
« ALWAYS YOURS. DES OBJETS MANQUÉS. DES MONUMENTS. »

From January 11th to March 16th, 2013

Neil BELOUFA : curator

The gallery must quite suddenly have had a hole in its program.

They proposed me to try doing it.

Lapse of time, some of the exhibition pieces will arrive late. A place will be reserved for them, some others will be transformed or completed in the course of the exhibition. This mess forms the body of the exhibition.

ALWAYS YOURS. DES OBJETS MANQUÉS. DES MONUMENTS.

An exhibition where the works find their value in the lack of their original objects, their failure or their voluntary or involuntary contradictions.

«The hen is the artifice that uses an egg to create an egg»¹

The current context may be a moment for a reevaluation of the culture. A moment in which more and more images are produced everywhere. A moment in which our figures our stereotypes our signals and our images are no longer certain. Youtube and Wikipedia put up all the information at the same level. The Axis of Evil was defeated by George Bush. James Bond goes back to its original form towards Skyfall. The hierarchys aren't present any more. The expertise disappears.

In this world of re-organizing; A new corps asserts itself: the curator. (*CSI is translated The Experts here*). In his arduous task, he sometimes connects with figures of the past and gives them value by showing them with new prominent figures which are themselves waiting to become a figure of the past, at times he creates new figures in a past that will become actual. «He has read everything in the books»²

The others, the artists, those who paint, by now contribute to this authorial force. The torch has been given. The Art of showing was born and has been consolidated during our last 20 years. This practice, (practical, as it can be a medium) sometimes is substituted by what we see in exhibitions. And that in the same production of those who were often looking for autonomy.

At this moment I organize, I classify, I inform, I think, I modify, I de-autonomize, I specifically quote *Meantime the raelians find the answer to the big Why?*

*Their searchers know that the Elohim scientists have created the human after their own image. They will soon come to see us. But who has created the Elohim then?*³

« I might have misquoted »⁴

¹ Umberto Eco ou Samuel Buttler

² Francis Cabrel ou Stephane Mallarmé

³ Intelligent Design from the Alien

⁴ Robert Morris ou pas

In this new place in the occident where the tools fall from one hand to the other; where the Man (human) and his tools, old artisan, becomes useful to another Man (human) -he had a line there. A border was established. A dialogue in conflict.

On one hand those who in a baroque movement resist to this form of hierarchy and power. They explain to us historically, philosophically and politically what a movement has been.

Thus they have created a new authoritarian structure.

On the other hand those who, embracing this moment, with manner, form and in a beautiful setting; search the interest in a pianist cat, in a destroyed tour and in things that we would take for insignificant.

Thus they have created a new authoritarian structure.

In the middle, are the hesitant who vague in there. Those who aren't really informing, but who didn't really count. Oscillating between the supernatural, subcultures, current affairs, unfinished temptations and affirmed waste.

Thus, they have created a new authoritarian structure.

Sentences fall and, like here, we start everything with a «me, and an I» the single in search of the affirmation of its singularity.

However everything there existed in one little minute. It was instant.

The new values should appear and disappear at the same instant after the image of a society that can't be considered existing without its growth and success. The capital. It was efficient.

Because it takes place in this time and there it feels fine; this exhibition its happily included in the scheme –if it is a scheme what it is about. At the end this is if anything and only an exhibition and this text doesn't inform about it. If it breathes default, it's because it's an arrogant and premeditated shoot simulating the justification of an exhibition where the *works have their value in the lack of their original objects, in their lack of efficiency, in their failures or their voluntary or involuntary contradictions*

Bam

N.B

ÖZLEM ALTIN , IMAGE BANK, JEREMY BAILEY, CAMILLE BLATRIX , DORIAN GAUDIN , SAYRE GOMEZ, KEITH HARING, CHRISTOPHE HERREROS, JOEL KYACK, ELISABETH LENNARD, STEVEN MEISEL, DANIEL POMMEREULLE, DON OMAR, JORY RABINOVITZ, NICOLAS TUBÉRY, ANDRA URSUTA, STEPHANE VIGNY, ORSON WELLES

Artworks descriptions.

ORSON WELLES

An Orson Welles letter to one of his producers during the long production period of his last movie which he would never finished. The *Other Side Of The Wind* is a work that has become a myth for the conflicts that it has generated and the few magical rushes that drags on the Internet will come out this year.

STEPHANE VIGNY

A reduction, a tribute to the lack of architecture pavilonaire of the seventies he liked so much.

ANDRA URSUTA

Her thighs on a stool , seated on her thighs on a stool.

NICOLAS TUBERY

A little trick. It resembles a video projection screen without the video. It is a painting trapeze lit in the blue Light.

DANIEL POMMEREULLE

I discovered Daniel Pommereulle because he had a role in a Rohmer's movie, Daniele Balice discovered him because a Garrel film honors him.

An effective sculpture.

JORY RABINOVITZ

A beggar's Bag and its dessigned walking stick. That hangs. It is a beautiful textile.

DON OMAR

The *Zumba Campaign* it is the musical and cinematographic anthem of a Colombian Fitness course, that after being practised by Shakira, has been raised to a brand status, a music gender, a dancing style and an hybrid fitness course.

Nowadays this universal movmment it is present and protected in 75 countries.

STEVEN MEISEL

In theory, an add campaign for Calvin Klein, a false casting for a film where we can't understand the subject. Banned from the american broadcast for being too annoying. In any case, that didn't sell the jeans.

JOEL KYACK

A document where he describes to his gallerist, one of his sculptures. He is very enthusiastic.

CHRISTOPHE HERREROS

Some pieces of a film roll, a video.

ELISABETH LENNARD

The numeric photography of a paintbrush and on top, in another tracing paper, incrustrated by PhotoShop in the photograph underneath

A lambda photographic print.

A light gesture that finds its meaning in the practice of an artist who, in the seventies, worked and groomed the negatives and the film rolls of her images; PhotoShop here is not anodyne.

The numeric has not killed the silver film and its practices.

CHRISTOPHE HERREROS

Some out-takes of a movie, a video.

KEITH HARING

From a social practice that talks about love to the king of the universal postcard souvenir.

SAYRE GOMEZ

Two times a thief, his hands, exists in a film, deformed, coloured, repainted, degraded.

DORIAN GAUDIN

We could think that he is trying to constructed a wall that gets de-constructed. But it is not a wall, and even if the 10 motors move its parts, they dont build it.

VINCENT FECTEAU

An sculpture made in paper-mache that we are expecting. The transport from San Francisco takes some time; we hadn't requested it at the best time, it will arrive during the exhibition.

CAMILLE BLATRIX

A golden pen sweeps a key in a wall, speak to us of a letter from a disillusioned lover who will make himself seen. He had a cast.

JEREMY BAILEY

In a little ukrainian village, Jeremy behind some Nintendo Wii control, proposses , thanks to a program, to generate public sculptures after the sound of his voice . *A transformer.*

IMAGE BANK

In the Seventies , befote the spams, befote Facebook, befote Youtube and the viral videos, the Canadians of Image Bank sent aleatory images to every person from which they had their address. *International Image Exchange Directory* it is a book that collects the different remittances, and the addresses of the consignees.

A gift from WesternFront. BC.

ÖZLEM ALTIN Portraits, images, paintings, nothing there may necessarily make sense on its own. Certainly in their association.