



PERFORMANCE DAY #2

THE MUSEUM PERFORMED

Saturday 3 June 2017

noon to midnight

at La Ferme du Buisson
and Centre photographique d'Île-de-France

Part of the Centre Pompidou's 40th anniversary celebrations
In association with frac île-de-france and Fundação de Serralves

Béatrice Balcou
Marcelline Delbecq & Ellie Ga
Luís Félix & Ben Evans
Ricardo Jacinto
Kapwani Kiwanga
Anouchka Oler
Onze Heures Onze Orchestra
Aurélie Pétrel & Vincent Roumagnac
Projecto Teatral

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Already a performance touchstone, Performance Day is spreading its wings as part of the Centre Pompidou's 40th anniversary celebrations. Six international curators are joining forces for the programming of a festival combining the visual arts, theatre, film, music and literature, with a particular focus on the French and Portuguese scenes. Performance Day #2 is presenting fifteen artists, eight premieres, two exhibitions and "Digressions", a new collection of conversations with artists.

Performance Day

In 2016 La Ferme du Buisson inaugurated Performance Day, an annual performance festival whose international programming would include curators from abroad with an emphasis on coproductions and freedom of movement for artists. Given artists' growing interest in an interspace between the visual and the performing arts, our art centre is broadening its approach to include other sections of La Ferme du Buisson, and thus other resources, with a variety of projects involving the entire site: theatres, studios, outdoor spaces, the media library and so on. In this fundamentally multidisciplinary context these hybrid practices using performance as an active force in the transgression of boundaries find unequalled scope for experimentation. Deliberately concentrated into a single day, the festival will give visitors the chance to share a unique experience as they stroll from event to event and from space to space in a truly remarkable setting.

With this second edition the festival is spreading its wings, joining in the Centre Pompidou's 40th anniversary celebrations and happening in two different venues: La Ferme du Buisson and the Centre Photographique d'Ile-de-France. The programming has been arranged in association with the Centre photographique d'Ile-de-France, frac île-de-france and the Fundação de Serralves-Museu de Arte Contemporânea in Porto, which came up with its own "The Museum as Performance" programme in 2015.

Centre Pompidou's 40th anniversary

In 2017 the Centre Pompidou is celebrating its 40th birthday all over France. To spread the word, it is offering a totally new programme of exhibitions, loans of remarkable artworks, and all kinds of events throughout the year. Exhibitions, theatre performances, concerts, talks and encounters are being presented in 40 French cities in association with museums, centres for contemporary art, theatres, concert halls, festivals and leading players on France's cultural and artistic scenes.

SoixanteDixSept

Via the SoixanteDixSept/SeventySeven project three key contemporary art venues in Seine-et-Marne (France's département no. 77) are recalling the emblematic date – 1977 – of the opening of the Centre Pompidou, that "power plant for decentralisation", and reviving the spirit of an era on a broad geographic front.

The project takes a look at a specific vision of art and society, a crucial utopic impulse that still fuels contemporary creativity. This reassessment forty years down the track brings an understanding of the museum's active role in history, as a force for conservation but also for shaping a future.

Performance Day #2 The Museum performed

For Performance Day #2 the six curators will be looking into the topic of the museum performed: in practical terms how does a museum make history, what living memory does it build up, and what future is it modelling? To what extent does it contribute to a process of reification and at what point in time does it become a malleable object, transformed by historical, discursive, gestural and fictional sedimentations?

Since the 1960s–1970s artists have been constantly challenging the museum as institution: its representational codes and dominant forms of rhetoric, its capacity to reify and standardise, its modes of exhibition and dissemination, its relationship with archives and collections, and the role it assigns to viewers and transmission.

Today a whole generation of artists is revitalising what used to be called "institutional criticism" via alternative narratives that are allowing subjective, minority and subaltern voices to be heard.

At once poetic and political, their proposals grant pride of place to the invisible and the intangible, and to receptivity and attentiveness. Via interpersonal give and take, talks, guided tours, handling of objects and musical and theatrical interpretations, artists are performing singular stories of museums and art collections.

France / Portugal

This year Performance Day is teaming up with the Fundação de Serralves to focus on the French and Portuguese scenes, with Portuguese artists who are showing in France for the first time. Almost all the projects are new and are Ferme du Buisson productions or co-productions involving various partner bodies, together with La Galerie Centre d'art contemporain in Noisy-le-Sec and CNAP, Centre national des arts plastiques.

Curators

France

Julie Pellegrin

(Director, Centre d'art contemporain de La Ferme du Buisson)

Xavier Franceschi

(Director, frac île-de-france)

Nathalie Giraudeau

(Director, Centre photographique d'Île-de-France)

Portugal

Cristina Grande

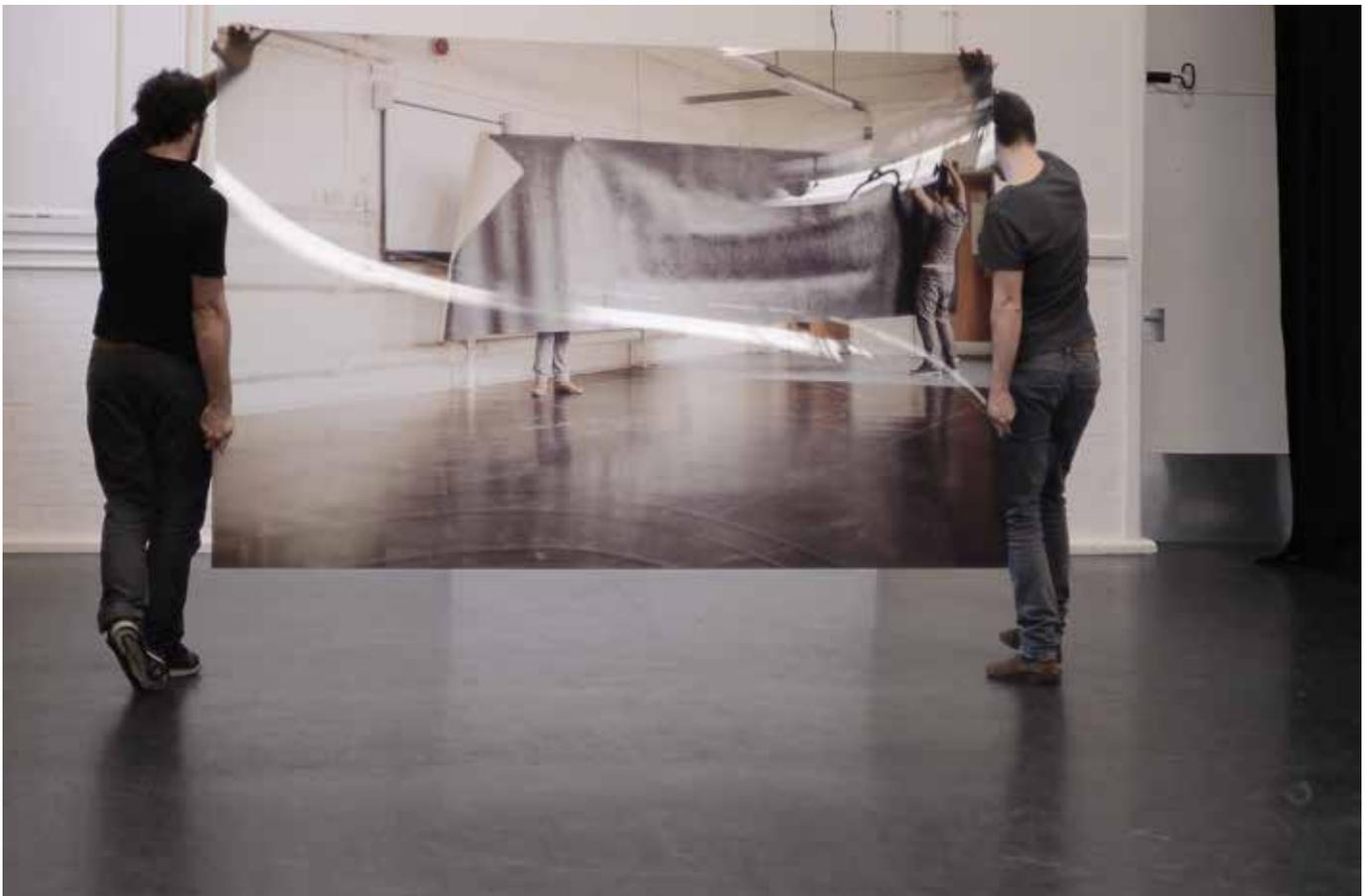
(Dance and performance programmer, Fundação de Serralves-Museu de Arte Contemporânea)

Ricardo Nicolau

(Exhibitions curator, Fundação de Serralves-Museu de Arte Contemporânea)

Pedro Rocha

(Music curator, Fundação de Serralves-Museu de Arte Contemporânea)



Pétrél | Roumagnac (duo) & Simo Kellokumpu, *Reset #2*, 2013,
Courtesy of the artists and Escougonu-Cetraro Gallery

WORKS AND ARTISTS

Béatrice Balcou

Born in 1976 in France. Lives and works in Brussels.

—
Cérémonie Sans Titre #10 (Untitled Ceremony #10), 2017

Premiere

—
In her performances, sculptures and installations, Béatrice Balcou sets up situations proposing new exhibition rituals that challenge our way of looking and perceiving. Her *Untitled Ceremonies* are performances centred on a work by another artist borrowed from a public or private collection, and all of them generate a distinctive time frame involving a specific event: the exhibiting of the work of art. With precision and subtlety Balcou looks into the attention given to the materiality of the artwork and the behaviour of the spectator. Here the work is not an ephemeral image to be rapidly identified or consumed, but rather a physical entity to be cared for and to spend time with as a group.

Commissioned by the Centre national des arts plastiques
Coproductioin: CNAP, la Galerie, centre d'art contemporain
and La Ferme du Buisson.



Béatrice Balcou, *Cérémonie Sans Titre #06 (Untitled Ceremony #6)*, 2015, Wiels © photo Sven Laurent



Ellie Ga, *Concrete Sea*, 2009

Marcelline Delbecq & Ellie Ga

Marcelline Delbecq. Born in 1977. Lives and works in Paris.
Ellie Ga. Born in New York in 1976. Lives and works in
Stockholm.

—
Dialogue, 2017

Premiere

Reading-performance

—
After studying photography, art and art criticism, Marcelline Delbecq gradually moved away from the image as such and now concentrates on writing. Ellie Ga practises a blend of narrative genres – memoirs and travel diaries – that pushes back the boundaries of photographic documentation. Taking as their starting point Susan Sontag's book *On Photography* (1977), Marcelline Delbecq and Ellie Ga embarked, many years ago, on a long-term words-and-images dialogue addressing films, books and artworks that have marked their individual trajectories, together with historical events related (or not) to the year 1977. A compelling consideration of the way images circulate, this "personal, shared museum" will be up for reading and watching on June 3rd, with the publication of *Dialogue* by Shelter Press and the accompanying performance.

Production: Centre photographique d'Île-de-France

Ben Evans & Luís Miguel Félix

Luís Miguel Félix. Born in Portugal in 1982.
Ben Evans. Born in Chewelah, USA, in 1982. Lives and works in Los Angeles.

The Invisible Museum, 2017

Reactivation

Performance

The Invisible Museum will be at the Art Centre for a week as part of the current exhibition "SoixanteDixSept (SeventySeven) - When Rossellini filmed the Centre Pompidou". A museum within a museum. One impinging on the other. Except that there is nothing to see in *The Invisible Museum*, where the collection is made up of descriptions – of objects, experiments, situations – "given" by visitors to the cultural liaison personnel. The exhibition takes shape in the course of tours guided by liaison officers who describe the works from memory; thus the collection evolves, changes its appearance and even disappears, depending on the recollections of each guide and the artists. In this performance Ben Evans and Luis Miguel Félix interrogate the transmission of artworks and the fundamental definition of the museum. How does the museum become a concrete entity? What economy is it part of? Who owns the works? And what is their true value?

Production: eksцена (Croatia), with the backing of the Fundação Calouste Gulbenkian (Portugal) and MSU (Croatia).



Ricardo Jacinto, *Medusa, Segmentos*, 2015, courtesy of the artist
© Francisco Nogueira

Ricardo Jacinto

Born in Lisbon in 1975. Lives and works between Belfast and Lisbon.

Medusa, 2017

Premiere

Concert-installation for cello, electro-acoustic system and objects

Visual artist, musician and architect, Ricardo Jacinto – one of the most singular figures on the Portuguese art scene – has made the sound-space dyad the focus of his investigations. Stage devices in their own right, his installations explore our perceptual mechanisms by blurring the connections between what we see and what we hear. He also works on "concert-installations" that set up a loop involving the musician, the instrument, the setting and the audience. Each touch of his cello is amplified throughout the room, giving the impression that he is "playing the building" the way one plays an instrument. Using the Medusa electro-acoustic system he effects a sound transfiguration linking the bodies of the cello, the building and the audience. Jacinto has made this process the basis of a new work for La Ferme du Buisson. Incorporating the venue's characteristics – its geometric, acoustic and dramatic potential – he has come up with a site-specific installation using materials found at La Ferme du Buisson, and a performance that probes the concepts of territory, public and private space, and distance.

Production: La Ferme du Buisson

WORKS AND ARTISTS

Kapwani Kiwanga

Born in Hamilton, Canada, in 1978. Lives and works in Paris.

A Conservator's Tale, 2014-ongoing Reading-performance

Trained in the social sciences, Kapwani Kiwanga creates protocols that serve as filters for her observation of different cultures and their ability to mutate. Bent on sabotaging hegemonic narratives, she deliberately mistreats the boundary between truth and fiction. In her lecture-performances she constructs scientific narratives drawing on Afrofuturism, science fiction, popular fables and belief systems as a means of comparing the archival and the invisible. Here she assumes the role of a conservator-archivist giving a voice to mute objects, handling invisible objects, and passing on forgotten narratives in which obscure historical facts, strange anecdotes and mythical beasts have their place. In a fusion of readings, sound and video excerpts the artist reconsiders the implications of documentary material and classification, and the potential of oral transmission as a means for envisaging an intangible museum.



Kapwani Kiwanga, *Forms of Absence*, 2014



Anouchka Oler, *IRMA (L'Irraisonnée et la Personne du Moyen-Âge)*, 2014

Anouchka Oler

Born in Saint Malo in 1988. Lives and works in Brussels.

[provisionally untitled], 2017

Premiere
Performance

After studying at the École Supérieure des Beaux-Arts in Montpellier and the Piet Zwart Institute in Rotterdam, Anouchka Oler undertook postgraduate work at the École Supérieure des Beaux-Arts in Lyon in 2014. In her practice writing, sculpture, performance and video come together in narratives of the encounter between people and a disruptive material setting in which objects express feelings, ill-humour and dissatisfaction with their functional roles. Thus we find both objects and individuals refusing to cooperate with each other, a situation that leads other characters to consider the consequences of this rejection of tacit collaboration.

For Performance Day Oler has imagined a dialogue between three animated sculptures, impetuous "actors" bent on knowing how they were made, and what and who they are made of. Simultaneously with these flippantly idiosyncratic demands, her speculative narratives raise the issue of how power circulates in the everyday course of things, the space it constructs, and the implications for the construction of the self.

Production: frac île-de-france

Onze Heures Onze Orchestra

[provisionally untitled], 2017

Premiere

Performance

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The Onze Heures Onze (Eleven Past Eleven) collective focuses its creative energies on musical experimentation and improvisation, with jazz, rock and contemporary inflections and a boundless eclecticism rooted in crossover between music generally and the other art forms.

For Performance Day the collective is offering a performance built around the major musical experiments of 1977, including the work of Gérard Grisey, Steve Reich, Iannis Xenakis, Morton Feldman and others. Circular staging – a multi-channel broadcasting system inspired by contemporary composers using the acousmonium, but with resort to computer processing – invites audience immersion and interaction. The eight musicians reinterpret original pieces while integrating them into a work broken up in space and time (over several hours) whose open-ended compositional approach and freedom of instrumentation are at the heart of the performance concept.

Coproduction: La Ferme du Buisson & Onze Heures Onze



© Onze Heures Onze



Pétrel | Roumagnac (duo), 201 *Full CT Blue (2)*, 106 *Primary Red*, 736 *Twickenham Green*, 101 *Yellow*, 2017, courtesy of the artists and the Escougonu-Cetraro Gallery

Pétrel | Roumagnac (duo)

Aurélie Pétrel. Born in 1980.

Lives and works in Paris and Geneva.

Vincent Roumagnac. Born in 1973.

Lives and works in Paris and Helsinki.

—
201 Full CT Blue (2) *106 Primary Red* *736 Twickenham Green* *101 Yellow*, 2017

Premiere

Installation with reactivation protocol

—
Since 2012 Aurélie Pétrel, visual artist and photographer, and Vincent Roumagnac, actor, stage director and researcher, have been engaged in a joint project. Combining their practices, they put together "sceno-photographic pieces" and "installations with reactivation protocols" whose photographic objects and logics of shifting visibility invite the viewer to experience the scrambling of representational time and the mutability of the photographic image.

This particular installation, *201 Full CT Blue (2)*, *106 Primary Red*, *736 Twickenham Green*, *101 Yellow*, is the outcome of a critical study of Jeff Wall, whose work lies somewhere between photography and mise en scène. The pair activate the installation several times a day. Referencing Wall's *A Sudden Gust of Wind (after Hokusai)*, the piece with its reactivation consists of a system for classifying large numbers of reproductions of five photographs taken during a residency in Montreal in 2014. The prints show a series of "throws" of multicoloured gelatine filters, used in both photography and the theatre.

Coproduction: Centre photographique d'Ile-de-France / La Ferme du Buisson

WORKS AND ARTISTS

Projecto Teatral

Collective founded in 1994, made up of João Rodrigues, Maria Duarte, Helena Tavares, André Maranhã and Gonçalo Ferreira de Almeida.

The members live and work in Lisbon.

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Arca, 2017

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Premiere

Performance-installation

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Projecto Teatral's thoroughly hybrid approach lies on the boundary between the visual and the performing arts, between sculpture and performance. For more than twenty years their singular ventures involve rethinking the theatrical conventions and thwarting the traditional habits and expectations that go with them. Many of their works are marked by the absence of what are considered the theatre's fundamentals: actors, voices, text, plot. This process of defamiliarisation goes hand in hand with deterritorialisation: the group often works in non-theatrical venues. Their 2015 "retrospective" at Culturgest in Lisbon was considered exhibition of the year in Portugal.

With this new work for the Ferme du Buisson and the Fundação Serralvès, Projecto Teatral offers an "action" steering a course between installation, performance and ritual. On stage two overlapping texts are accompanied by flickering light and shifting silhouettes, confronting spectators with a kind of "prehistory" of the theatre that calls on their memory and imagination and on their ability to contemplate and feel. Here the collective is addressing mediation between the audience and the work, seeking to make it as direct as possible, as well as the complex relationship between exhibition, concealment and revelation.

Coproduction: La Ferme du Buisson / Fundação de Serralves-Museu de Arte Contemporânea

EDITION

A new series: Digressions

The centre d'art contemporain de la Ferme du Buisson is launching a new series of books in partnership with the publishers Captures. Each year three interviews with artists from the Art Centre programme will give readers an insight into the creative process.

The first two titles, devoted to Benjamin Seror and Kapwani Kiwanga, will be presented on Performance Day #2, in the presence of the artists, publisher Valérie Cudel and graphic designer Claire Moreux.

SoixanteDixSept (SeventySeven) - When Rossellini filmed The Centre Pompidou

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Centre d'art contemporain de La Ferme du Buisson

Curator : Julie Pellegrin
Roberto Rossellini, Jacques Grandclaude, Marie Auvity,
Brion Gysin, Gordon Matta-Clark, Melvin Moti

In 1977, just a few months before he died, Roberto Rossellini devoted his last film to the opening of the Centre Pompidou. Now, after forty years of neglect, the film is resurfacing at La Ferme du Buisson. This great adventure is revealed in hitherto unshown archival footage from the film's producer Jacques Grandclaude and Marie Auvity's documentary account of its making. By way of response works by Brion Gysin, Gordon Matta-Clark and Melvin Moti from the Centre Pompidou collection offer subjective visions of the museum and its history.

lafermedubuisson.com

And also :

SoixanteDixSept (SeventySeven) – Hôtel du Pavot...

—
**frac île-de-france, le château / Parc culturel
de Rentilly - Michel Chartier, Bussy-St-Martin**

Curator : Xavier Franceschi
Here Dorothea Tanning's *Chambre 202*, Hôtel du Pavot... is surrounded by a global installation including Surrealism-inflected works playing on specific correlations of materials and situation with the work of this American artist. This relationship with the organic, the private and a certain strangeness is taken further in other works, all of which meet in the year 1977. The second part of the exhibition has to do with experimental and future-oriented forms, notably with regard to the late 1970s, that suggest a revitalisation of narrative modes and experiments of a performative nature.

fraciledefrance.com

SoixanteDixSept (SeventySeven) - Experiment

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Centre photographique d'île-de-france

Curator : Nathalie Giraudeau
A group project, with artists Marcelline Delbecq (1977), Marina Gadonneix (1977) and Aurélie Pétreil (1980); art critic Audrey Illouz (1978); and art historian Rémi Parcollet (1977).

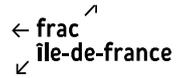
The aim of this project is to perform images as much as to produce new works. A "magic/circumstantial" selection of works inspired by the number 77 highlights the experimental energy of the art scene of the 1970s. Invited to react to this exhibition context, Audrey Illouz, Rémi Parcollet and artists Marina Gadonneix, Marcelline Delbecq and Aurélie Pétreil explore the question of performative experimentation as constructing a relationship with images, and a state of being that may have been partially inherited from that decade.

cpif.net

PARTNERS

In association with:

- Centre Photographique d’Île-de-France,
- frac île-de-france,
- Fondation Serralves - Fundação de Serralves Museu de Arte Contemporânea,
- Institut Français, Paris,
- Galerie – Centre d’art contemporain de Noisy-le-Sec,
- Centre national des Arts Plastiques



VISITORS INFORMATION

Performance Day:

The Museum performed

Saturday 3 June

noon to midnight

at La Ferme du Buisson and Centre photographique d’Île-de-France

Centre d’art contemporain de la Ferme du Buisson

allée de la Ferme

77186 Noisiel

France

Centre photographique d’Île-de-France

107, avenue de la République

Cour de la ferme briarde

77340 Pontault-Combault

France

access

shuttle service from Paris (book in advance):

+33(0)1 64 62 77 77

– public transports

RER A to Noisiel

(20 min from Paris Nation)

– by car

A4 towards Marne-la-Vallée,

exit Noisiel-Torcy towards Noisiel-Luzard