of social life in tune with our deepest aspirations.

* Baltasar Gracián (1601-1658), *The Art of Worldly Wisdom*.

** *Maize: A Lesbian Country Magazine*, fanzine published since the 1980s by Womyn's land communities.



J'ai décidé d'être heureux, et si vous étiez à deux minutes du succès ?, 2018, vidéo, 1'50

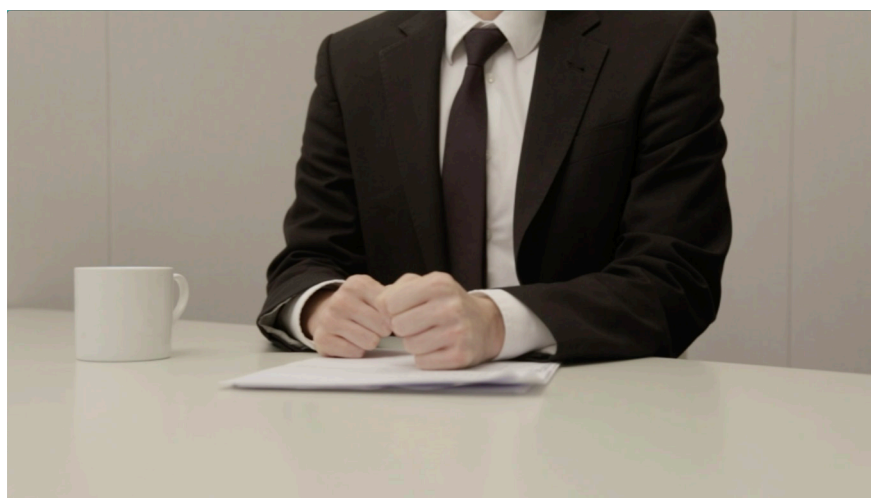
cally spooner

born in 1983 in london (england)

lives and works in athens (greece)

Cally Spooner bases her art on her interest in writing. She produces plays and essays that are devoid of plot, monologues that go round in circles, musicals and sound arrangements that enable her to stage the movements and behaviour of language itself. Her film *Off-Camera Dialogue** features an employee in a suit. We only see his chest as he sits behind a table, and his white shirt and dark jacket slightly hamper his movements. His face isn't shown, but the camera lingers on his restless hands, by a cup that you imagine to be filled with coffee. Constantly being corrected by a voiceover, the employee is required to modify his words and movements to better match his company's corporate image. The chorus that accompanies the employee's body language is a reminder of the alienating nature of the exercise and highlights the need – within a work environment – to erase individuality and transform the individual.
(text by Frac Franche-Comté).

*Frac Franche-Comté Collection.



Off Camera Dialogue, 2014, Vidéo 16:9 sonore, Collection Frac Franche-Comté

mladen stilinović

1947 in belgrade (serbia) - 2016 in puna (croatia)
lived and worked in zagreb (croatia)

Mladen Stilinović was one of the leading figures of the Yugoslavian conceptual movement that emerged in the 1970s. His work combines text and symbols in a critical approach aimed at removing all ideology from symbols, especially those used during the socialist era. After the collapse of the Federal Republic of Yugoslavia, his work focused on major contemporary concepts such as money, time, work, language and power. For Mladen Stilinović, art was not about «doing» but rather about a particular way of «being». Challenging the productivity of the artist linked to the market economy, he opted for laziness: an active and positive form of laziness, conducive to decluttering his mind and introducing new thoughts and ways of seeing.

The photography series *Artist at work* (1978) is one of Stilinović's iconic pieces. Cultivating paradox and irony, the 'artist at work' indulges in an idle position that highlights the immaterial and introspective dimension of artistic work. Facing social demands, this retreat into sleep is also a way to rediscover the freedom that is the main purpose of art for the artist: "When I say that art is nothing – I am thinking of the social role of art. But this nothing is important because it is a form of freedom that is outside the main system of society. Actually, inside this system, which does not permit of voids, this nothing is very important."

* (Mladen Stilinović)

** Extract from an interview with Sabina Sabolović in the *Mladen Stilinović, Artist's Books* catalogue, Platform Garanti – Contemporary Art Center Istanbul and Van Abbemuseum, Eindhoven.



Artist at work (détail), 1978, série de 8 photos, tirages argentiques, 30 x 40 cm, Courtesy Galerie Elbaz, Paris et Branka Stipančić, Zagreb

pilvi takala

born in 1981 in helsinki (finland)

lives and works in berlin (germany) and
helsinki (finland)

the artist is representing finland at the 59th
venice biennale this year

represented by helsinki contemporary Gallery, finland

Pilvi Takala questions the social structures and normative or implicit rules that shape our attitudes through performances in different contexts.

She often works in companies, including in her piece *The Trainee**, depicting a trainee who does not work, causing confusion among her colleagues. With *The Stroker* (2018), a more recent video installation, Pilvi Takala continues the same type of experimentation using a more complex scenario confusing fiction and reality. She poses as Nina Nieminen, the founder of Personnel Touch, who has been brought in as a consultant at Second Home. She greets and lightly touches the employees she meets in the corridor.

Here the artist questions what appropriate behaviour at work is in a context of social pressure and where the limits of our personal space are. More broadly, she explores interactions between collective or institutional and individual spheres, and social behaviour and the boundaries and unspoken rules that condition it. In another piece in the exhibition, *Real Snow White* (2009), the artist dresses up as Snow White and tries and fails to enter Disneyland. The entrance becomes an insurmountable boundary for this fake Snow White, unlike the real fake Snow Whites who work there. Here, the artist highlights the norms (nationality, gender, job, social class, etc.) that govern our appearance according to our membership of a particular group.

* *The Trainee*, 2008, video installation, 13:52 min (this piece does not feature in the exhibition).



Pilvi Takala, *Real Snow White*, 2009. Single-channel video, 09'19, 16:9, H.264.mov, subtitled in English, Courtesy the artist and Helsinki Contemporary

thomas tudoux

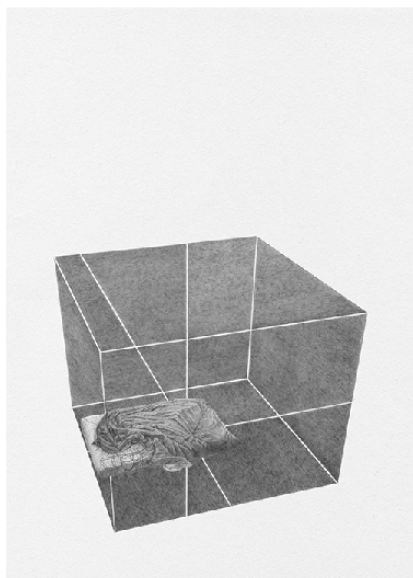
born in 1985 in barbezieux (france)
lives and works in rennes (france)

Thomas Tudoux cares a great deal about social issues and uses them as material for his work. As a result, he often turns to collaborative practices involving citizen participation. In the exhibition, he presents a *Métadébat*, a video projection from his *Pros du quotidien* project* which placed participants in a social science fiction where each citizen was a pensioner (the idea was to imagine a society in which there was no longer a link between work and pay). *Métadébat* includes various fragments of conversations the artist had with the participants (including many teenagers), reassembled in the form of a debate.

With this large-scale project, Thomas Tudoux connects the different subjects that have fed his research until now, in particular through two pieces included in the exhibition: *Valeur T*, a brass engraving, and *Complexes de Décubitus (études)*, a series of drawings. *Valeur T* (2013-2016) presents a panorama of a town made up of numerous towers. All the commercial acronyms and religious symbols have been replaced by the letter T, suggesting that the whole of society obeys the sacrosanct value of Temps-Travail (Work-Time). This piece is set against a series of drawings (2013) depicting, through the prism of medical imaging, cells furnished with a bed, illustrating our society's complex about rest and fatigue. On the one hand, these pieces are reminiscent of solitude, for example, the solitude of the elderly locked in their room. But they also evoke sleep, the final part of our day that neoliberalism has not yet exploited, the last bastion preserving a space for time and freedom**.

* Thomas Tudoux solo exhibition, *Pros du quotidien*, Rennes, PHAKT – Centre Culturel Colombier, 8 November – 21 December 2019.

** see Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep*, 2014.



Complexes de Décubitus (étude), 2013, graphite sur papier, 84,1 x 59,4 cm chaque, série de 8 dessins, Collection de l'artiste (production : Le Quartier, Centre d'art contemporain de Quimper ; Frac Bretagne ; Mélanie Rio Fluency)

saturday 25.09, 3pm
performance lecture by arsène juteau
histoire rêvée de la paresse

arsène juteau
born in 1988 in cholet (france)
lives and works in tours (france)

At the crossroads of practices, Arsène Juteau is a performer and director. He also creates a sort of studio journal of drawings that he sometimes animates. Arsène Juteau trained at the ESBA School of Fine Art and the CNDC Contemporary Dance School in Angers, and at the Carampa Circus School in Madrid. As such, the body is always at the heart of his creative process, which combines collages and rewriting.

His recent research focuses on questions of gender and seduction. Some of his pieces aim to deconstruct masculinity*. The artist also spent several years working on specific projects on dreaming, laziness, idleness and amateurism, which resulted in the creation of the show *Dodollywood***.

"Loyal to the practice of bowerbirds, I design my shows or what I want to present as a conscientiously prepared party"***. For his performance at the CCCOD, Arsène Juteau is currently writing a "dream story of laziness", freely presenting different references gathered over the years in the form of a constellation of benevolent resistance. It will be followed by a participatory daydreaming experience.

* *Petits rites de dévirilisation*, since 2015, lectures written and performed with Anna Delogé.

** *Dodollywood. Une tragédie grecque revisitée*, 2017-2019, a show written and directed with Benoît Pradier.

*** This extract comes from the artist's portfolio.

samedi 9.10, 3 pm
ultra-liberal performance by florænt audoye (biography p.7)
travailler et rire. danse de l'administration

samedi 9.10, 4.30pm
performance by ségolène thuillart
évasion d'intérieur

ségolène thuillart
born in 1988 in paris (france)
lives and works in tours (france)

Sékolène Thuillart's practice includes performance, installation and print.

"Sékolène Thuillart's work is [...] an artist's view of what we miss, what we no longer pay attention to in this contemporary, urban, hyper-connected world which moves too quickly, to the point that we no longer look at each other, no longer breathe, no longer exist as individuals in a society governed by the value of work and productivity.

In her work, there is a desire to understand, to decipher systems and their complexity, which reflects the approach taken by modern archaeologists, a need to name, classify, order. This is seen in many contemporary artists in reaction to the vast amount of information and images we are bombarded with." (Stéphanie Molins)

As part of this exhibition, she will reactivate her sound installation *Evasion d'intérieur* (2020) as a performance, inviting us to meditate with the indoor plants that surround us in our work or living space and to relate to them.

the centre de création contemporaine olivier debré



Maurizio Nannucci, *Listen to your eyes*, 2010, FNAC 10-1055, collection du CNAP, 2018-2020

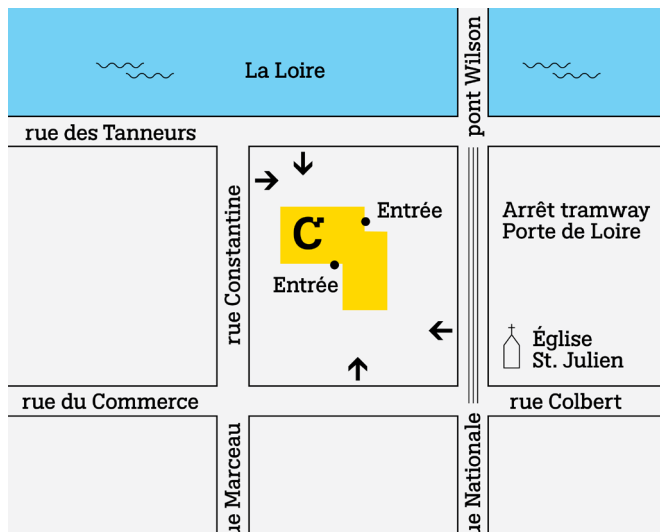
Right in the historic centre of Tours, with its contemporary architecture designed by the Portuguese agency Aires Mateus, the Centre de Création contemporaine Olivier Debré is somewhere the public can come and make discoveries, share knowledge and experiences in an open setting. A contemporary art centre, it is also a multidisciplinary culture venue which engages with all local stakeholders in its ambition to explore new ground.

The CCCOD is now the custodian of a donation of works by the painter Olivier Debré who lived in Touraine from early childhood. Hosting a historic collection within a contemporary art centre throws up a whole host of unique possibilities for building bridges between past and present creation.

All year round, our Visitors' Department organises a wide range of activities for young and old alike, tailoring their options to suit individuals and different groups. An exciting and intriguing programme of cultural events can be enjoyed alongside the exhibitions, including conferences, encounters, performances and film screenings – all designed to awaken your senses and broaden your knowledge.

With an ambitious exhibition programme, the CCCOD is forging ever closer ties with its region whilst exploring international creation. Pioneering, inquisitive and ever mindful of the issues that matter today, it looks ahead with the artists who are constantly questioning our world in a different way.

practical informations



getting here

Jardin François 1^{er}
37000 Tours
T +33 (0)2 47 66 50 00
F +33(0)2 47 61 60 24
contact@ccc.od.fr

train station 70 minutes from Paris by TGV train
by motorway A10, exit Tours Centre

facilities

bike park
car parking spaces Porte de Loire, place of the
Résistance and street of the Commerce on-site
amenities available : lifts, magnetic induction
loop, disabled toilets, pushchair parking, baby
change area, wheelchairs

free access

the café - restaurant

Marie and Stanislas welcome you to taste their meals
and wines, from Tuesday to Sunday from 11am to 4pm.
+33(0)9 72 61 78 71 / contact@lpctours.com [https://
lepotagercontemporain.com/](https://lepotagercontemporain.com/)

the bookshop

The publisher Bookstorming-Paris proposes a broad
choice of book specialized in art, architecture and
design. From Wednesday to Sunday from 2pm to 6pm.
+33(0)7 85 93 42 93 / librairie@ccc.od.fr

opening hours

tuesday-sunday, 11am - 6pm
saturday until 7pm

entry fees

4 € (reduced price)
7 € (full price)
free access under 18

CCC OD LEPASS

unlimited access to exhibitions and events
valid for 1 year
27 € single pass
45 € duo pass
12 € for students / 7€ pce

The CCC OD is a cultural equipment of Tours Métropole Val de Loire.
Its achievement was made possible thanks to the State and territorial collectivities support.

centre
de
création
contemporaine
olivier
debré

press contact

Charlotte Manceau

CCC OD

c.manceau@ccc.od.fr

02 47 70 23 22 / 06 82 44 87 54