

# TB R&D

PASSIONATE ABOUT CREATIVITY

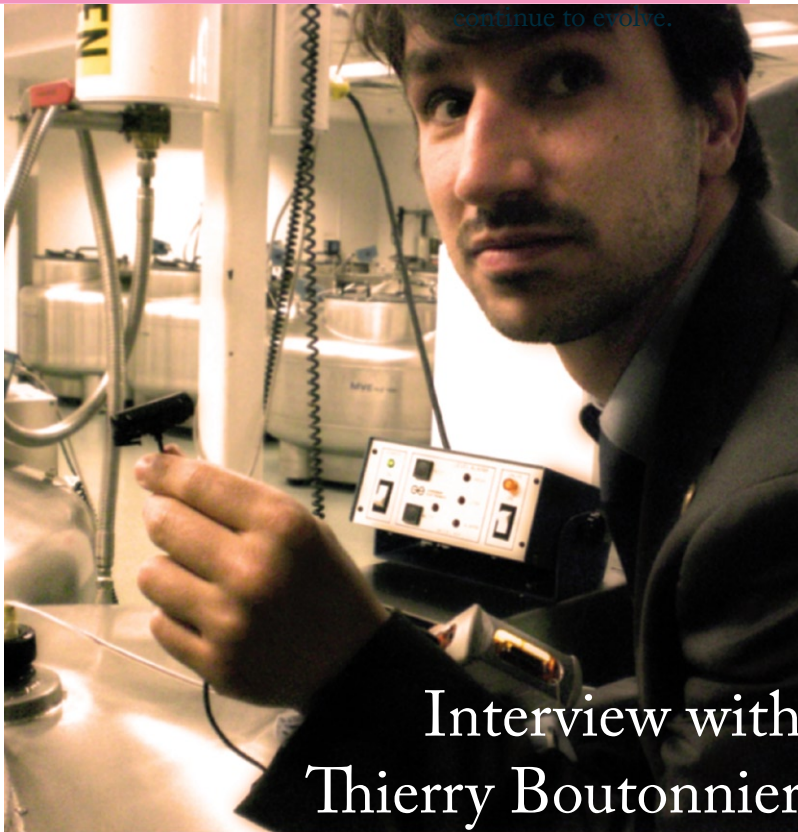


**D|SONANC|AS** 2008  
Proposal

TB R&D

Thierry Boutonnier Research & Development

# Many talents—a single



## Interview with Thierry Boutonnier Artist

### *What is the role of the artist in society today?*

I am an international artist for whom performance is at the heart of my work..

After starting out on an entrepreneurial adventure more than a century and a quarter ago, I developed a distinctive identity, based on History and Values.

The appetite for risk, the cooperative spirit and a strong sense of independence are all central to my philosophy.

Remaining faithful to my past achievements represents a constant source of strength. However I must

Given the rapid changing environment and the emergence of new modes of contemplation all along my actions, is an essential step forward. These changes have an impact on our daily lives.

They also open up new horizons by profoundly altering previously dominant economic models.

As the work process moves in a new direction, I'm moving with it.

*By the means of mimesis and of the symbiosis process, the artist is producing alterity and heterogeneity in the contemporary society.*

For example, my interview

is made up of a letter written by the Governance of the Lagardère company.

I have taken an identical approach in creating by symbiotic process due to its emotional impact and universal appeal.

This life mimesis is and will continue to be an occasion that has an enormous power to bring people together.

Thus I'm especially curious when the public perspective deals with the private interests.

*Art as an experience,  
the artist as a catalyst.*

Through this mimesis process, I worked with a lawyer and acquired the patent and the industrial rights to produce the U.S flag with one more star!

It is a kind of preventive *patent*.

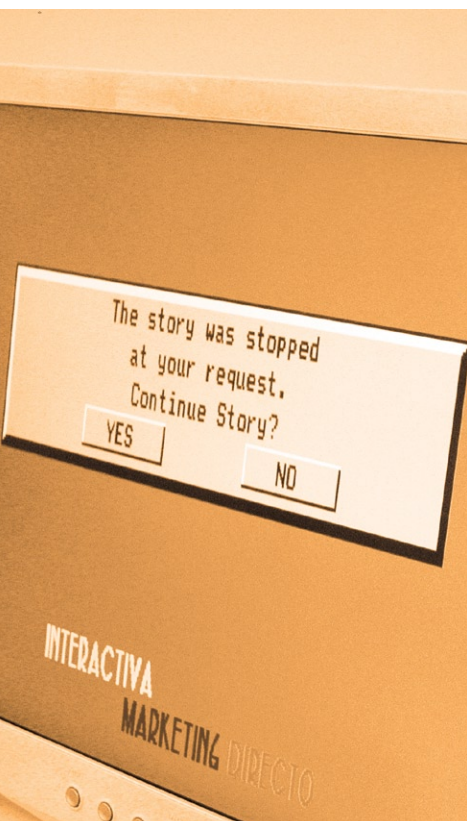
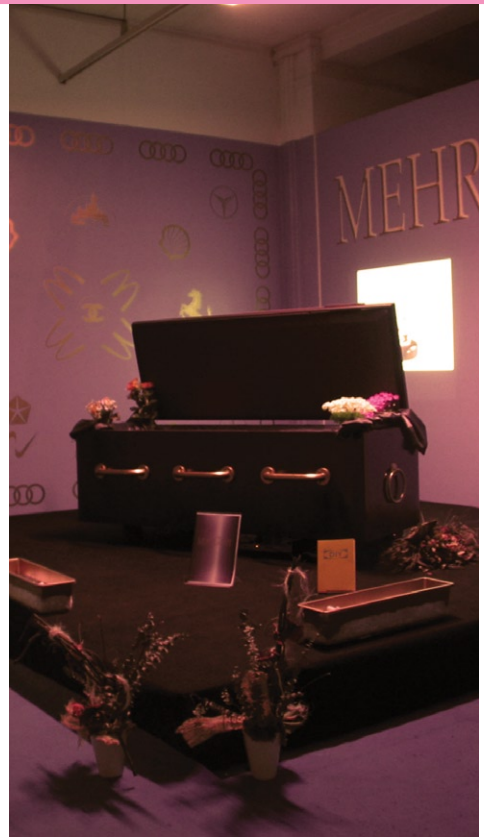
This project is specific to my artistic style which is a very modern one. I am very much aware of the forces of our time and determined to change them !

I continue to act with prudence and moderation for which I'm known.

Furthermore, I am responsible for the development of my tactical choices and the resulting consequences.

They stand as a concrete example of my credibility and my ability to succeed no matter what the obstacle.

Thierry Boutonnier  
According to Arnaud Lagardère  
<http://www.lagardere.com/>



# What is my motivation for participating in the project ?

My motivation to participate in this project know no limits. That's true, your project is like Cinderella's shoe for my artwork process. Your proposal is a kind of a contemporary frame. Since I graduated, I've developed a cooperative spirit in all of my projects.

Today, in the tradition of conceptual art and the performance (L.Weiner, Antfarm, Vito Acconci, Fred Forest, etoy.corporation, Gianni Motti ... ), the artist should invent new processes to make and share. Rather than limit myself to the art field, I try to explore other think tanks and implement them into the daily life. Just like a bee in a big hive, fed by different cultures, I wish to create the "indetermination".

Your proposal is one of the rare residencies that gives the possibility to evolve a project WITH different actors. You help the interdisciplinary and "multifield" artists to have legitimacy and a visibility in the Public Space.

You give them a chance to meet entrepreneurs, citizens, engineers, commercials, economists, journalists, which in an opportunity for their work. Cooperative process is one of the basis of my research.

As you can see in my presentation, I have already worked with different partners : telemarketing corporation, Etablissement français du sang (EFS), lawyers, other artists,

landscape designer, traditional band, Pepsi.co, wine cooperative...

I always succeeded in opening doors thanks to creativity of my ideas.

Your program would represent a continuation of the work I have already done.

I have an experience in negotiating with different partners to produce prototypes of events, objects and services. Through these experiences I have learned a lot about the necessity to have mutual understanding between an artist and a partner, to make projects happen. This synergy/undersanding is not based on a hierarchy but more on strong ideas and equality.

*Like my previous experiences, I wish to evolve in a professional framework where both the public and the private are partners in the debate to re-define our society.*

As the debate Public/Private is a passionate one, I would like to continue my investigations in relation to urban dynamics.

Disonancias appears to me like an extraordinary way to work with people from different cultures giving the opportunity of wide exposure in interdisciplinary practices and high levels results.

It looks like a nomadic Bauhaus, a tectonic culture, a singular way to evolve and re-think the studio, the art, the work, the society.

*The field of research which I work in is urban dynamics.*

The preliminary plan will follow. Each project shares a common theme. It consists of spending time to observe the process IN the context WITH the partner entity.



*Fred egg vending machine*  
Montréal, 2003. Diverted vending machine: eggs, video still documentation.

# What is my preliminary plan in relation to the investigation ?

## *Proiekt:: Habitat & Equipment*

Idea for Urbanotics:

A bench as a rocking chair or a swing for generating light.  
Fitness Clusters and Fitness Route  
Equipment for Public Spaces.  
Thanks to mains power, the intelligent furniture will accumulate the energy and will diffuse it (light, sound, animation).  
Why not using on solar energy absorbers based on stainless steels?  
So the main concept is: thanks to its material property how to transform into something active in the public place rather leaving it an inanimate object. The project is to find the form that will help accumulate, transform and transmit energy (human, solar, water, wind...)

This project would investigation concentrating on the types of site where “this prototype machine” could be located place (skateparck, fitness clusters).

## *Vitoria-Gasteiz City Council*

To draw a psysho-social map on a carpet for “picnic”:

In order to give the mass scale of frequentation of the shopping centres and malls on the periphery, the city will be the starting point of the method.

First whilst reading behavioural I'll also walk around the city.

Thanks to the experience of the body, I'll try to find the balance between the center, el boulevard and other peripheries activities.

Firstly: How the way to move it's influencing consumers behaviour? I'll visit areas by feet, bicycle, car and public transport.

Secondly: When I see the map, it seems to me that parks, garden and green spaces can help us to find the equilibrium between the center and the periphery. I would understand activities in it.



## *Seguros Lagun Aro*

Double networks :

The Lifetime value of a customer is one my favorite investigation:

Sponsoring funeral event, FALAR\_ condicionado...

This research can be a starting point in order to answer at this:

*What else can be offered via this network? What new businesses can be added to those they already have?*

According Europ assistance and their website :

<http://www.avatarassistance.com/>

which insure avatars on Second Life®, we could create the agency:

“MEHRLICHT, sponsoring funeral event” ([www.mehrlicht.fr](http://www.mehrlicht.fr)) on Second Life® and propose to insure Avatars.

Internet feeds the “Public/Private” debate, and Second Life® helps to incarnate the virtuality. It's a new place to invest.



# Summary of the artistic



I was born on 6 March 1980, in South West of France, near Toulouse. My parents are farmers, I grew up and worked in this countryside. Like a Joe Scanlan or a Robert Morris, I learned very quickly, the idea of cycle and how to compose different unknown factors. I studied science, afterwards *I applied for the fine art school of Lyon in 1999*. I experimented a lot on the link between the action and its trace. My prototypes for events articulated the public and private object. I developed my first blood drive with the EFS. I was the assistant to the artist Christian Philipp Müller whilst he created a public sculpture in 2001, and I still keep in touch with him. *In 2002-2003, I studied visual art at the Concordia university in Montreal, Canada for one year*. I experimented in the Electronic Art department and in the Interdisciplinary Studies department. In North America,

I learned a lot about free will, performance art and how to “play” with big companies such as “Pepsi”. I also gained some experience in and learnt further methods for the collaborative process. I contacted etoy.corporation, I wrote a report about them. At Society for the Technologic Art (SAT), I presented my project: “the fresh egg vending machine”. In 2004, I return to the fine art

school of Lyon to get my diploma. At this same time, I started to work in the production department at the Contemporary Art Institute of Villeurbanne (IAC). At the IAC I was in charge of the public relations until 2006. There I assisted Jordi Colomer for his midterm career show. *In 2005, I passed my exam (DNSEP)*. I was the laureate for the Linossier prize for my “Burning man project”.



# career

(conditioned word) Berlin , Paris, Agueda 2006 Music: 55 minutes. Installation: fends, phones, glass, audio, light. Booklet. <http://mondepotentiel.free.fr>

*FALAR\_ condicionado*

In 2006, I participated in group show : “les enfants du sabbat 7” in Thiers. In the same year, *I spent 9 months on a residency in Portugal.* Thanks to the European program : “Art in context”, I worked with the call center (DM6) and a traditional band to compose a Faustian opera. I presented this project at the GDK in Berlin and for “la biennale de Paris” at the end of the 2006 year. Since then I have worked at the fine art school of Lyon as a teaching assistant in the print media department. I also collaborated with TroisTemps, a communication counseling agency situated in Paris, whose aim is to create connections between artists and companies ([www.troistemps.com](http://www.troistemps.com)). Trois Temps believes that art represents an extraordinary “tool” of communication and development for companies because above all art is innovation. It is precisely because of this intrinsic quality that art can help companies in their own reflexions about innovation and economic development.

TroisTemps collaborates with artists of all disciplines and counsels companies in their management issues by proposing them different modules of artistic workshops. I participated in an associative context to organize exhibitions and residencies in Lyon and the Rhone-Alpes region. I also received

a residency in 2007:

The first one was : padpannic (<http://pasdpanique.free.fr/>) invited me. I did a project set in a social and economical context. In 2008, I was a co-curator for the Lagorce festival.

The second year : Chantier public (<http://www.chantierpublic.org/>). I also worked with the landscape designer : Claire Cazenave and the light designer Lucas Goy, to create landscape projects: “ET IN ARCADIA EGO” for which we’re laureate at the Lausanne festival in 2009. My resumé indicates that my daily practice uses synergy. I always composed with the context and I have tried to generate a collective benefit from it.

Just as with the people with whom I work, I try to find the starting point in our cuemmonal project such as the blood drive, the telemarketing opera and the last but not the least, the landscape project. Thus we try to organize ourselves in a kind of a biotope where the trace of our action changes other ecosystems.

The text that will follow, describes my investigation through actions.

*Eat sheep’s grazing; Do a market research in order to buy our soul and know the life time value; To be owner and stupid as a scarecrow for sparrows and to send a complimentary letter, just; to seek friends at all costs and then*

*to engage a guard of safety and a hostess of reception to see; like a representative, to explain the dairy milk production targets to the cows, the chain of transformation of the pig to the pigs, or the course of corn to corn...*

*Before being representative, to try to create a company sponsoring funerary events, but like undertaking tiredness, to dream it then, in a sleep which lasts the time of an opening*

*This dream to undertake and present it in Canada whilst making it die in a coffin distributor “Pepsi”...*

Here is a small course of acts in verb that tells stories of individuals. They are not actors, nor spectators, they are more people who make a kind of service in a certain economy.

They are an image, like this they live together. They represent safety, the reception, the culture, the becoming figure, the becoming dead.

They try to carry out dreams, theirs or those of the others...

to read more: [www.tb-rd.tb6380.com](http://www.tb-rd.tb6380.com)



*Hors service*

(Out of order) Lyon, June 2005. Paris, November 2007

# The degree of collaboration

*"Pour Rire"*, was an union is established in 2001, in cooperation with the Artist : Guillaume Ségur about our cultural prejudice. I was co-conceptor and co-producer.

*"Collecte de sang"*, in 2002 and 2004, I invited the EFS and a Wine corporation (Le sang du peuple) to create an event which had the goals of collecting blood in an art place where the public was more than an actor or a spectator : a human who feels and shares. I was the concepor and I set the logistics and served the meal.

*"Frech egg vending machine"*, in 2003, I worked with the electronic art studio of Concordia to create a new way to consume with a vending machine. I was the concepor and I assisted the engineer to produce.

*"Pepsi likes me"*, in 2003, I developed an informal partnership with Pepsi.co.

*"MEHRLICHT"*, in 2004 and 2005, I began to mount a company sponsoring of funeral event in cooperation with professionals. I'm the concepor, the entrepreneur, the journalist...

*"EPLURIBUSUNUM©"*, in 2005, I worked with a lawyer to obtain the patent of the U.S flag with one more star. I'm the concepor and the producer.

*"FAL AR\_ condicionado"*, In 2006, I did a project to form a bridge between a Portuguese band and a telemarketing corporation (DM6). Thus we used the telemarketing method and carry out a new faustian opera. I was the concepor. DM6 helped me to write the script and make interviews. The band assisted me for the sound arrangement.



"Pour Rire"

(To laugh), Lyon, November 2001. Video still of the action, documents.

# and the lessons



**November 2007, I co-created with TroisTemps** an artistic workshop on international mobility whose aim was to put chef-managers in “cultural clash situations” in order to make them aware of the various difficulties encountered by people who are missioned to work abroad for a limited period. I had to create and perform an interactive performance for the occasion, in which I tried to implicate the managers who participated in this workshop.

“*Le jardinier et l’abeille*” and “*ET IN ARCADIA EGO*” are garden projects laureate for European festivals (Chaumont s/ Loire and Lausanne) which I did with the Claire Cazenace (landscape designer) and Lucas Goy (Light designer). I’m co-conceptor.

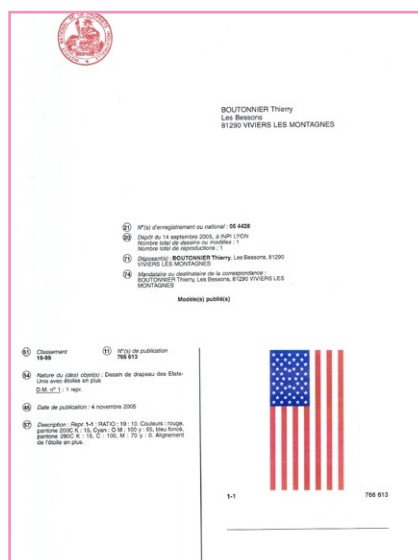
There are a multitude of lessons to be drawn from these experiences. For each project, I learnt different things. Therefore, I’ll explain in four points what are the method needed in order to succeed when doing a piece of collaborative work.

Firstly and as I mentioned before: *a high level of exchange*. All the parts involved have to know the framework, respect the agenda, be ready to develop the project together.

Secondly, *to ensure that all the parts have a way to share* and resolve problems and do not prevent this from happening.

Thirdly, to try to create funny events in order *to stimulate and strengthen the team*.

Fourthly, the team should be dedicated, seduced and excited by *the quality of the prospective project*.



# Availability during the cooperation period ?



MEHRLICHT  
Since 2003. Photograph of the action.

I'm available to develop the project for the majority of 2008-2009 and can confirm my availability for the 21 and 22 of October, for the methodology meeting. I teach in Lyon Mondays and the Tuesday, but am free the rest of the week. I've also got more than 20 days of hollidays. I have a very flexible diary so will be able to find dates suitable for both Disonancias's organisers and the participating entity.