



LA FERME
DU BUISSON
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE
DE MARNE-LA-VALLÉE



PERFORMANCE DAY

ALFRED JARRY
ARCHIPELAGO

Les Chiens de Navarre
Hugues Decointet
Kasia Fudakowski
Dominique Gilliot
Petrit Halilaj
Jean-Christophe Meurisse
Luigi Presicce
Benjamin Seror
Katarina Šević & Tehnica Schweiz
Cally Spooner
Sarah Vanhee

saturday feb 13, 2016
2pm to midnight

curators
Leonardo Bigazzi
Keren Detton
Julie Pellegrin
Eva Wittcox

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FONDAZIONE
FRANCO-ARABICA
PER LA RICERCA E
L'INNOVAZIONE
E CONTEMPORANEA



Cover photo: Benjamin Seror, *The Marsyas Hour*, 2015, M-Museum Leuven
© Robin Zenner

INTRODUCTION

A new performance festival at la Ferme du Buisson

More and more frequently contemporary artists are blending the codes of the visual arts with those of the stage, in an exploration of an interspace of potential art forms. As a fundamentally multidisciplinary venture, La Ferme du Buisson has an obligation to welcome and assist practices that include performance as an active force in the transgression of conventional limitations.

Performance Day is a new, annual event, with international artists and curators being invited to make use of our theatre space. The aim is to work with other art bodies and festivals, with an emphasis on sharing insights and (co)producing hybrid works of art.

For this first edition it seemed natural to invoke Alfred Jarry, that iconic scuttler of categories, as its tutelary figure. Tying in with *La Valse des pantins* exhibition and the international *Alfred Jarry Archipelago* project, *Performance Day* is a celebration of physical and linguistic contortions, absurdist humour and blatant amateurism; these being the tools the participating artists bring to a meticulous deconstruction of accepted standards, via approaches including marathon performances, open-air strolls and sound installations, screenings, improvised musical happenings, readings from Jarry and barroom-style discussions about «the uselessness of the theatre to the theatre».

Alfred Jarry Archipelago

Comprising a number of different segments, *Alfred Jarry Archipelago* is initiated by Le Quartier, Centre for Contemporary Art in Quimper (France), La Ferme du Buisson Centre for Contemporary Art in Noisiel (France), and the Museo Marino Marini in Florence (Italy). The venture is part of Piano, the Franco-Italian art exchange platform, in collaboration with M - Museum and *Playground* in Leuven (Belgium).

CURATORS

Leonardo Bigazzi

Leonardo Bigazzi is a curator based in Florence. He recently started working at the Museo Marino Marini where he co-curated the exhibition *30/60 Opere dalla collezione del FRAC Champagne-Ardenne* with a selection of over 40 works from the collection of the French institution. Since its first edition in 2008 he collaborates with *Lo Schermo dell'Arte Film Festival* in Florence, Italy. For the Festival he curates *VISIO – European Workshop on Artists' Cinema*, the *VISIO Residency Program*, and *Notti di Mezza Estate*, a summer program of artists' films and documentaries from the archives of the Festival. Beside collaborating to the selection of films for the main program, in the past edition of the Festival he has been responsible for special projects with the artists Omer Fast, Melik Ohanian and Hiroshi Sugimoto. He is also the co-director of *Feature Expanded*, a training program developed together with *HOME (Cornerhouse)* in Manchester. He recently started an on-going collaboration with the artist Petrit Halilaj and he has worked for the research and production of his exhibitions at the *Galerie Kamel Mennour (Paris)*, *Bundeskunsthalle (Bonn)*, *Kölnischer Kunstverein (Köln)* and *Palazzo Grassi/Punta della Dogana (Venice)*. Since 2012 he works at the *Gucci Museum* in Florence as a consultant for the contemporary art exhibitions organized in collaboration with the *François Pinault Collection*.

Keren Detton

Keren Detton is curator and director of *Le Quartier, Centre for Contemporary Art in Quimper (Brittany, France)* since 2009. She works with artists from different generations and develops exhibition projects and editions on a national and international scale. Her programme includes monographic exhibitions (Guy de Cointet, Ann Veronica Janssens, Claude Closky, Carey Young, Adva Zakai, Fayçal Baghriché...) and collective exhibitions, which focus on forms and languages, perception of images and the construction of identities. From 2004 till 2009, she worked in *Air de Paris* gallery and conducted a prospective programme titled "La Planck". She held the position of president of the association *C-E-A (French association of curators)* from 2007 till 2009, and is still involved as a board member.

Julie Pellegrin

Since 2007, Julie Pellegrin has been working as the director of the *Art Centre of La Ferme du Buisson*. She aims to create a dialogue between contemporary art and other art forms (with a particular emphasis on theatre and dance), as well as social science (economics, philosophy, anthropology), focusing on the significance of processes and experimentation in the performative dimension of art. She mixes solo (Isabelle Cornaro, Seulgi Lee, Gianni Motti, Denis Savary, Mathieu Kleyebe Abonnenc, Diogo Pimentao, Julien Bismuth, Phill Niblock) and group exhibitions (*A Choreographed Exhibitions*, *Treasures for Theatre*, *The Yvonne Rainer Project*) mixed with publications, talks and performances. Author of over a dozen of artist monographs and artists' books, Julie Pellegrin recently published, together with fellow curator Mathieu Copeland, a collective anthology entitled *Choreographing Exhibitions*. In 2013, she co-curated *Nuit Blanche Paris* with Chiara Parisi. They invited 40 international artists to produce large-scale artworks showcased across the city in public space, to offer spectators a chance to experience time-based works by Fujiko Nakaya, Rosa Barba, Michael Portnoy, Peter Watkins, Chantal Akerman, Hassan Khan, Liam Gillick or Martin Creed – as well as reenactments of historical works like Palle Nielsen's *The Model* or Karlheinz Stockhausen's *Helicopter String Quartet*.

Eva Wittocx

Eva Wittocx is a curator and art critic based in Brussels. Since 2009 Eva Wittocx is head of the contemporary art department at *Museum M* in Leuven, Belgium. *M* presents both ancient and contemporary art through a varied exhibition program. The contemporary art program focuses on monographic exhibitions, both of emerging and established artists. Exhibitions she curated at *M* include Guy de Cointet, Markus Schinwald, Sarah Morris, Ugo Rondinone, Patrick Van Caekenbergh, Pedro Cabrita Reis, Mika Rottenberg, Dirk Braeckman, Yael Davids and Sol LeWitt walldrawings. Between 1997 and 2006 she was curator at the *S.M.A.K. museum for contemporary art in Ghent*. From 2006 till 2009 she worked at the arts centre *STUK* in Leuven where she in 2007, together with the *STUKteam*, created a new yearly live art performance festival called *Playground*. Since 2009 this festival is a collaboration between *STUK* and *Museum M*, and takes place at both venues. Eva Wittocx has contributed to several catalogues, publications and magazines. She has given lectures and participated at many seminars. She is member of *IKT*, *ICOM* and president of the Belgian section of *AICA*.

PROGRAM

Press
invitation
on demand

2pm-midnight

14:00

Dominique Gilliot
— performance / 10h

14:30

Hugues Decointet
— performance / 30min

14:30

Lire Jarry à voix haute
— reading / 1h

15:30

Katarina Šević & Tehnica Schweiz
— discussion/book signing / 1h

17:00

Sarah Vanhee*
— performance / 2h30

17:30

Hugues Decointet
— performance / 30min

19:00

Jean-Christophe Meurisse
— film / 50min

20:30

Benjamin Seror*
— performance / 1h20

20:45

Les Chiens de Navarre*
— spectacle / 1h

22:30

Jean-Christophe Meurisse
— film / 50min

22:30

“On the uselessness of theatricality in
theatre”
— discussion / 1h

continuous

Alfred Jarry Archipelago: La valse
des pantins – Acte II
— guided tour of the exhibition

Hugues Decointet
— sculptural and sound installation

Kasia Fudakowski
— projection

Petrit Halilaj
— sound installation

Luigi Presicce
— projection

Cally Spooner
— installation

Bar / restauration

shuttle:

from and to Paris-Bastille >

la Ferme du Buisson:

1pm/midnight

on reservation: +33 1 64 62 77 77

*

number of seats limited
booking essential

ARTISTS & WORKS

Les Chiens de Navarre

Collective founded in 2005.

Les Chiens de Navarre is a theatre collective created by Jean-Christophe Meurisse, who is also the director. The company uses improvisation and the 'accidents' that arise out of it. They create temporary oppositions, ephemeral crises, and idiotic games – with the audience or against them. "In the midst of banality, overplayed metaphors and our own urges, the Chiens de Navarre produce something that is like a sudden upsurge of our most salient and least calculated desires. Hence the importance of improvisation in their work; it attracts the highly exaggerated situations, sporadic outbursts, extreme fatigue and violent rifts that are all part of that hyper-present." (Tanguy Viel)

Les danseurs ont apprécié la qualité du parquet, 2012

Dance performance, 1h

The Chiens de Navarre reject all kinds of "rigid, elitist and dusty theatre". Their preference is for a carnival aesthetic and automatic stage writing in the style of Artaud and the Surrealists. This is their first choreographed show, a transgressive journey through the history of dance. A procession of old people start wandering around, dancing and feeling each other up, to the accompaniment of old pop songs. They are pathetic and filthy, strange and moving. In this chaotic, silent dance, the Chiens weave an astonishingly meaningful cloth out of the threads of their idiocy. Led, off the leash, by Jean-Christophe Meurisse, these Dogs of Navarre, with their incisive fangs, are both provocative and charming.

Collective creation by Les Chiens de Navarre
Directed by Jean-Christophe Meurisse
Artistic collaboration Isabelle Catalan
With Caroline Binder, Céline Fuhrer, Robert Hatisi, Manu Laskar, Thomas Scimeca, Anne-Élodie Sorlin, Maxence Tual, Jean-Luc Vincent

Hugues Decointet

Born 1961 in Bienville, France.
Lives and works in Montreuil.

In the work of Hugues Decointet, changes of scale, changes of status in props and objects, and changes from representation to presentation are stage effects and reversals of situation that disturb our perception of the real. Every object is capable of being an image and every image is taken from a possible film. Decointet marks out spaces with stage techniques in which objects are both receivers and transmitters. The energy needed in order to activate and literally animate the venue is the spectator's own curiosity. A shared moment emerges; the mobile, photographic eye takes the body with it in a mobility that is itself a picture.

Dramavox, model for a theatre of voices II, 2015

Sound installation activated by a performance, 400 x 400 cm, 40 min

Intrigued by a Samuel Beckett text about the voice, Hugues Decointet created an index of descriptions of voices and interviews with actors on the subject of voices that they like. He subsequently turned this into a play combining texts and sculptures. Neither performance nor radio play, *Drama Vox* is presented literally as a "little voice theatre". By manipulating the wooden objects that make up the sound material, a vocal portrait emerges which gradually becomes architecture. Its reduced format, nevertheless, means that it is more of a model; put simply, it is the utopian projection of a theatre.

coproduction Playground (STUK Kunstencentrum & M Museum) / Ferme du Buisson
With support from the French Ministry of Culture and Communication - DICRéAM.

Kasia Fudakowski

Born 1985 in London.
Lives and works in Berlin.

Kasia Fudakowski's sculptures, performances and videos often take the form of crazy jokes or ironic monologues full of puns. People's reaction to them is laughter followed by a moment of doubt in which they turn round to see if it really was funny. This sardonic humour comes from Fudakowski's fondness for the verbal slips and shifts of meaning that arise out of appropriations or translations, whether linguistic or aesthetic. What interests the artist is the philosophy of comedy rather than an urge to set people giggling. She works at deconstructing the rules of ordinary stand-up comedy and thinks about the affective nature of laughter and the act of smiling. Fudakowski probes that slightly uncomfortable feeling that can set in between a comedian and his or her public.

Did I Ever Really Have a Chance?, 2015

Color video, sound, 15 min

Kasia Fudakowski created her performance *Did I Ever Really Have a Chance?* at the invitation of the Museo Marino Marini as part of the *Alfred Jarry Archipelago programme: 'HA 'HA* (Florence, October 2015). The ordinary public discussion between artist and curator that was announced in the programme begins to go awry as various interruptions, accidents and other bugs arise unexpectedly. The artist arrives late, the curator's introduction gets longer and longer, the translator gets into a total muddle, and so it goes on until eventually the museum fire alarm starts ringing. Far from being a mere film of the performance, the film presented here is a careful montage of text and image, in which scenes are repeated in a stuttering kind of way and the surtitles oscillate between commentaries after the event and a pre-written script. All of which sows doubt on what one is looking at.

production Museo Marino Marini

Dominique Gilliot

Born 1975 in Gravelines, France.
Lives and works in Paris and Brussels.

Dominique Gilliot's performance work comes in a variety of forms and has its own logic – a mixture of academic and popular culture. Her performed lectures involve the listener in a train of thought where the power of logic is traversed by the accidental and the fortuitous.

The result is liable to be funny, totally unexpected, charmingly confused and yet, at the same time, strangely precise. In her own inimitable way, she points an unshaking finger at all kinds of elements, be they poetic, evanescent, basic or vernacular. This is performance and a shared moment.

—

Une Série de Moments + un Moment + un Autre Moment, 2016

Performance, variable duration

For this first edition of the festival, Dominique Gilliot will be performing *Une Série de Moments + Un Moment + Un Autre Moment* ("A Series of Moments + A Moment + Another Moment").

Amongst other things, and at her own special request, she will take on the role of Mistress of Ceremonies throughout the day. This will enable her to talk about the works, to direct operations (a velvet hand in a steel glove), to maintain both atmosphere and open spaces, keep the audience on their toes and the words moving along, and maybe even to sing a few ditties. During the period of her residency, Gilliot will be exploring and exploiting the logic of the spaces at the Ferme du Buisson, using various objects picked up here and there, a text by Alfred Jarry about time in art, and the latest issues of l'Etoile Absinthe, all these as means of pursuing her navigation from place to place and work to work.

production in the framework of Dominique Gilliot's residency at the Centre d'art contemporain de la Ferme du Buisson

Petrit Halilaj

Born 1986 in Kostërrc, Skenderaj-Kosovo.
Lives and works in Berlin (Germany), Pristina (Kosovo) et Bozzolo (Italy).

Petrit Halilaj learnt to draw as a teenager in a refugee camp during the war in Kosovo. His memories of a childhood spent in the countryside and his personal experience of war, destruction and displacement are the basis of his reflections about life and the human condition. Although he draws on concrete and material biographical elements, his work avoids pathos and is rooted in research into trauma and the ways in which it can be represented in art. His combinations of earth and rubble, stuffed animals covered in mud, live chickens and delicate drawings evoke a private and utopian universe in which the human being is objectified as being just like any other animal in the zoo, the works show his attempts at understanding such notions as "home", "nation" and "cultural identity".

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Friends of birds, 2014-2015

Aleatory sound installation, 1h

Animal motifs, particularly birds, are omnipresent in Petrit Halilaj's work. After creating *For the Birds*, an installation he realised with Alvaro Urbano, Halilaj asked friends to record sounds as if they wanted to and were able to communicate with birds. These strange sounds can be heard in public places. They mirror the artist's working environment; he shares his studio with canaries that he talks to, studies, and whose songs he imitates.

Jean-Christophe Meurisse

Born 1975 in Lorient, France.
Lives and works in France.

Founder and artistic director of the theatre company Les Chiens de Navarre, Jean-Christophe Meurisse has directed their collective performances since 2005. He is also a film maker interested in the possibility of accidents and awkward moments, which – as happens during rehearsals for his dramatic productions – throw the actor into a real-life situation, unprepared, with no predetermined role and without preconceived ideas.

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Il est des nôtres, 2013

Video HD, colour, sound, 47 min
France, Poland

Thomas is thirty-five years old and has decided that he will never go outside again. He lives in a caravan in a shed in the middle of the city and invites his family and his friends and neighbours round. He organises parties – Dionysian feasts. Every day Thomas celebrates his rejection of society. Merrily and furiously. Jean-Christophe Meurisse wanted to try out the use of improvisation, which is entirely how this was shot, in film. Accordingly, the film starts with an idea and has no real script. Meurisse uses this medium-length film as a means of interrogating our ability to live outside civilisation – in order to get closer to the world.

production Ecce Films

ARTISTS & WORKS

Luigi Presicce

Born 1976 in Porto Cesareo, Italy.
Lives and works in Milan and Porto Cesareo.

In Luigi Presicce's work, series of images are compulsively assembled to create a narrative of symbols and allegorical figures condensed in time. The creative process behind each work does not follow a precise structure; it is progressively added to by research into a specific theme. Presicce's practice is presented as a contemporary reworking of myths, stories and classical symbols. In all his works, the symbolic power of the image is very intense. He reinforces the visual world of the quattrocento and cinquecento, from which he draws his many references, with a popular iconography arising from collective and personal memory and related to more ancient traditions and beliefs.

Il sogno della cascata di costantino, 2015

Colour video, sound, 7 min

With his enigmatic performances for solitary viewer, Luigi Presicce creates surrealist tableaux vivants with a wealth of esoteric symbols and references. The performance produced for the *Alfred Jarry Archipelago* programme, 'HA 'HA (Florence, October 2015) at the Museo Marino Marini, is part of a cycle that the artist began in 2012 with *The Legend of the True Cross*, inspired by the Golden Legend by Jacobus de Voragine (1228-1298). We are confronted by iconography from Piero della Francesca's fresco in the form of Constantine's Dream juxtaposed with one of the most mysterious of Marcel Duchamp's works, *Etant donnés*. From this performance, the artist has made a thoughtful film in which an alternation of close-ups and long shots accentuates the tableau vivant dimension. It is accompanied by 1. the sound of *The Waterfall* 2. the light of the *Illuminating Gas*.

production Museo Marino Marini

Benjamin Seror

Born 1979 in Lyon.
Lives and works in Brussels.

Combining the figures of poet, singer and storyteller, Benjamin Seror likes to feature himself in theatrical performances that have both theoretical and narrative power. He gives us the fruit of his thoughts about the way history is transmitted, by questioning the way our memory, which can be both real and invented, presents things. His evocative titles give us ways of interpreting a complex piece full of exogenous knowledge, amusing digressions with varying degrees of logicity and highly appealing music. Seror's production involves language and its potential for revealing our memory of things which it is possible we never experienced.

The Marsyas Hour, 2015-2016

Performance, 1h20

Benjamin Seror's new project concerns Marsyas, a character from Greek mythology condemned to wander between the land of the dead and the land of the living after losing a music competition with the god Apollo. Marsyas has to confront a mysterious enemy by using his own thoughts, as he moves around between fiction and reality. The performance was conceived as a long documentary narrative during which elements of scenery make their appearance. The performance evokes ghosts of film, art history, day-to-day adventures, and magic. But, as always with Seror, the real subjects are language and improvisation.

coproduction Playground (STUK Kunstencentrum & M Museum Leuven) / Ferme du Buisson

Katarina Šević & Tehnica Schweiz

Gergely László was born in 1979, in Budapest. He lives and works in Berlin. Péter Rákosi was born in 1970, in Kaposvár, Hungary. He lives and works in Budapest.

They have worked as the artistic duo Tehnica Schweiz since 2004.

Katarina Šević was born in 1979, in Novi Sad, Yugoslavia/Serbia. She lives and works in Berlin.

Over the course of recent years, the duo Tehnica Schweiz and Katarina Šević have created several projects involving plays and tableaux vivants. Sourcing their material from the history of avant-garde theatre, they have created collective performances by using codes from amateur and political theatre. What particularly interests them is the satirical and political potential of these theatrical forms, and the fact that they allow several voices to coexist and to raise important questions in an amusing way.

Alfred Palestra: quand la crise de la République coïncide avec la naissance de la pataphysique, 2015

Discussion/book-signing in collaboration with Zoë Gray, exhibition curator

The Alfred Palestra project was originally a workshop with students at the Lycée Émile-Zola in Rennes. The workshop was designed as a way of coming to terms with various elements of history, stories and narratives. In that school, Alfred Jarry could almost have met Alfred Dreyfus. The gym of the school was used for the second trial of Alfred Dreyfus in 1899, and it was the school where Alfred Jarry sat his baccalaureate exam and wrote *Ubu Roi*. The artists based their project on the books that Dreyfus read during his imprisonment and the books that Jarry collected in the imaginary library of Dr Faustroll for the exploration of the fundamental themes that are still as essential today as they were at the end of the 19th century: justice, truth, freedom and education.

Cally Spooner

Born 1983 in Ascot, United Kingdom.
Lives and works in London.

Cally Spooner is a writer and artist. Her texts combine a mixture of theory, philosophy, pop music, current affairs issues and entrepreneurial rhetoric. Spooner produces short stories with no plot, disjointed scenarios, monologues recorded on a loop, and musical arrangements as a means of staging the movement and functioning of speech. By appropriating as forms and references such different performance genres as musical comedies, advertising spots and radio plays, Spooner looks at the way in which disembodied, indeterminate and unmediated performance can exist within the extreme visibility of entertainment and today's short attention spans.

—

Damning Evidence Illicit Behaviour Seemingly Insurmountable Great Sadness Terminated In Any Manner, 2014

Opera singer, YouTube comments, LED screen

Enea Righi Collection, Courtesy of the artist and gb agency - Paris

An opera singer sings messages which roll out on an LED screen like surtitles at an opera. The messages are comments posted on YouTube by discontented fans on videos in which the lies of celebrities are exposed: the Lance Armstrong doping scandal, for example, or Beyoncé lip synching to a pre-recorded "Star-Spangled Banner" at Barack Obama's second term inauguration. This piece reflects Cally Spooner's researches into hysteria in the media and reveals how dependent on technology people are, as well as how staged their behaviour can be and their discourse governed and robotised by digital mechanisation.

Sarah Vanhee

Born 1980 in Belgium.
Lives and works in Brussels.

Sarah Vanhee's practice blends performance, visual arts and literature. Often created in situ, her works are concerned with the interaction between the spectator and the surroundings that they put in place. They totally blur the boundaries between fiction and reality, in order to push out the limits of the imagination and to raise questions about society, conventions and artistic commonplaces. Vanhee takes issue with the dominant models that influence our ways of thinking, speaking, and moving, as well as our relationships with others and the world. She combats existing paradigms with the weapons of absurdity, utopia and poetry...

—

Oblivion, 2015

Performance, 2h30

Throughout one year, Sarah Vanhee collected rubbish, whether real or virtual. With these 'remains' – ranging from vegetable peelings to spams – she creates a luxurious environment to perform in, a place where nothing is lost, where birth and death rub shoulders and there is no wastage. For nearly three hours, the artist carefully unwraps cardboard boxes, accompanying her gestures with a discourse that plays on the deterioration of language. The installation and performance are presented as an ecological system rather than total chaos. Various kinds of organisation and gradations begin to emerge more or less clearly from this jungle of garbage, indicating something like a path through the journey.

coproduction CAMPO (Gand), HAU - Hebbel am Ufer (Berlin), Göteborgs Dans & Teater Festival, Noorderzon (Groningen) & Kunstenfestivaldesarts (Brussels)
with the support of the Culture Programme of the European Union and the Flemish Community.

ARTISTS & WORKS

Reading Jarry out loud

Médiathèque de la Ferme du Buisson

Librarians trained in the art of reading aloud read extracts from works by Alfred Jarry chosen by themselves. In spite of the reputed difficulty of the writing, they bring out all its acoustic qualities: the syncopated rhythms and the musical phrasing, the comic puns vying with the inherent lyricism of the works, and the way in which the words produce a host of synesthetic impressions.

In partnership with the network of multimedia libraries in the Val Maubuée

De l'inutilité du théâtre au théâtre

[On the uselessness of theatricality in theatre]

Informal, café-style discussion between Dominique Gilliot, Jean-Christophe Meurisse, Benjamin Seror, Cally Spooner and others

In the light of texts by Jarry and of his radical attitudes to theatre (*De l'inutilité du théâtre au théâtre*, *Douze arguments sur le théâtre*, *Questions de théâtre*), artistes involved in the festival are invited to talk about the assumed ambiguity of their fascination for theatre: how can drama be dismembered so that each one of its significant elements can be examined and questioned and new forms be created?

PRESS VISUALS



Hugues Decointet,
Dramavox, model for a theatre of voices II, 2015



Benjamin Seror,
The Marsyas Hour, 2015,
M-Museum Leuven © Robin Zenner

PRESS VISUALS



Sarah Vanhee,
Oblivion, 2015,
CAMPO © Phile Deprez



Petrit Halilaj,
Drago Mandarino, 2015,
Museo Marino Marini © Federica Di Giovanni



Les Chiens de Navarre, *Les danseurs ont apprécié la qualité du parquet*, 2012



Dominique Gilliot, *The sudden subtle truth*, 2010, Kunsthalle Basel
© Rina Franz



Cally Spooner, *Damning Evidence Illicit Behaviour Seemingly Insurmountable Great Sadness Terminated in Any Matter*, 2014, Enea Righi Collection, Courtesy of the artist and gb agency – Paris
© Marc Damage



Jean-Christophe Meurisse, *Il est des nôtres*, 2013, production Ecce Films

SAVE THE DATE

Until 14 February

Group exhibition

**Alfred Jarry Archipelago:
La valse des pantins – Acte II**

Sunday 10 January at 4pm

Guided tour with curators

Keren Detton and Julie Pellegrin

April 24 - July 24 2016

Solo exhibition

Kapwani Kiwanga

Drawing on his training in the social sciences, Kapwani Kiwanga's projects, whether installations, videos, sound works or performances, range across the fields of anthropology, Afro-futurism, and anticolonial struggles.

The Tanzanian Canadian's one-man show includes existing works and new productions inspired by his research into the concept of Ujamaa – the basis of Tanzanian socialism.

PUBLICATIONS

Loreto Martínez Troncoso

(Continuarà) ou En Chemin ou...

(Continuarà) ou En Chemin ou... comes out of Loreto Martínez Troncoso's wish to recreate three of the 'speeches' that preceded her exhibition at La Ferme du Buisson Centre for Contemporary Art in 2012. For the artist these spoken performances are a way of having her say publicly. The texts she uses are freestanding, but express the ongoing pursuit of an idea, a challenge, a sense of disquiet. In her collaborations with Lore Gablier she is developing a writing process one absorbs over time. More than just a collection of texts, this book is a dialogue: between two people and two languages, between the body of a text and its margins. The reader is invited to experience these words in their immediacy, independently of the context in which they were initially spoken.

publication November 2015

authors Alexandre Balgiu, Lore Gablier, Loreto Martínez Troncoso, Fabrice Reymond, Anja Isabel Schneider

graphic design SA*M*AEL

publishers Ed. Spector / La Ferme du Buisson / Mugatxoan

distributor Les Presses du Réel

Mathieu K. Abonnenc

Crawling doubles: colonial collecting and affect

With "Orphelins de Fanon" at the Ferme du Buisson in 2011, Mathieu Abonnenc cast fresh light on a segment of our colonial and postcolonial history. This was an exhibition devoted to the heritage of Frantz Fanon in our culture, and in contemporary art. *Crawling Doubles* goes further into these issues raised by bringing together artists, researchers, activists and theorists to consider how the accumulation of scientific knowledge and ethnographic collections was facilitated by colonial domination.

publication December 2015

under the direction of Mathieu Kleyebe

Abonnenc, Lotte Arndt, Catalina Lozano

authors Eduardo Abaroa, Lotte Arndt, Julien

Bondaz, Abraham Cruzvillegas, Britta Lange,

Candice Lin, Hanne Loreck, Catalina Lozano,

Pauline M'barek, Spyros Papapetros,

Pratchaya Phinthong, Ricardo Roque,

Françoise Vergès

publishers B42, Paris in partnership with

La Ferme du Buisson, Noisiel

distributor Les Belles Lettres

THE CONTEMPORARY ART CENTRE OF LA FERME DU BUISSON

Located on an exceptional site, La Ferme du Buisson is a national cultural centre of international reach. This 19th Century “model-farm” features an art centre, a theatre, a cinema and a concert hall, all enabling in an exemplary manner the permeability between disciplines.

The art centre has for over 25 years been an active producer, diffuser and publisher. Insisting on emerging or rarely seen artists in France, it is a reference for performance, pluridisciplinarity and experimentation on exhibition formats, focused on a dialogue between visual arts and other fields. Under the direction of Julie Pellegrin, the centre aims to seize every opportunity to create a dialogue between contemporary art and other art forms (with a particular

emphasis on theatre and dance), as well as social science (economics, philosophy, anthropology, etc.) The art scene is viewed as being part and parcel of the wider social, political and cultural context. Solo and group exhibitions mix with publications, talks and performances. The programme focuses on new or rarely seen talent in France, and on the significance of processes and experimentation in the performative dimension of art.



Yael Davids,
A Variation on A Reading that Writes, 2014,
La Ferme du Buisson © Émile Ouroumov

PRACTICAL INFORMATION

Centre d'art contemporain de la Ferme du Buisson

allée de la Ferme – Noisiel
77448 Marne-La-Vallée Cedex 2
France
+33 1 64 62 77 00
contact@lafermedubuisson.com
lafermedubuisson.com

reservation

+33 1 64 62 77 77

how to go there

shuttle bus

from and to Paris-Bastille >
la Ferme du Buisson:

1pm/midnight
on reservation

by train

RER A dir. Marne-La-Vallée, stop Noisiel
(20 mins from Paris)

by car

A4 dir. Marne-la-Vallée,
exit Noisiel-Torcy dir. Noisiel-Luzard

times

Saturday 13 February 2016,
2:00 pm to midnight

admission

Festival (except Chiens de Navarre): 5 €

Festival (including Chiens de Navarre):
full 16 € / reduced 13 € / student 10 €

booking essential for

Benjamin Seror, Sarah Vanhee,
Jean-Christophe Meurisse
and Les Chiens de Navarre
(number of seats limited)

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