DOMESTICATION

Research & Developpement

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Thierry Boutonnier
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THIERRY BOUTONNIER

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At work or alive.

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GROUP SHOW :

15/10/2010 - 31/10/2010 : « Flagpole », Plateforme, Paris, France.
28/05/2010 - 31/10/2010 : « Naturel brut », patronage WWF for the international year for the biodiversity, Paris, France.
22/05/2010 - 27/06/2010 : « Ré-actif », 2 Angles, Flers, France.
29/04/2010 - 18/07/2010 : « Ce qui vient... », Contemporary art Biennal Rennes, France.
10/07 - 31/07/2009 : « Le futur des sources », Local, Mazamet, France.
14-16/05/2009 : « Printemps de l'Art Contemporain », Astérides, Marseille, France.
05 - 20/12/2008 : « STRIKE BACK », [ON] Gallery, Poznan, Poland.
01 - 22/12/06 : « Multistandart », Galerie Der Künste, Berlin, Germany.
06/10 - 16/11/06 : « The end », Gallerie Good Friday, Bruxelles, Belgium.
01/10/06 - 30/09/08 : « XV^{e} Biennale de Paris ».
26/01 - 10/03/06 : « Les enfants du sabbat 7 » , Le creux de l'enfer, Thiers, France.
09 - 14/05/05; 18 - 22/04/05 : « Paris<=>Lyon » l'ENBA, Lyon and l'ENSBA, Paris.
27/11 - 9/12/04 : « Here we are, where ? » Slodownia gallerie, Poznan, Poland.
28/04 - 31/05/04 : « INSTALLATIONS... », École Normale Supérieure, Lyon.
02 - 12/12/03 : « Machin/Machine », Lyon 1 University.
12 - 23/05/03 : « Elsewhere II exhibition », CONCORDIA UNIVERSITY, Montreal, Canada.
30/04 - 04/05/03 : « PROMO 4.2 », la Société d'Art Technologique, Montreal, Canada.
23/04 - 19/05/02 : « Spacing the Line », Galerie der Hochschule für Grafik und Buchkunst Leipzig.
19/12/1999-04/01/2000 : « À voir/ au revoir », « le Ball » à l'ENBA Lyon.

FESTIVALS & PROJECTIONS :

3-4-5/12/2010 : « Big up 5 », Anglet, France.
20/06 - 24/10/2009 : « Les jardins dessus dessous », Lausanne jardins 2009, Switzerland.
03 - 8/06/08 : « 5^{e} Festival art des corps », Lagorce, France.
01 - 7/07/07 : « 4^{e} Festival art des corps », Lagorce, France.
06/05/04 : « Blood drive show » with the EFS, ENBA Lyon.
15/03/03 : « Stand COFFIN TB », pour la nuit de la création de l'Agorafestif, Montréal.
01/03/03 : Projection « POUR RIRE ». Space for Contemporary Art, Munich, Germany.
29/03/02 : « Blood drive show » with the EFS, ENBA Lyon.
2001/2003 : Workshop and public sculpture, Grands Ateliers de l'Isle d'Abeau with Christian philipp Müller

LECTURES & PERFORMANCES :

12/12/2010 : « EPLURIBUSUNUM© », Upgrade/Plateforme, Paris, France.
05/11/2010 : « SPONGY LUNG », Fiac, France.
19 - 20/09/2009 : « Résister avec Alzheimer », Archives de l'Ain, Bourg en Bresse, France.
06/12/2008 : «SPONGY LUNG», UNFCC, Poznan, Poland.
10/11/2008 : «SPONGY LUNG», San Servolo, Venise, Italy.
3-7/05/2005 : «TOTAL OK», ENS lsh, Lyon.

LANDSCAPES ARCHITECTURE PROJECTS :

2008-2009 : « ET IN ARCADIA EGO » project for Lausanne, Switzerland. Lausanne garden festival.

2008 : « L'abeille et le jardinier ». Chaumont sur Loire. Project selected for the garden festival. 2008.

RESIDENCY PROGRAM :

23/04/10-23/05/10 : Galerie 2 angles - Normady - Flers, Orne, France.

02 -09/2006 : Thanks the european program "ART IN CONTEXT", I worked to develop cultural projects in the association "d'Orfeu" in Águeda, portugal.

PRIZE :

30/03/2010 : COAL prize, Coalition for Art and sustainable development, for the projet « Assolement à Mermoz ».

05 -10/2005 : Linossier prize, Fine Art school of Lyon for the project « Burning Man Borderline » .

STUDY AND DIPLOMA :

2009-2010 : Universitairy Diploma in **Pollution and Environment**, Claude Bernard University, LYON 1.

2005 : DNSEP Fine Art school of Lyon

2002/2003 : Graduate CONCORDIA UNIVERSITY, Montreal, Canada.

1999/2002 : ENBA Lyon. DNAP.

1998/1999 : Fine art school of Castres, France.

1998 : Baccalaureat in science.

ASSOCIATIONS AND COOPERATIONS :

2009-2010 : Plateforme, 73 rue des Haies 75020 Paris France : http://www.plateforme.tk

2008/2009 : « OffOff », curator and residency program. http://offoff.fr/

2007/2011 : « Pas d'panique », art in countryside. Ardèche, France. http://pasdpanique.free.fr

2007/2008 : « Chantier Public », residency program in Lyon. http://www.chantierpublic.org/

2006/2008 : « Trois Temps », agency and communication with art. http://www.troistemps.com/

PUBLICATIONS :

2010 : « Ce qui vient...», Atelier de Rennes, Contemporary art Biennal Rennes, France.

2010 : « COAL », Association COAL for Art and sustainable development, France.

12-2008 : « Nessum uomo è un'isola », Artlab 4, San Servolo. Italy.

08-2007 : « XV^{e} Biennale de Paris », Biennale de Paris, musées nationaux.

11-2006 : « Les enfants du sabbat 7 », Le creux de l'enfer, Thiers.

01-2006 : « BoXoN » , épisodes 17 et 18. Assemblage d'A4 poétique. http://tapin.free.fr

03-2005 : « Mercure liquide »**.** num.3. Edition d'art graphique, Lyon.

10-2004 : « Here we are, where ? » Slodownia gallerie à Poznan, Poland.

IN PROGRESS :

2010- ? : « Assolement pour Mermoz » (Rotation for Mermoz), project in the context of a urban renovation .

RISKY BURLESQUE

Guillaume Desanges
Critique d'Art.
Curator. Co-director de Work Method.
Writer in Trouble review
French reporter for «Exit Express» and «Exit Book» (Madrid)...

http://www.guillaumedesanges.com/

1- PROFILING (THIERRY BOUTONNIER)

- TB est un artiste actif et réactif déployant un panel de comportements individuels en réaction au système capitaliste : la désignation, l'analyse, l'illustration, le jeu, le combat, le mimétisme, la démission, la dérision.
- Un professionnel, envisageant l'acte artistique avec les même exigences d'information, de savoir-faire, d'identification d'objectifs, de recherche opérationnelle, d'impératifs décisionnels et de concentration de moyens que n'importe quelle activité de project management.
- Un non-spécialiste, qui, au sein d'une économie concurrentielle en constante mutation, se doit d'être polyvalent et pluridisciplinaire, utilisant tous les moyens à sa disposition : performances, vidéo, sculptures, photographies, dessins, publications, etc.
- Un homme de foi, qui représente, surjoue, exagère, doute, échoue... tout en continuant d'y croire.

2- OBJECTIF PRINCIPAUX (QUELQUES EXEMPLES RÉALISÉS)

- Expliquer les enjeux de la production laitière aux vaches ou la prévention de la grippe aviaire aux poules (série : Objectifs de production, 2005)
- Envelopper les bourgeons d'un arbre mort avec du chewing-gum (Le Printemps des Musées, 2001)
- Fabriquer et diffuser un distributeur automatique d'oeufs frais (Frech Egg Vending Machine, 2002-2004)
- Embaucher une hôtesse d'accueil pour tenir un panneau «Hors service»
- Développer une affaire de sponsoring funéraire (projet Mehrlicht, 2003-en cours)

3- OBJECTIFS SECONDAIRES ET SYSTÈME D'OBJECTIFS TRANSVERSAUX

- Travailler sur l'inframince ontologique entre pratique socio-économique et pratique artistique. Tester les contours de cette frontière, mesurer la plus-value artistique de projets dans leur capacité à détourner les règles établies.
- Au-delà de donner forme à des idées (définition de l'art), éprouver la viabilité et la rentabilité économique de ces idées dans une réalité de marché.
- Aborder, à l'occasion de ces démarches aux apparences gaguesques, quelques sujets universels: l'argent, la violence, l'économie capitaliste, l'engagement, le politique, la générosité, l'aliénation, la mort.

4- RESSOURCES MOBILISÉES

- administratives: dépôt de brevets, études financières, formations professionnelles à la création d'entreprises
- marketing : logos, films promotionnels, slogans, objets dérivés
- technologiques : partenariats industriels pour la création de prototypes (avec Pepsi-Cola, par exemple)
- mobilières : design tertiaire (plantes vertes, bureautique, stands, moquette...)
- humaines : recrutement (hôtesse), compétences spécifiques par projets, spectateurs/clients pour répondre à ses offres de service

5- STRATÉGIES & MÉTHODES EMPLOYÉES

- Mimétisme critique (TB expérimente en actes les différents maillons de la chaîne économique: concept, maquette, business plan, financement, communication etc., mettant en lumière l'extraordinaire capacité de subordination de ces systèmes à tous les types d'entreprises, même les plus aberrantes).
- Veille intellectuelle (parallèlement, TB mène des recherches iconographiques et documentaires pour dégager les connotations sémantiques de ses axes de travail)
- Interventionnisme célébratif (TB met en scène ces liens symboliques - voir point précédent- via des pratiques participatives le plus souvent basées sur une transaction marchande et non pas sur la gratuité, contrairement à une certaines esthétiques de la libéralité).
- Sabotage (TB pratique un art de la guérilla, créant des perturbations légères en un territoire indéterminé et quasi-invisible au coeur même du système affronté. Son choix : ne pas détruire les choses mais les rendre inutilisables, irrécupérables).
- Mise en abyme (TB confronte le vivant à la réalité de son conditionnement létal par l'industrie: le chewing-gum à la chlorophylle et le bourgeon, la vache et les quotas laitiers, l'homme actifet les pompes funèbres, etc.)
- Canular (On n'en est jamais très loin)

6- BILAN & DIAGNOSTIC

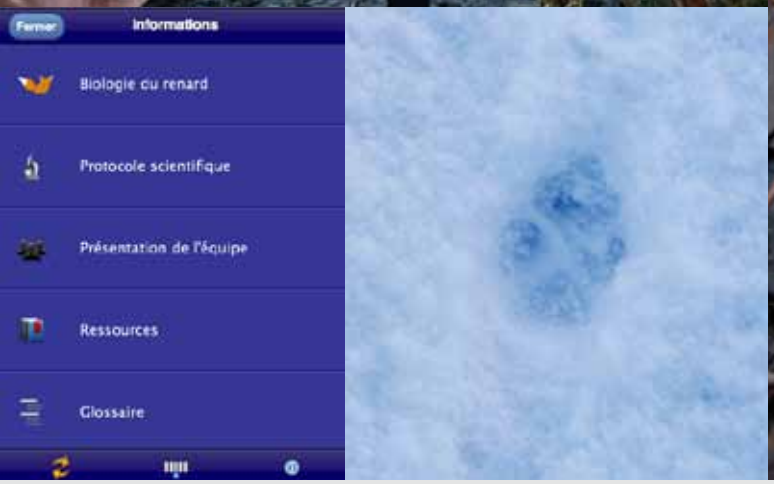
- On saura gré à TB, au sein de ce scabreux champ de l'action politique et économique de l'art, de ne pas jouer l'intelligence, ni le cynisme, pas plus que l'élégance ou la bravoure. La plus grande efficience (qui reste faible) de cette confrontation avec une entité aussi dominante que le capitalisme contemporain résidant certainement dans la simplicité du message, sa compréhension immédiate, sa force évocatrice, la détermination dans sa réalisation.
- Les formes de TB tendent finalement à dénoncer un capitalisme épousant les dimensions du rêve. Rêve utopique de la consommation, évidemment, mais plus essentiellement, et plus subtilement, spectre onirique aux causalités bouleversées, aux responsabilités obscures et aux conséquences incontrôlables.
- Voire, un cauchemar. A l'image du distributeur d'oeufs frais : le mécanisme implacable et bien huilé de l'échange marchand finit en catastrophe. Brisures. Fracas.
- Prémonitoire, TB dévoile une trouble morbidité du capitalisme contemporain. La mélancolie manifeste de The Dream of Entrepreneurship (montrant l'artiste endormi sur son bureau), diagnostique une dépression économico-psychanalytique, chronique mais refoulée.

Plant trees then follow foxes in Paris or go to work and be a witness despite everything ; Sell fresh eggs ; Thanks sponges, forget the past, 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 of sponsoring of funerary events, but like undertaking tiredness, to dream it then, in a sleep which lasts the time of a vernissage.This dream to undertake, project it in Canada while making it died in a coffin distributor "Pepsi"...

Here is a small course of acts in verb which 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, their or those of the others. They are in a borderline, public space/private space, human/animal, dead or alive, conscious /unconscious. By these acts, they try the crossing of these categories. They are confronted with others which benefit from their beliefs.
In my research, it is more a question of process or more precisely: imitation of operation in social microsystems. That is to say, more than the signs, I try to imitate the ways in which they function in the exchanges. Thus, work consists at the same time of the production of actions and the management of the traces which they produce. The actions are carried out by subjects (of which me), like vectors of the produced action and of its effects. The traces are multiple. They do not have the single documentary function because they are managed in parallel with the actions. The traces are then assembled to belong the actions through wills of others so that this work is in fact a thought acting within social systems or causes a strange smile.

T.B.

WORKS



VULPES VULPES

Mixed media.
Photography series.
Smartphone Application.

www.vulpevulpe.com

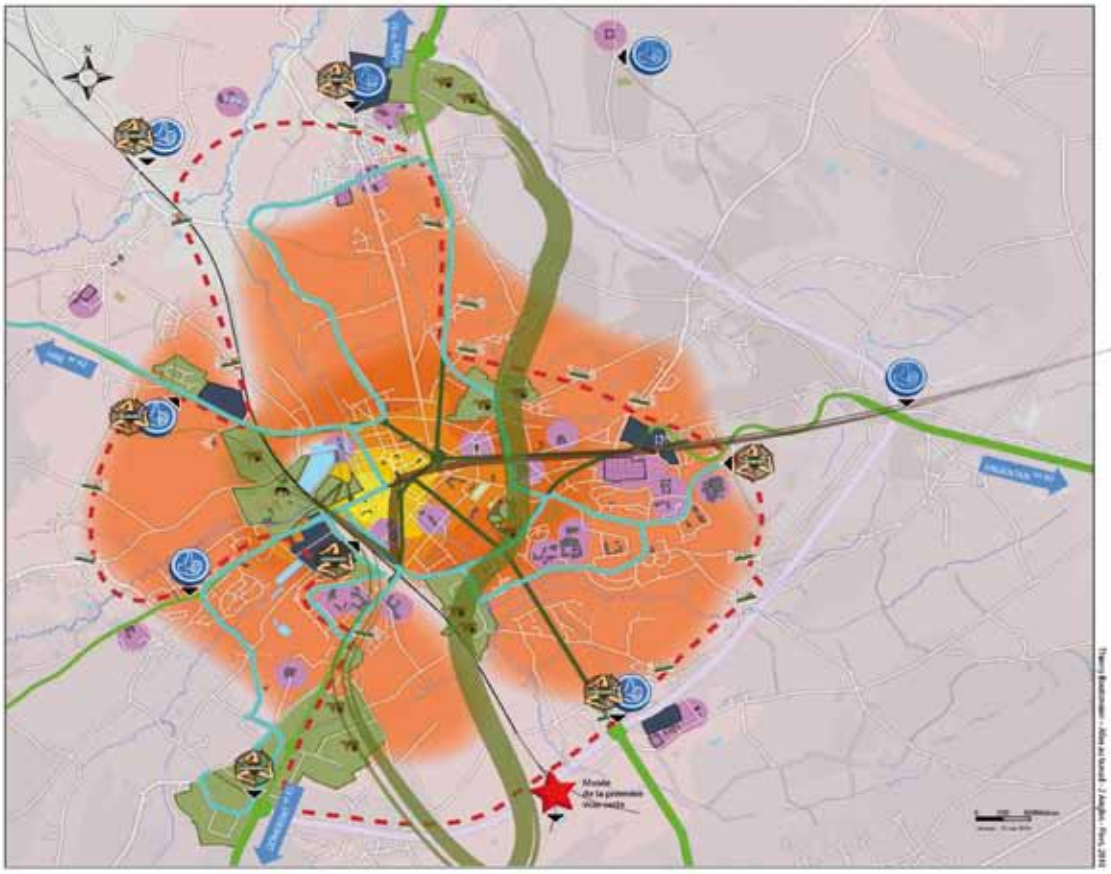
WWF, Paris.

2010

« Follow foxes in Paris...»

For the international year of the biodiversity and the show “Naturel brut”, here the probable meeting of Foxes in Paris or the follow-up of the relations between the individuals of the species Vulpes vulpes in the city of the Love.
Today, Humanity lives Downtown mainly. How to sensitize this urban population on its responsibility and his relation with a nature known as “wild” precisely within its framework of life and with the daily newspaper ? Perhaps by giving him the taste of going towards the Other. The red Fox (Vulpes vulpes), this animal, wild being, inspiring trick and freedom to us, lives beside us, in Paris. Thus, this small canide, this returning fellow-prisoner of the food chain of the services of rat extermination to the person is present almost everywhere on planet. And for some time, it is also observed in the big cities such as London or Geneva, their populations are studied and are well-known… However, in Paris, where its presence remains more discreet, it still suffers from the ignorance and a priori of the majority. Thus, with the manner of scientists who respect experimental protocols, we propose a follow-up of two foxes. Thanks to contemporary tools of observations like the GPS/GSM, we will try to include/understand the nature of their relations and how this species cohabits with human in a space urbanized such as Paris. If the couple of fox wants, try it well to apprehend Vulpes vulpes, to recognize this “Other”, alive beside us”, irreducible and poetic, sample of a fragile biodiversity which makes us Human..

www.vulpevulpe.com



ALLER AU TRAVAIL

(To go to work)
Mixed media.
Objects and actions series
2 Angles, Flers.

Mai 2010

« Go to work...»

" The cost of energies and the profit of knowledge would generate a reduction mean velocities what will strongly limit the distances and what means centring on activities of proximity. It is the reason of the qualifier "Hestia", name given in Greek mythology to the goddess of the home. "

Crozet – Discussion Paper 2009-14 - © OCDE/FIT, 2009

Resting on the specificity of the landscape of the Country of Flers and its use: scrap-metal, mine of iron, industries, the project tries to call upon the memory of the people.
I project myself in universes burlesques, inventing new way of exchange through new practices allowing the citizen to become an actor-creator of his environment.
Thanks to the assembly of the exposed elements and like an archaeologist, the spectator tries to read unconscious present, a new cartography of the Town of Flers around these new forms of urbanity. We can there see and feel: a gasoline fountain, a chart of Flers in 2030, a new version of the tapestry of Bayeux, a hybrid car model, photographs of the wars of the hedges, documents, surprises in the city…

ASSOLEMENT POUR MERMOZ

(Rotation for Mermoz)
Social sculpture
ZAC de Mermoz North, Lyon.

First prize Art and sustainable development, and COAL.

Work in progress.

Website :
://prenezracines.tb6380.fr/

« Take roots...»

Through “Mermoz reborn” and the four years of work at the entrance of Lyon city, the service of cultural co-operation and the young house of Laënnec-Mermoz proposes artistic projects which would accompany the transformations by the district. This step must sensitize the citizens who live the changes of this door of the city. Together, in the continuity of my research and its environmental experiments (urban agriculture, commensalism, cycle of nitrogen…), we have Co-writing a program for the “urban contract of social cohesion” (CUCS) specific to Mermoz.
Beyond the acronyms and portrait of the artist out of social organizer who legitimate policies of the City, and in spite of the fragile position in which I am assigned, a project of Rotation takes seat. Work thus constitutes a program in which we can distinguish three adaptable elements :
A place: Eco-architecture/not of dialogue of the inhabitants in connection with actions which they will choose.
The action to be realized: urban tree nursery, pigeon, hives or sheep-fold,... Celebrates : event...
This rotation is under study, and we work for the installation of a tree nursery thanks to which the citizen will sponsor and raise a tree for future public spaces.

RÉSISTER AVEC ALZHEIMER

(Resist with alzheimer)
Video
Show on programmed computer
27min

2009

« To testify despite everything...»

« **Resist with Alzheimer** » 19 and September 20, 2009 with the Archive of Ain in Bourg-en-Bresse. Video of 27 min (in loop) diffused thanks to a programmed computer.

Presented to the Archive of Ain, the project “To resist with Alzheimer” is thought for this place and takes as a starting point the Internet site of the institution.
Directly submitted to the spectator, testimonys of people reached of the disease of Alzheimer or a connected disease, is diffused thanks to a computer. The sick people tell their own experiences of the dark periods of the collective memory : 1939-1945. The disease disturbs testimony, a sliced video assembly and the computer which starts again regularly, create nodes with the wire of a narration. This project gives an account of the possible failures of our various “supports” of memories: biological, numerical or institutional.

The project « Resist with Alzheimer » is made in cooperation with France Alzheimer association and Alzheimer club Aloisir.

OR

(Gold)
Screenprinting
Ink to be scraped
65 x 95 cm
2009

« To scrape in order to see...»

« **Or** » (gold) is an edition of 10 posters made thanks to the technics of screenprinting with goldy ink to be scraped. The poster should be stick on the wall. 65 cm x 95 cm.

In dark weather of permanent crisis, the timeless capacity merges with the bling bling, gold with the fake, the reason with a religion.
“GOLD” is inspired all at the same time : art of the icon, minimal and refined gesture of Elworth Kelly, lust of the Pop Art and the mystic of Yves Klein, nothing less.
One should not see in “Gold” and this sarcastic tone, a spectacular negation of the History but rather, all the opposite : an archaeology of the layers and the receptacle of a potential trace. This project belongs to a research linked with the economy, the representation, the invisible hand, bottom... Paper poster returns to something of transitory and fragile. The flat tint of gilded ink, timeless dimension, returns in conflict with its support. For the viewer who will have to raise the veil of Gold to find his alter contemporary ego, it will be taken current desire to scrape surface gilded in order to return, perhaps, in a new dimension. Under the layer of ink, only paper, returning the spectator with the result of his trace. The flat tint of the false gold thus profaned is lost forever but the regardor gains the knowledge of the various layers which build values and their vain mystics.

«Or»» is a limited edition commanded by the Astérides in Marseille.

ET IN ARCADIA EGO

Landscape architecture project for Lausanne, Switzerland. « Lausanne jardin 2009 » Work in progress.

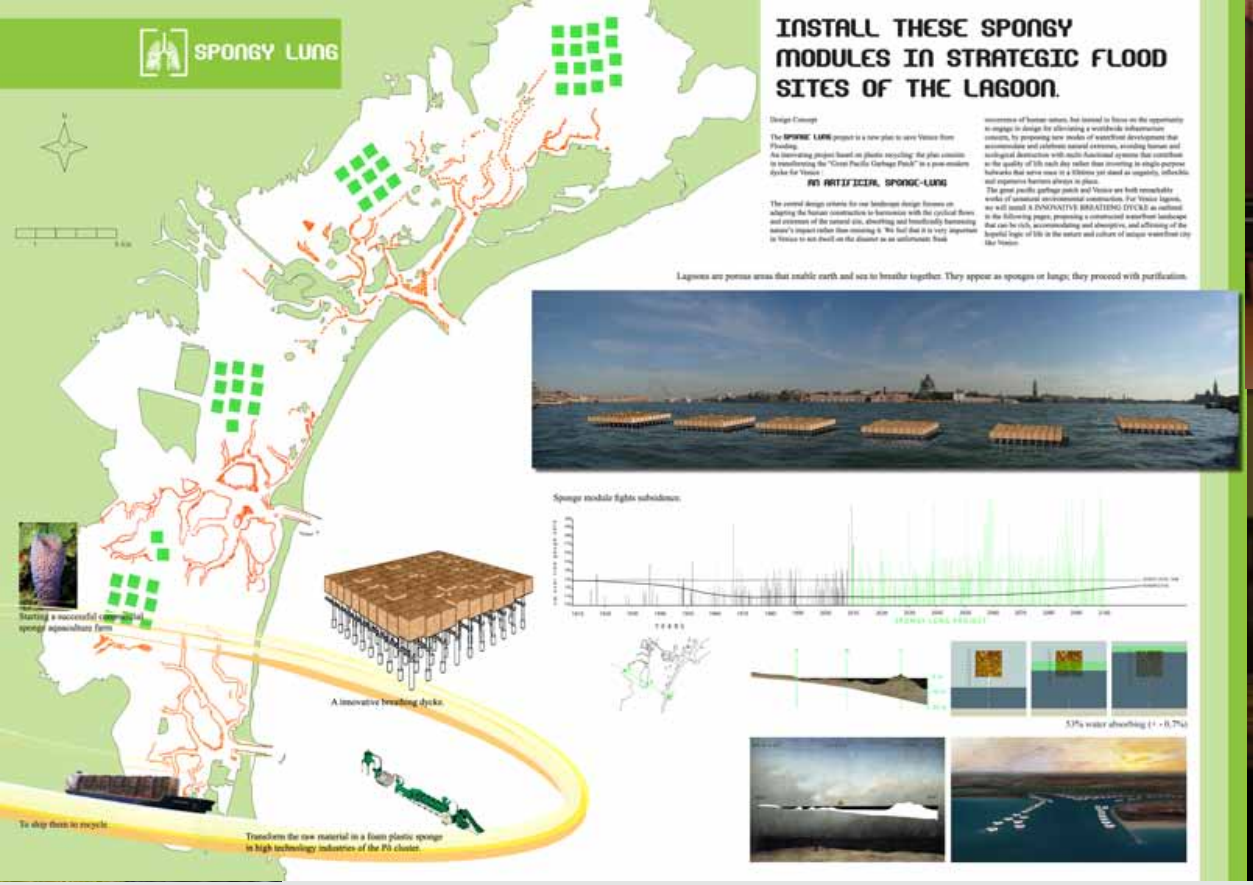
Website :
www.etinarcadiaego.fr

« Sheep in Rôtillon... »

It is a project in co-operation with Claire Cazenave (landscape designer) and Lucas Goy (light conceptor).

The city is metamorphosis, it is subjected to the superposition of cycles of transformation which are born and die during time. The project is a cycle among the cycles. The time of the festival, Arcadie proposed will grow rich by the ground, to change, transfer and die, to reappear other.

I invite you to consult the site of the project “ET IN ARCADIA EGO”: **www.etinarcadiaego.fr**



SPONGY LUNG

Performance.
San Servolo, Venice.
2008

The Eco-architec presents a new plan ...

OH, Venice! Venice! When thy marble walls Are level with the waters, there shall be A cry of nations o'er thy sunken halls, A loud lament along the sweeping sea!

"Ode to Venice", part 1 , Lord Byron, 1819.

"The opening up of new markets and the organizational development from the craft shop and factory to such concerns as US Steel illustrate the process of industrial mutation that incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one ... [The process] must be seen in its role in the perennial gale of creative destruction; it cannot be understood on the hypothesis that there is a perennial lull."

"The process of Creative Destruction" by joseph A. Schumpeter, 1942

On the fringe of the Biennal architecture, I'll present an innovating project based on plastic recycling. The plan to save Venice consists in transforming the "Great pacific Garbage patch" in a post-modern dycke for Venice, that is to say, an artificial sponge-lung... A hyper-hydration emerges during the conference…

PÔLE DE COMPÉTITIVITÉ EN ARDÈCHE

(pole of competetivity)
Lagorce, june 2007
Digital print on pvc,
2.4m x 1,6m
Digital print on paper,
2.4m x 1,6m
Mixed media.

« To organize a revolting work »

This work is a biopolitical fable, which is composed of 3 stages. Thanks ads placed in 3 strategicals points in the city of Lagorce,

1. INCENTIVE TO WORK: At the entrance in Lagorce north, a poster accomodates the population. This “collage” confronts two types of incentive to work: A poster of “the French Vichy governement”(1941) and a program around “the value work” (2007) in the silk worms.
2. INCENTIVE TO CONSUME: On the advertising space of the place of july 14, a poster is stuck there “TO CONSUME FOR OUR TIES” is a redundant slogan which articulate the link “consumption/work”
3. THE REVOLT: In the museum (“Ma magnanerie”, partner of the project), the worms revolt at the time of a moult. They fight against a certain education which aims at maintaining them in a certain comfort in order to steal their work to them (silk) and, in fact, to liquidate their to become.

FAL AR_ condicionado

(conditioned word)
Berlin , paris, Agueda 2006
Music: 55 minutes. Installation: fends, phones, glass, audio, light. Booklet.

http://mondepotentiel.free.fr

Used the telemarketing, and call teleoperator, to know the value of our life.

This project made thanks a residency program in portugal. It consists to do a market research with teleoperators, and call consumer line or direct line. We record conversation, mix sound and present. I try to deconstruct the marketing concept of "life time value" and to be on the brink of ruin.

22. Capital mais (Capital Plus)

(Music) You contact the personal credit "capital plus", in this moment your call are put on standby, to leave your name and phone number in order to contact you: press 5. In one moment we will respond. If you wait on line, we will answer your call as soon as possible. Thank you.

Teleoperator: Capital plus, good afternoon, you are talking to Telma Godinho to serve you?

M (Marta): Good afternoon, my name is Marguerite and I work for a research market: "fal ar _condicionado", we make a prospection concerning the teleoperators, and I would like to ask you three questions. Is it possible?

T: hmm... The problem is..., Marguerite, if that depended on my only will...

EPLURIBUSUNUM ©

(All together made one ©)
Lyon, September 2005
patent, document, digital images, audio record, Flags...

Patented the flag of the United States with one more stars.

With through meetings, experiments, of which I collect the document... I infiltrate in a legal, economic and political process by the appropriation of symbol. Try To short-circuit the individualizing power (INpI, States Linked, money...) with the imaginary of the individual. The artwork is a documentary put in scene.

Extract of the discussion with a legal adviser of the National Institute of the patent rights. Duration: 16 min 56 sec Format: mp3

Advicer(CJ) : "What do you want to do whith the image of this flag? Why one more star? For the States? There will be other States?"
TB : "Let us say that it is preventive..."
CJ : "Thus if they transform Iraq into a new American State, there will add a star...»
"Or they annex Cuba and they make of Cuba a new American State, what do you want to make with your image?" "You want to say to George Bush: You cannot annex Cuba..." "Thus you will have a patent but it will be wind, a scarecrow for sparrows...
In any case, you don't have finances to defend it... unless you have many friends..."

HORS SERVICE

(Out of order)
Lyon, june 2005. paris, November 2007.

To reactivate.

To hire a hostess of reception in order to hold a panel on which is written "Out of order".

She makes image. They are employees of a service company engaged to carry out their employment.

SCEAU, SEAU, SOT

(bucket, stamp, silly)
Lyon, April 2005.
Mural letters cut out in advertising bills (4 m x 3 m) and sticked, bucket of water, documents.

To be polished with the French ministry of justice.

The installation is a spectacular report of an absurd gesture: to want to make dicensus with the consensus in order to express more than to return justice.
A formal action.

IL FAUT REVALORISER LE TRAVAIL

(Work should be revalorized)
Lyon, december 2004.
116 photographs colors
15x21 cm.
To reactivate.

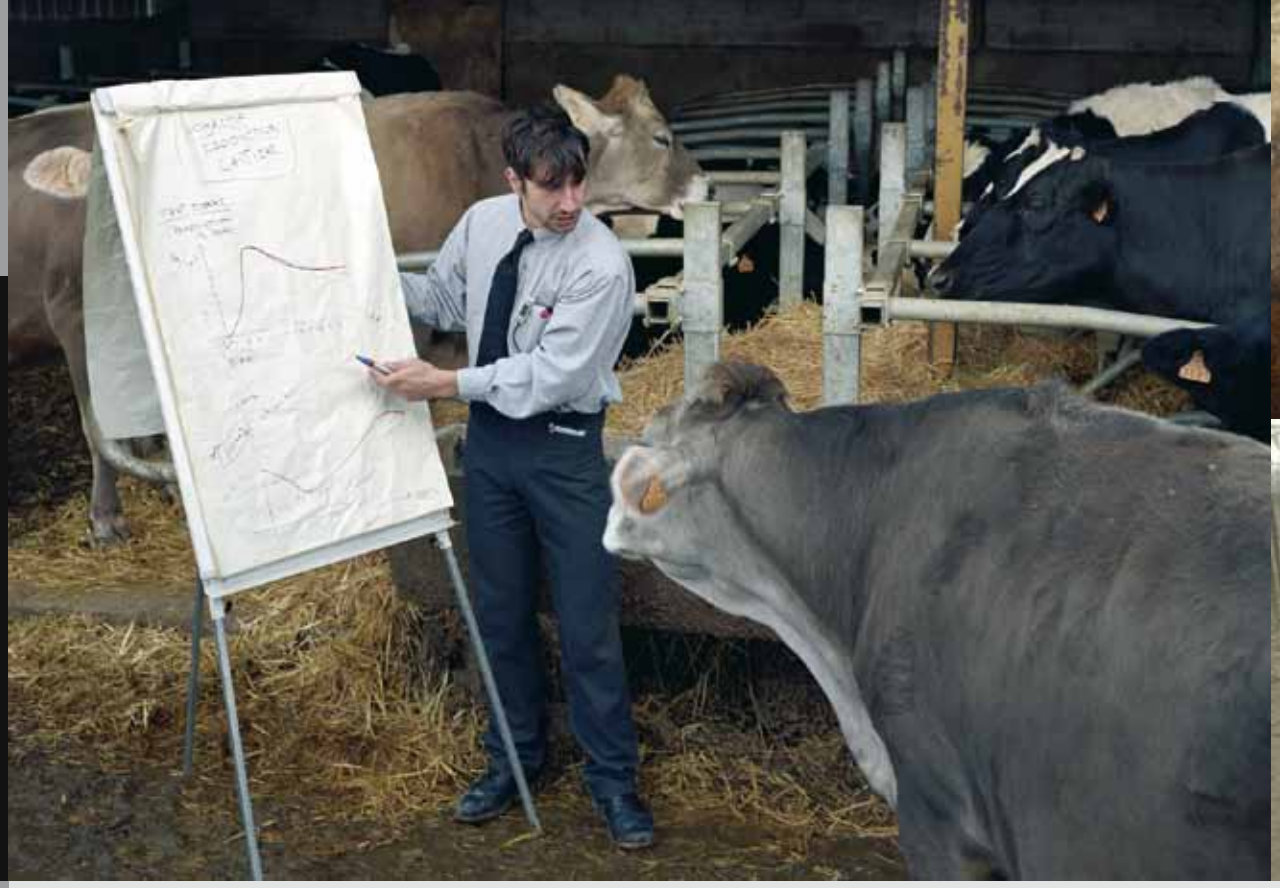
To engage a security guard «to revalorize» his image.

Saturday December 11, 2004, in order to «revalorize» his work, I asked the consumers of the street of the Republic and make a photography with the guard. The presentation way of the action, shows the photographs hung according to a grid on the wall. This mode makes réference with the conceptual photography (ex: Robert Adams). This work, between the modes of representation of the park of entertainment, ethics and the concept», to give to see the articulation consumerism/security/art.

OBJECTIF DE PRODUCTION

(production target)

Lyon, June 2005
Poznan, December 2008
5 photographs colors pasted on aluminium
60x83 cm



To explain the dairy production targets to the cows...

"presentation of the booklet of the new tractor to old"
"how to explain the chain of transformation of the pig to the pigs"
"how to explain the prevention of the H_5N_1 to chiken"
"Reading of the market price of corn to corn"

It is a series of action in order to present the becoming of things to the principal concerned. photography takes a detail of the dialogue.

MEHRLICHT

(more light)

Depuis 2003.
Since 2003.
Corporation concept
www.mehrlicht.fr
Mixed media.

Mehrlicht, sponsoring of funeral event, drive you to the light

Mehrlicht is a strong marketing concept. The firm is a work in progress. Me as an undertaker propose to find sponsor for funeral event.. An advice from a business coach :

"There is a large market in the funerary one, but the idea is too avant-gardist for the "current late futures". On the other hand for generation 0-35 years, why not? "

MEHRLICHT

Since 2003.
Photograph, mixed media.

... Mime my death in a Pepsi coffin, made starting from a vending machine.

Dialogue between the jean Sebastien py (jS), representative of "coffin TB" and the public:

JS : "Sponsorised your burial, you too!"

Two young women: "What?"

JS : "You can be sponsorised for your burial, if you want! Coffin TB proposes to you to be represented by these favorite trade marks, the day of your burial..."

Two young women: "In order to be less expensive, for us?"

JS : "Obviously! It will be absolutely free, plus, you will be able to pass from a standard death to an extraordinary spectacle!"

Two young women: "haaa, great!"

To present the funeral contracts.

JS : "You have of course the traditional ones: Like the cremation, the burial, flowers, or more spectacular: pOMpOMGIRL, LASER ShOW IN ThE MOLSON CENTER, WhICh YOU WANT. . . "

Two young women: "haaaa..."

JS : "the requests will be retransmitted and according to the funds raised to have EXTRAORDINARY EVENT FOR YOUR LAST pASSAGE ON EARTh. The requests are there, the pens, the chairs... do not hesitate, here, do not hesitate in any cases..."

Two young women: « Ok ! »

FRECH EGG VENDING MACHINE

Montréal, 2003.
Rennes, 2010.

Diverted vending machine; eggs, video still documentation.
Crédit photo :
Yann Peucat - Atelier Puzzle

To press on a button because we paid, then to contemplate.

This distributor's functions are improved (the program and the engines of the machine are modified) in order to highlight our behaviors of conditioned consumer. The desire to contemplate the destruction of a fresh product and symbolic in a definite system, put to us vis-à-vis our self-destroying mechanism...

The Prototype number 3 sold fresh eggs for the Contemporay Art Biennal of Rennes, product for les Ateliers de Rennes. Curator : Art to be.

POUR RIRE

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

Diffused funny stories in Arabic language thanks to a sound system for car.

It is an action carried out in co-operation with Guillaume Ségur in November 2001, following the 09-11- 2001 and the suspicion towards the Arab cultures.

MATERIALS :

Computer MacBook Pro (13 pouces).
Computer IBM thinkpad X40.
Scanner EPSON perfection 1250.
Disques Durs externes. Archos AV340.
Logiciels pack adobe CS4
Sketchup 6 pro.
Mac, Windows XP, Linux Ubuntu.

Camera : Reflex numeric Nikon D200, (18-70mm)
Panasonic DMC-FS6.

Sony IC recorder UX300F.

Draw. Print, linocut. Print studio.

ADMINISTRATIVE INFORMATIONS :

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