

# K.ACKER : THE OFFICE

## RULING 'N' FREAKING

TRIANGLE FRANCE IS PROUD TO PRESENT  
ITS NEXT SPRING EXHIBITION,  
*RULING 'N' FREAKING,*  
AN OCCURENCE OF *K.ACKER: THE  
OFFICE*, PROJECT EXPLORING THE OPERATIVE  
AND DYNAMIC AFFINITIES BETWEEN  
CONTEMPORARY ART AND FEMINISM.

PRESS RELEASE OF THE EXHIBITION  
APRIL 23RD - JUNE 11TH, 2011  
OPENING APRIL 22ND, 2011

TRI-  
ANGLE  
FRANCE



*Blaue Wolke*, 1979  
Gloria Friedmann  
selfportrait  
color photography  
70 x 60 cm  
courtesy of the artist

I WRITE. I WANT TO WRITE  
I WANT MY WRITING TO BE  
MEANINGLESS I WANT MY  
WRITING TO BE STUPID.  
BUT THE LANGUAGE I USE  
ISN'T WHAT I DESIRE AND  
MAKE, IT'S WHAT GIVEN TO  
ME. LANGUAGE IS ALWAYS A  
COMMUNITY. LANGUAGE IS  
WHAT I KNOW AND IS MY CRY.

Kathy Acker, *Don Quixotte*, Viallet Editions, 2010



*Olympia*, 2006  
Gabriel Abrantes and Katie Widlowski  
16mm transferred on dvd, 8 min  
courtesy of the artists

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# K . ACKER : THE OFFICE RULING 'N' FREAKING

**An exhibition and a conference & performance program around Kathy Acker's work on a Dorothée Dupuis and Géraldine Gourbe's proposal**

*K. Acker: The Office* is a platform of work joining two persons with skills located, Dorothée Dupuis, curator, and Géraldine Gourbe, philosopher, and operating since, by and through the fictional universes of the author Kathy Acker. American Jewish writer, close from William Burroughs, she strongly influenced as much openly as in a more underground manner many artists and authors of her generation, and certainly many others much closer from us.

The exhibition *Ruling 'n' Freaking*, occurrence of the project *K. Acker : The Office*, relies on a protocol of evocation intended to invoke different Acker's «voices», building parallel realities around them: plagiaries of reknown authors, narrative back-and-forth toward the future, anticipatory mythological tales, role-playing between humans and post-humans, identification of an American Jewess to gay codes, sexual and sentimental violence between heterosexual partners punctuate with riotgirls songs, punk mysticism tinted of political conscience from Herbert Marcuse to Kate Millet, (herself) concern for control and the multiple forms of dependence it generates.

The whole project reveals frictions, bumps, concretions from the mental space of Acker and promotes their viral contamination in other stories, knowledges, shapes and other legitimate or not spaces to be displaced, reconfigured or hacked.

The artworks showed are the sensitive incarnations of the present interest of the artists for the forms of autofiction and fantasizing as a vector of political reconfiguration of the real by its representations. By contrast of a simple illustrative role, they catalyze the active agents of appropriation in force in current practices, in the light of which the ackerian work reinvests a disturbing contemporaneity.

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# K . ACKER : THE OFFICE THE CURATORS :

## **Dorothee Dupuis**

Born in 1980, after her studies at the ESAD Strasbourg, Dorothee Dupuis works as Philippe Parreno's assistant before joining the Centre Pompidou, where she assisted Christine Macel until April 2007. She has developed an independent activity as author and curator, especially within the Parisian non-profit organisation Le Commissariat she is co-funder. Director of Triangle France since 2007, she is also co-redactor of the magazine *Petunia*, using feminism as a lens for investigating contemporary artistic practices.

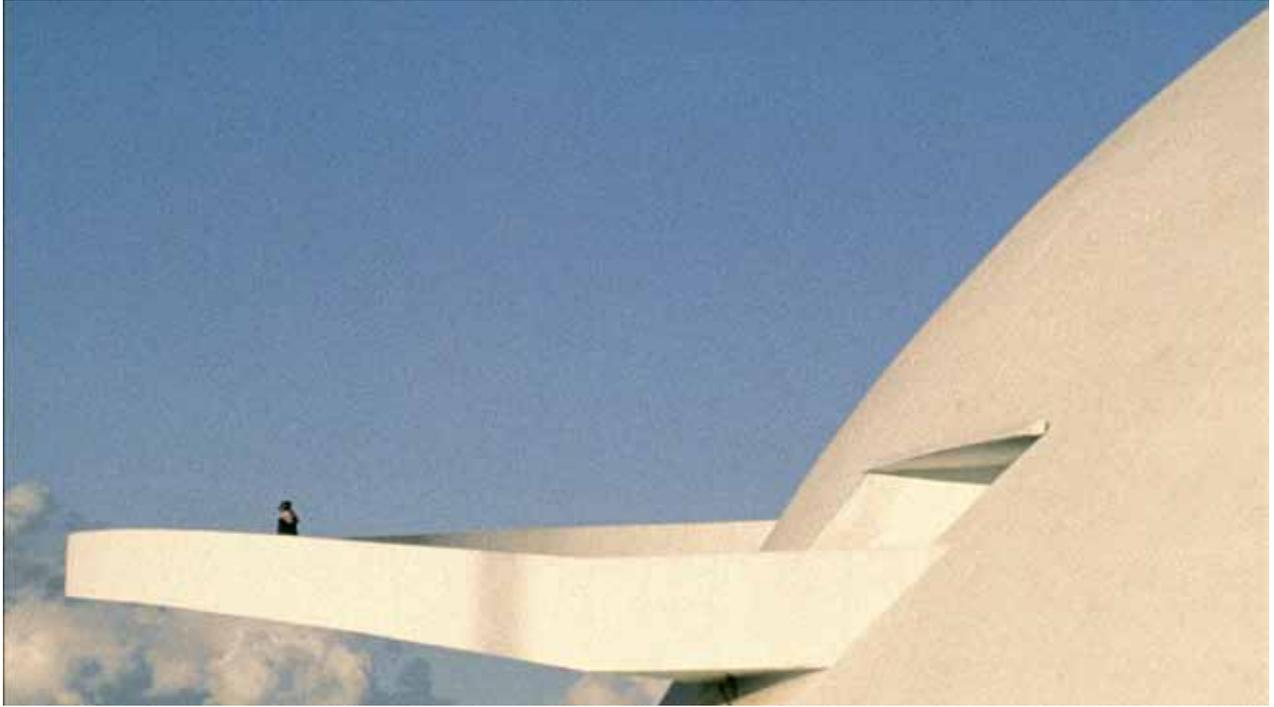
## **Géraldine Gourbe**

Born in 1976, she is doctor in æsthetic at the University Paris X, qualified lecturer, searcher at FAAM University Paris/Ouest. She published many essays on porosities between ethic and æsthetic at *PUR*, *Multitudes*, *Harmattan*, etc. She teaches the gender and cultural studies at ESBAM, Marseilles fine art school.

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EXPOSED ARTISTS:

GABRIEL ABRANTES & KATIE  
WIDLOSKI, PAULINE BOUDRY  
& RENATE LORENZ, ELLEN  
CANTOR, SALMA CHEDDADI,  
BRICE DELLSPERGER, GLORIA  
FRIEDMANN, REGINA JOSE  
GALINDO, MONICA MAJOLI,  
BJØRN MELHUS, LORRAINE  
O'GRADY, MIKA ROTTENBERG  
& MARILYN MINTER, KARINE  
ROUGIER, CAROLINE SURY,  
JEAN-LUC VERNA



*A history of mutual respect*, 2010  
A film by Gabriel Abrantes & Daniel  
Schmidt  
in collaboration with Natxo Checa  
23 min, S-16mm

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# GABRIEL ABRANTES AND KATIE WIDLOSKI

**Gabriel Abrantes, born at Chapel Hill in 1984, lives and works in Lisboa**  
**Katie Widloski, lives and works in New York**

“It is a fundamental part of our work to conflate the private and public, to analyze their relationship, deconstruct it, and create fictions relating to it. Private individuals’ relationship to group dynamics, political scenarios, and historical mechanisms is one of the main subjects of our work. We want to work with individuals and make work about individuals as well as work within public spheres and about public spheres. We are trying to forge a consciousness about situations and people that aren’t yet fully understood. We want to work in the sites where the world is taking new forms, where contemporary forms of life are being invented. We are also trying to analyze and discover where the new pivotal centers for the economic, political and cultural dynamics of the world are, and work with the particularities and conflicts of those sites. We are interested in the shifting power structures in between a number of nations and exploring the prospective changes of dominant global culture due to shifts in economic power. We are not sure where our work is intent on being situated, in between trying to participate in this shifting culture, or criticizing it. We know that we want to make work that functions on more than just a private level, and we know we want it to be about a range of human experience, that conjoins the individual responsibility and sentiments with group responsibility and mentality. The films are about the people to come.” (extract from an interview between Gabriel Abrantes and Joao Ribas)



*N.O. Body*, 2008  
Pauline Boudry and Renate Lorenz  
performer: Werner Hirsch  
video installation  
Photography: Andrea Thal

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# PAULINE BOUDRY AND RENATE LORENZ

**Live and work in Berlin.**

Their staged films and film installations often revisit practices and materials from the past, usually photographs or films, referring to, and excavating forgotten moments of queerness in history. Their works are engaged with bodies and embodiments which are not only able to cross different times, but also to draw relations between those times, thus revealing possibilities for a queer futurity. Their most recent publication is called *Transtemporal drag* (engl./french; HatjeCantz, Ostfildern 2011). Their most recent film is titled *No future* and will be shown at the 54th Venice Biennial 2011.



*Path of Sun - Road of Life*, 2008

Ellen Cantor

mix techniques on paper

20 x 20 cm

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ELLEN CANTOR

**Born in Detroit, lives and works in London and New York**

“Often in my work, I am trying to address my ethical and moral concerns: examining violence in its various facets; questioning the relationships between good and evil; and looking at societal structures that have undermined individual and collective freedom. My explicit interest is in the realm of love, i.e. sexuality and spirituality. My work explores the private and public aspects of this theme – how culture affects personal intimacy and *vice versa*.” (comment of the artist)



*Mangousteens on milk*, 2007  
Salma Cheddadi  
super 8 transfered on dvd, 26 min

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# SALMA CHEDDADI

**Born in Casablanca in 1986, lives and works in Paris.**

“My relationship with the model is fundamental. My pictures are not made to serve a story or a text. I create a filming process which involve a performative nature. My directions are physical: « tilt your head, clench your teeth, run, put your foot on the floor, etc.. »

My goal is to show how what is composing a body can be sensitive. The essential is being here, now. Jana is my first model. She looks like me, we reflect each other like in a mirror. Since my first videos, an essential change appeared in our relationship. I've been filming her in a autoritary way, then I let her more freedom. When I shoot, there are two things that I lead, Jana and the place where she evolves. From a Berlin appartement to Thailandese jungle, she fits in there like a pattern. But her presence grave and silent, is frontal and desiring. These two models gathered show the ambiance of the movie, a glance, a color.” (Comment of the artist)



*Body Double 22*, 2010  
Brice Dellsperger  
video projection, DVC PRO50  
transferred on Quicktime file and  
numerical Betacam  
37 minu, in loop  
courtesy Air de Paris, Paris

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## BRICE DELLSPERGER

**Born in 1972, lives and works in Paris.**

Video series Body Double are based on using soundtracks of famous films (like *L'important c'est d'aimer* by Zulawski).

Fake specialist, Brice Dellsperger takes and recycles movie scenes; makes reenact friends, stand-in body double often travestites, and revives it in using video incrustations in an easy and radical way.

Each gesture, each plan is analyzed before being replayed in a new context. More than a remake, his deviant version shows make distant spaces in comparison of initial versions, work on an intensification, a transformation game, travesty the initial models, copies who reappropriate cinema *clichés*.

“Cinema is in a auto-recycling process. Using the same codes since sixty years, which shows that there is a crisis.”



*Les cosmonautes*, 2008  
Gloria Friedmann  
varnished clay

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## GLORIA FRIEDMANN

**Born in 1950 in Kronach, lives and works between Aignay-le-Duc and Paris.**

In the 80s, Gloria Friedmann developed a work where the nature is omnipresent and appears in her connection with politics, the economy, and all the contradictions arising.

By mixing ecological preoccupations and minimal forms, she tried to show that the Today Man seems to be caught by the economic and industrial issues of an unstained development that though comes from the human desire to create a better world.

She shows the existential loneliness of human being and leads a crucial question about the fragility of human's destiny.

With lucidity, but also with humour, the artist lines images which evoke vulnerability of the bodies but also of the spirits.

By the way of her Vanitas, Gloria Friedmann mixes the humour of her first landscapes parodies and her thought of the end of everything.

The macabre is next to the humour and the sweetness of the dream is next to the most sinister reality.

She creates sculptural allegories with an immediate, cutting, wounding efficacy. She renews with the macabre danse gender, by laughing.



*¿ Quién puede borrar las huellas ?,*  
2003  
Regina Jose Galindo  
photography: Víctor Pérez  
courtesy Prometeo Gallery di Ida  
Pisani

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# REGINA JOSE GALINDO

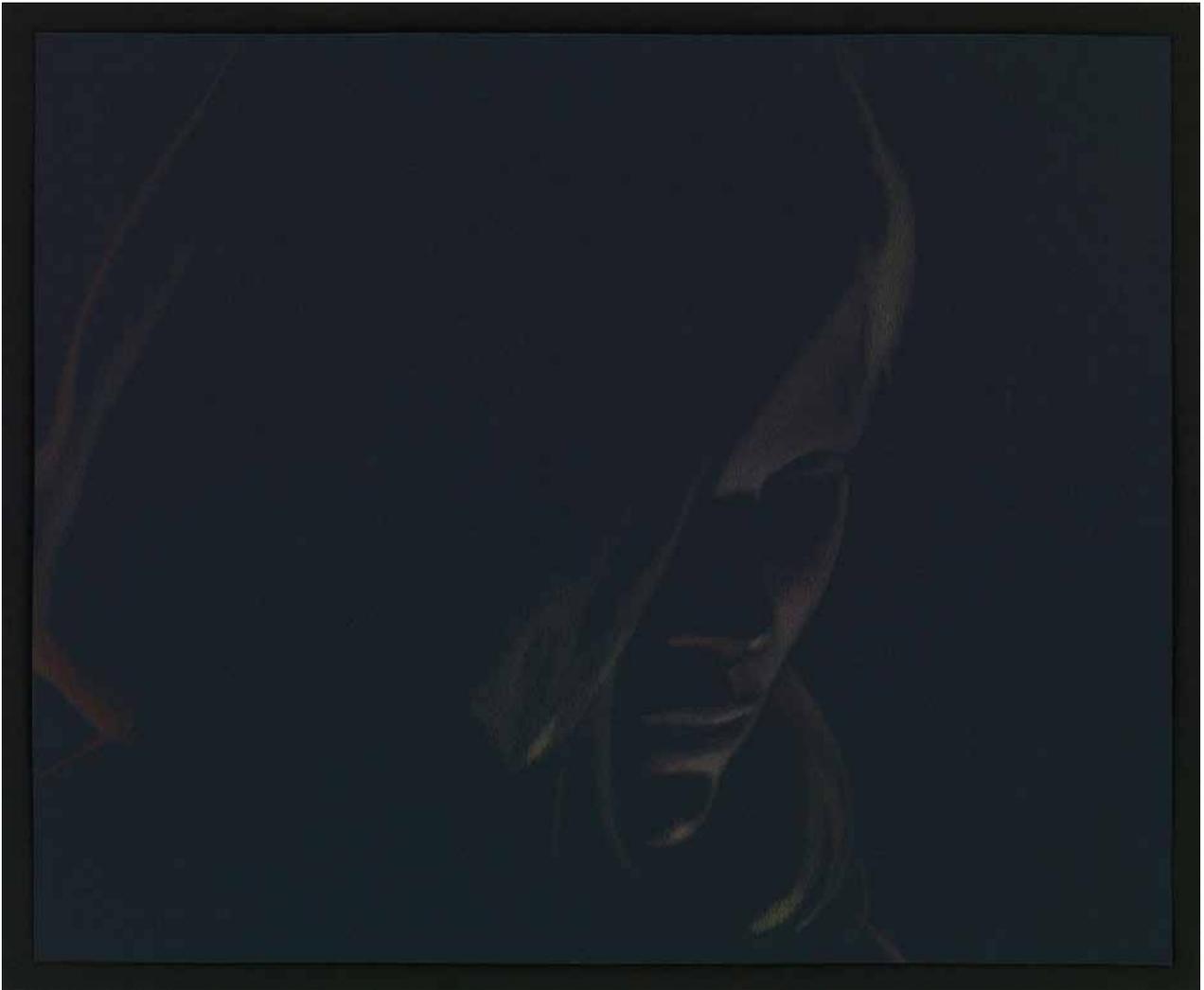
**Born in 1974 in Guatemala, lives and works in Guatemala city.**

“My body, not as an individual body, but as a social body, a collective body, a global body. Being or reflecting through me the experience of the other, because we are all ourselves and at the same time, we are others.

A body that makes and makes itself, that resists and resists itself, creating projects that reflect reality while also intending to modify it.

Each piece, each action are quotidian scenes of daily life, or they could be.

In each one of these scenes, power, relations are always present, and this is what I find most interesting, working with this power, so subverting it, and like this, create a parallel reality where power loses its strength.” (Comment of the artist)

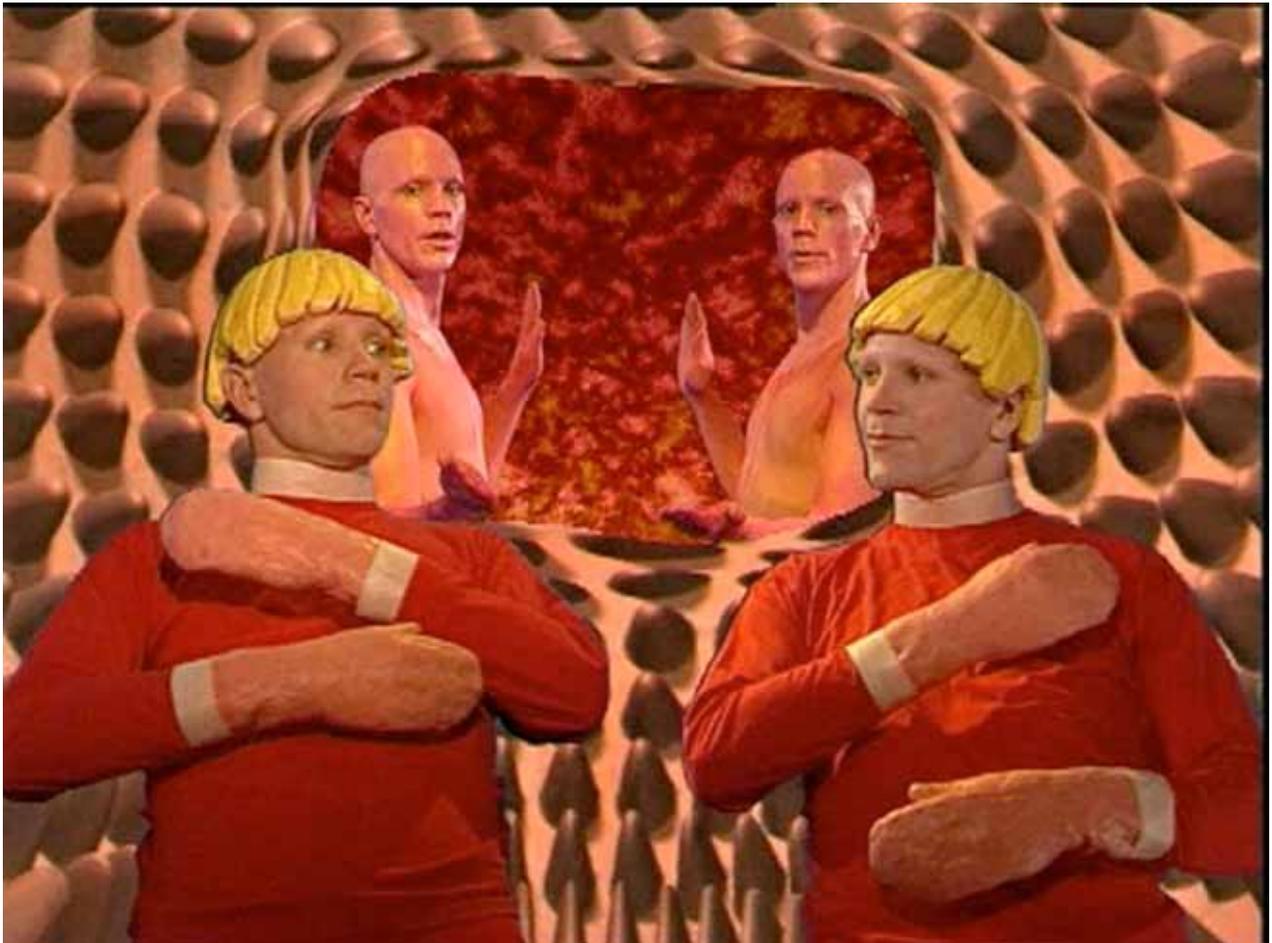


*Black Mirror (Amy 2)*, 2009  
Series *Black Mirror*  
Monica Majoli  
colored pencil on black paper, frame  
33,4 x 40 cm  
courtesy Air de Paris, Paris

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MONICA MAJOLI

**Born in 1963 in Los Angeles, lives and works in Los Angeles.**

Monica Majoli is a cult artist. She produces very few pieces. She works in series, in which she develops specific techniques. She became known in the early 90s with a series of small size oil paintings, depicting scenes homocore or details of her own body (a scratch on the wrist, neck free of hair...). It needed several months to complete these works carefully painted by using Rubens' technique, applying multiple layers of binder and color that gradually gives rise to the depth of a pattern. Thus her self-portrait with dildo *Untitled (round)*, 1993-1995.



*No Sunshine*, 1997  
Bjørn Melhus  
DVD, PAL, 5,30 min  
courtesy by the artist and the Gallery  
Anita Beckers, Frankfurt

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# BJØRN MELHUS

**Born in Kirchheim in 1966, lives and works in Berlin.**

In video art Børn Melhus has developed a singular position, expanding the possibilities for the critical reception of cinema and television. His stories have narrative structures formed by the fragmentation of the levels of image and sound. His practice of fragmentation, destruction, and reconstitution of well-known figures, topics, and mass media strategies opens up not only a network of new interpretations and critical commentaries, but also defines one again the relationship between mass media and viewer. The space of art and the exhibition context take a particular importance here, the viewer's demontage of television and movie programs – this goes as well, in a limited sense for the installations – cannot no longer take place. His collages of rhythmic language and sound include almost incidentally the the video clip and trailer culture techniques, although Melhus quotes neither pop music, nor does engagement in any lifestyle propaganda. His works expose the mechanisms of commercialization and rebel against simplification and global cultural standardization. His European view of the American culture and the global and trivial branches of mass culture are determined both by fascination and by a deep scepticism, by the desire to get away and homesickness.



*Untitled (Mlle Bourgeoise Noire shouts out her poem), 1980-83/2009*  
Lorraine O'Grady  
gelatine print, 40 cm x 50 cm

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LORRAINE O'GRADY

**Born in Boston in 1934, lives and works in New York.**

Lorraine O'Grady's work draws inspiration from the ordinary to produce works that reveal the complexities and conflicts inherent to the human experience. Despite O'Grady's clear and concise style, her artwork presents layered notions of aesthetics and identity. Since the early 1980s, O'Grady has challenged racial and sexist ideologies in performance and photo installations, that combine both opposition to philosophies of division and exclusion, as well as humanist studies of women throughout history. Her point of view is also strongly evident in those works which examine the politics of diaspora over thousands of years.



*Fried Sweat*, 2008  
Mika Rottenberg & Marilyn Minter  
Video installation 2 min and  
photography 48,5 x 32 cm

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# MIKA ROTTENBERG AND MARILYN MINTER

**Mika Rottenberg was born in 1976 in Buenos Aires, she lives and works in New York.  
Marilyn Minter was born in 1948 in United-States, she lives and works in New York.**

Born from a collaboration between Marilyn Minter and Mika Rottenberg, *Fried Sweat* is an installation which evokes the curiosity; invited to move Marilyn Minter's photograph, the viewer discover by the manipulation a hole in the wall. Trough this hole, a Mika Rottenberg's video, presented in a box covered by mirrors, is revealed in a kaleidoscopic vision.

The principal themes of the artistic Marilyn Minter's work are feminin condition. The glamor hysteria joins in many points those of Mika Rottenberg's work: the relations between the body and the work...

The sweat, for example, is ubiquitous in their works, it's so natural that the project was built around these thematics.



*Sans titre*, 2009  
Karine Rougier  
drawing from the series *Les corps  
endormis*  
watercolour, pencil, ink, collage and  
varnish on paper 32 x 32 cm  
private collection

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# KARINE ROUGIER

**Born in 1982 in Malte, lives and works in Marseilles.**

Flotting on the white surface of the paper, Karine Rougier's drawings shelt a disturbing, curious, sexual and sometimes macabre population. Evanescent, lost in the immensity of an A4 paper format or plan, the characters pursue discreetly their anxiogenic and released activities.

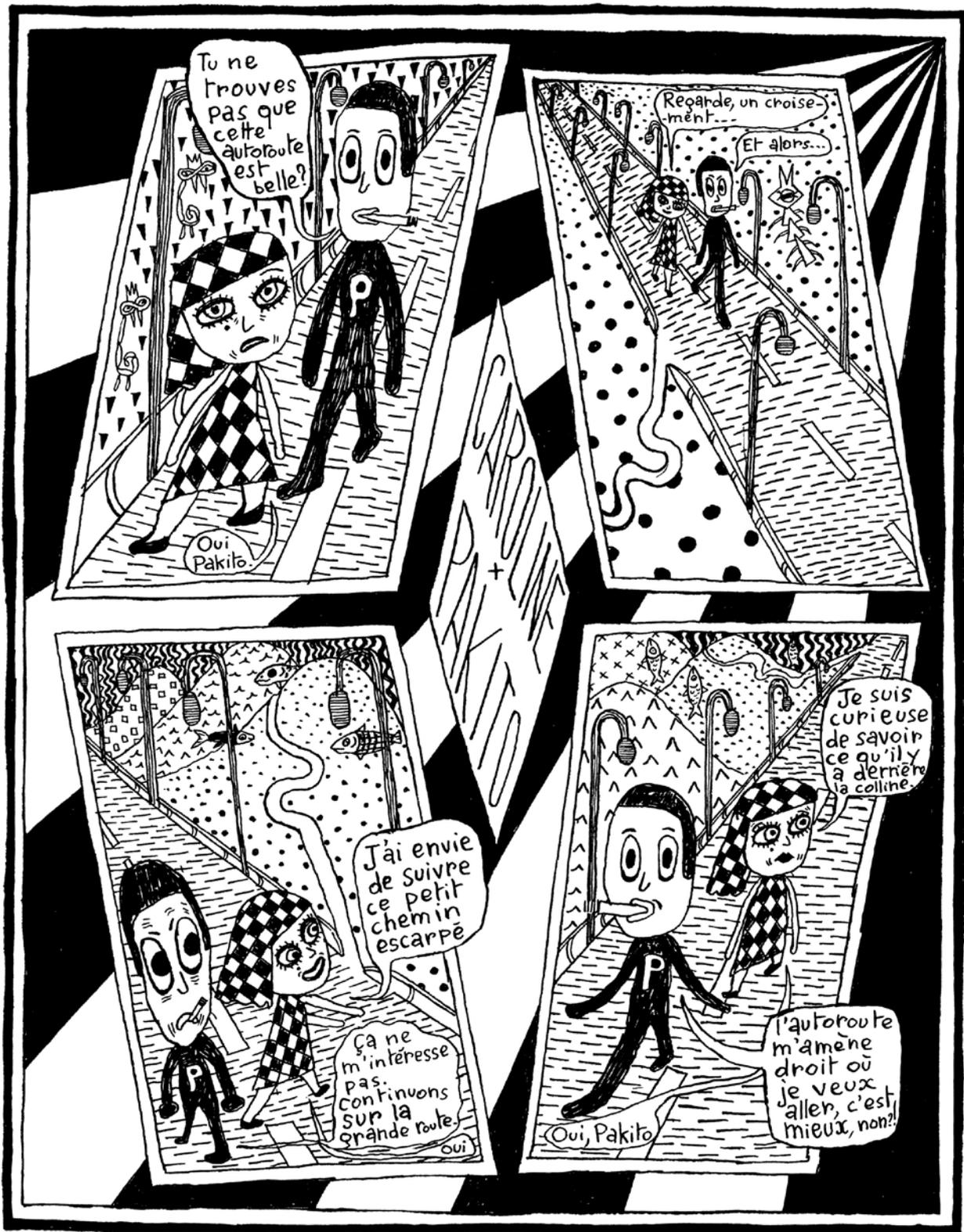
The black line draws each hair, each coat, each detail with a precision which comes from a certain form of obsession.

Everything is done to put the basis of a precious and flappered work, in which the most blurry dreams take shape with a formidable sharpness.

Everything is crossing Karine Rougier's world: medical imagery, chamanism, Indian gods, Batman and Jérôme Bosch...

Sources are blurred without other distinction than their role in the narrative composition of the drawing.

But these creatures seem to drown, the artist let them in the deepness of the image, she keeps them away by fear they intervene in reality with too much insurance. Using the pattern in tint area participate of this precaution, it comes reminding these figures of the other world to their artefacts condition. Like this, Karine Rougier contain them in a Pandora's box which constitutes her abounding production. (Text by Guillaume Mansart, 2010)



Cou Tordu, 2010  
Caroline Sury  
extract from the eponymous book  
eperluette collection, L'Association  
Edition

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# CAROLINE SURY

**Born in 1964 in Laval, lives and works in Marseilles.**

Caroline Sury's drawings are immediately recognizable, she uses daily elements, cut papers, bic pens, India ink, to build a graphic autobiographical universe with false childish appearance or Art Brut.

This bringing us on the bad maintained and chaotic ways of a amusing, ironic, naive, erotic and trash souvenir of broken stuffs... drawings alongside failures, poorly designed.

In her latest works she represents a series of characters creating in using the cutting technique. Through this way, she can concentrate, refine the shape and the color thus she only keeps the absence, the black color, to bring the human figure of her characters to his most immediate and essential graphic aspect which is pure pattern, ornament, still life and then in such a way a Vanitas.



*Trop de joie...* 2007

Jean-Luc Verna

transfer on paper heightened with  
pencils and pastels, wood and glass  
frame

70,3 x 39,5 cm, photography Marc  
Damage

—

# JEAN-LUC VERNA

**Born in 1966 in Nice, lives and works in Paris and Nice.**

He teaches drawing in Villa Arson, Nice.

Mixing high culture and popular culture Jean Luc Verna creates parallel stories of contemporary myths.

His body is the center of his singular work, which refers about corporeal alterations like tattoo, piercing, make up and updates questions of representation and reproduction.

His drawings realized by transfers on old paper heightened with make up, bring back his tattooed skin which is perpetually densified.

In his photographs, his body poses and plays with images from classical history of art and rock culture.

On stage, the artist is either a rock star with his band *I Apologize* or a dancer with Gisèle Vienne's ballets.

As a cameleon, Verna can play all roles in the same film by Brice Dellsperger.

Verna put genders together and no without humour confuse people in naming with the same name all his exhibition since 1995: "Vous n'êtes pas un peu beaucoup maquillé ?" - "Non."



Anne Kawala

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PERFORMERS, AUTHORS,  
LECTURERS:

FABIENNE AUDÉOUD, ROSI  
BRAIDOTTI, LOUISE BRIGGS,  
HUBERT COLAS, CATHERINE  
CORRINGER, DOROTHÉE  
DUPUIS, CHRISTOPHE FIAT,  
GERALDINE GOURBE, GABRIELA  
JAUREGUI, ANNE KAWALA,  
ELISABETH LÉBOVICI,  
SYLVÈRE LOTRINGER,  
LAURENCE VIALLET AND  
MATIAS VIEGENER



Fabienne Audéoud

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# BIOGRAPHIES OF SPEAKERS:

## **FABIENNE AUDÉOUD**

**French artist based in Paris after 10 years spent in London.**

Her work evolves around the notion of “the performative” - in particular within music. She has played her recitals, concerts or performances in a very diverse contexts: from London underground clubs to the ENO, on tour with hip-hop band Iswhat or in art institutions such as Platform Garanti (Istanbul), le Magasin (Grenoble) or le Petit Palais (Paris)...

Her videos and paintings have been shown in many group shows including at the ICA, Tate Modern, South London Gallery, Ikon Gallery, V&A Museum (UK), Art Projects (Dublin) Moderna Museet (Stockholm), Vilnius Contemporary Art Centre, Bergen's Kunstvererig, Basis voor Actuele Kunst (Utrecht), White Columns and Sotheby's (New York), Kunsthau Graz (Autriche), la Villa Arson and La Station, (Nice)...

She often collaborates with musicians and other artists, in particular with the artists from the band *Bank* founded by John Russell. Le Confort Moderne (Poitiers) presented a “heterospective” of their common work in 2005.

She has been working on a large scale mutli media performance since 2002 (lectures, concerts, albums, videos, texts...) “making a hit as an art piece” in particular with the Serravales Museum in Porto. She is currently performing a year long piece *Playing the piano*.

## **ROSI BRAIDOTTI**

**Born in 1954, Australian, doctor in philosophy of the university of Paris-I and professor at the University of Utrecht (Netherlands).**

She is one of the pioneers in the creation of gender studies in Europe and its possible porosities with the occidental philosophy.

Her singular though gives back the ethical and political possibilities of a deleuzian and guattarian desire for decentered subjects following epistemological contribution of marxism, feminism, postculturalism, postculturalism and more recently following the productions of knowledge deleting the hierarchy of relationships between men and animals.

A contemporan eco-philosophy which is strongly based on a non essentialist materiality of subjectivities and corporeities and produces new cognitive representations where words and things did not reach anymore.

Among her recent publications, we notice *Transpositions: On Nomadic Ethics*, Cambridge, Polity Press, 2006; *Metamorphoses: Towards a Materialist Theory of Becoming*, Cambridge, Polity Press, 2002 and *La philosophie, là où on ne l'attend pas*, Paris, Larousse, 2009.

## **LOUISE BRIGGS**

**Born in 1980 in Carlisle, author and curator**

Words are Louise Briggs's medium; the narrative is the form in which she articulates her ideas. The originality of this young art critic is writing arises from not being afraid to combine theory, fiction, and poetry.

How to use literature in order to explore and discuss contemporary art? What can fiction – as a theoretical or interpretive tool – offer to the field of contemporary art? These questions guide her critical practice which searches for new interpretations and different frameworks in order to think about the works of art.

L. Briggs born in 1980 in Carlisle (GB). Lives and works in Glasgow (GB). Actuellement en dernière année du Master Art contemporain & Théorie de l'art au Centre d'Études visuelles et culturelles de l'Université d'Édimbourg, Louise Briggs a développé une pratique curatoriale en partenariat avec Kate Andrews sous l'identité collective JaAliceKlarr. En tant que critique d'art, elle a reçu en 2009 le New Work Scotland Writing Program porté par The Collective Gallery (Édimbourg).

## **CATHERINE CORRINGER**

**Actress, performer, film director**

“According to Judith Butler, philosophers are talking about «trouble within the gender» to name this uncertain area where the passage from a gender to another is not known anymore or again if we went further every gender, if what we are doing belongs to a sexual minority or is definitely rejected from sexuality. But they forget to see how much this trouble can be funny, fascinating, exciting. They also tend to think that this trouble can be change in concepts that an argued speech can explain. This is a mistake, I think. The trouble within gender takes part of this kind of things which cannot be «said» but only «shown» to take Wittgenstein's words. Catherine Corringer is one of these rare artists who are able to show the trouble within gender.” (Ruwen Ogien, philosopher and director of research at the CNRS)

Catherine Corringer is an actress, performer and film director. She also created a performative play *SCUM/Performative* (2010) from the SCUM Manifesto by Valérie Solana. She participated to the Patricia Alliot's *Le Sang des rêves* (2007) based on Kathy Acker's text *Blood ans guts in hightschool* ([www.catcor.net](http://www.catcor.net))

## **CHRISTOPHE FIAT**

**Born in 1966, French, author, performer and director**

To paraphrase Johnny Thunders who said: “I only play rock ‘n’ roll for kids to dance”, Christophe Fiat could say “I just write books to make kids read”. And in the same time, keep their head away from the ambiental ultra-nostalgia (“Things went better last week”) the wimpy ponytails of the past century, or the “We have to choose between suffering or working” which is what the boomers of finance want to dictate.

Reappropriating the pop codes, Christophe Fiat takes his inspiration in borderline cultures (pornography, dread), called with a certain disdain as subculture. Christophe Fiat shows that, firstly, the subculture is also art and then secondly, subculture is the first of all the sens of style.

The style as a significant practice, revolted and revolting. By this way, he brings his performative practice and his reflection in the life side, in transgression.

Using the breath of the epic, Christophe Fiat puts fun in it, makes it erotic.

Cynics in need of ECT may be seen as teenager poses. Why not? Christophe Fiat, the eternal youth. Yes, as long as people believe in metaphors.

**GABRIELA JAUREGUI****Born in 1980, Mexico, author and art critic**

Gabriela Jauregui is the author of the poetry collection *Controlled Decay* (New York, Akashic Books, 2008) and editor/translator of *El Tiempo Se Volvió Cuero* (Sur+, 2009), the first bilingual anthology of Tom Raworth's poems. She holds a Ph.D. in Comparative Literature from the University of Southern California, an MFA in Creative Writing from UC Riverside, and an MA in Comparative Literature from UC Irvine, where she worked under Jacques Derrida. Her work has appeared in numerous newspapers and anthologies in Europe, Mexico and the USA, including most recently in *Frieze*, *Celeste*, *Revista Picnic* and *New American Writing*. She works as a feature editor in *Celeste* magazine and is a founding member of the Sur+ independent collective press in Mexico.

**ANNE KAWALA****Born in 1980, French, author, lecturer and performer**

In poetic texts, documentaries, autofictional, etc. she mixes various graphics and sound materials which by their heterogeneity end up together by a narrative form, and finds a funny and sometimes disturbing consistency. So by using different constraints, using various techniques, Anne Kawala attends to the opening of a contemporary poetry that plays with labels, opens new horizons, and finally to appeal to the body to be writing stage. She wrote the play *La terreur du Boomerang* ordered by Emilie Rousset for the Atelier de la Comédie in Reims. We can also read *Seul rien n'existe*, Paris, *Le clou dans le fer*, 2010, Paris, *Joca Seria*, 2011, *Le cow-boy et le poète* (with Esther Salmona), Paris, *L'attente*, 2010... She co-leads with Sarah Tritz the magazines on web *KazaK* and *RotoR* and participates in research group ACTH in the EHESS and the ENBAL.

**ELISABETH LEBOVICI****Born in 1953, French, historian of art, journalist, art critic**

She wrote during fifteen years for the newspaper *Libération* in cultural service and was the editor of *Beaux-Arts Magazine*.

She is the author of many monographs (Annette Messager, Georges Tony Stoll, Valérie Mréjen...) and co-wrote with the historian and feminist militant Catherine Gonnard, *Femmes artistes, artistes femmes, la création à Paris au XXe siècle à 2007*, Paris, Hazan, 2007.

She co-leads with Patricia Falguières and Natasha Petresin-Bachelez the seminar *Something you should know* at the EHESS, (since January 2006) and posts critical, angry, sassy and trailblazer chronicles on her blog *Le Beau vice*.

**SYLVÈRE LOTRINGER****Philosopher, literary critics and professor at the University of Colombia (NY)**

Sylvère Lotringer is a literary critic and cultural theorist. A younger contemporary of Gilles Deleuze, Félix Guattari, Jean Baudrillard, Paul Virilio and Michel Foucault, he is best known for synthesizing French theory with American literary, cultural and architectural avant-garde movements through his work with the journal *Semiotext(e)*; and for his interpretations of French theory in the 21st century context. Major interpreter of Jean Baudrillard's theories, Lotringer invented the concept «extrapolationist» as mean to describe the hyperbolic worldviews espoused by Baudrillard and Paul Virilio. His last book, *À satiété*, has been published at Laurence Viallet Editions in 2006.

**LAURENCE VIALLET****Lives and works in Paris, independent publisher**

Laurence Viallet leads an independent publishing house.

"If we think about the high points of French modernity during the hundred and sixty last years, we find, in the caustic mind of Bloy or Céline, in an unhealthy romanticism of Gustave Moreau or Gautier, in the recalcitrant rebellion of Artaud or the hyper-stylized sensuality of Cocteau, something which convenes degeneration.

This poisoned energy is nowadays absent in the French literature, which suffers of this lack. The one who's searching for this cynic form, this black humor, and this familiarity with death is Laurence Viallet, who had the courage to edit Peter Sotos' books, one of the only Sade's heirs; and Dennis Cooper, a direct Bataille's descendant. We, writers, we all need this courageous woman." Bruce Benderson

**MATIAS VIEGENER****Born in Buenos Aires, based in Los Angeles, author, artist, curator**

Matias Viegner is a writer who teaches in Critical Studies and in the MFA Writing Program at CalArts. His critical work takes all its measurement in comparative literature, gender theory and cultural studies. His criticism appears in the collections *Queer Looks: Lesbian & Gay Experimental Media* (Routledge), and *Camp Grounds: Gay & Lesbian Style* (U Mass). He has fiction in the anthologies *Men on Men 3*, *Sundays at Seven*, *Dear World*, *Abject and Discontents*, edited by Dennis Cooper. He is the editor and co-translator of Georges Batailles' *The Trial of Gilles de Rais*. He has published in *Bomb*, *Artforum*, *Art Issues*, *Artweek*, *Afterimage*, *Cargo*, *Critical Quarterly*, *High Performance*, *Framework*, *Oversight*, *American Book Review*, *Fiction International*, *Paragraph*, *Semiotext(e)* and *X-tra*.

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# AGENDA OF THE INTERVENTIONS

**THURSDAY APRIL 28TH at 7PM**

Talk about the exhibition concept by Dorothée Dupuis and Géraldine Gourbe

**THURSDAY MAY 5TH at 7PM**

Readings of selected extracts presented by Catherine Corringer and Laurence Viallet

**SATURDAY MAY 14TH at 5PM**

Crossed talks about a Made in Kathy Acker New York with Sylvère Lotringer and Elisabeth Lebovici

**THURSDAY MAY 19TH at 7PM**

Reading of a critical - fictional text produced around the exhibition by Louise Briggs and performed - reading of selected texts by Anne Kawala

**TUESDAY MAY 26TH at 7PM**

Performed - reading of a text of Christophe Fiat, created for the exhibition, produced by Acto-ral, and a reading by Hubert Colas

**THURSDAY JUNE 2ND at 7PM**

Performance by Fabienne Audeoud and lauch of Pétunia 3 (with a surprise invité(e) !)

**THURSDAY JUNE 9TH at 7PM**

Virtual lectures Los Angeles-Utrech around the politically uncorrect writing of Kathy Acker with Matias Viegner, Rosi Braidotti and Gabriela Jauregui

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# PRATICAL INFORMATION

**K.ACKER: THE OFFICE  
RULING 'N' FREAKING**

An exhibition and a conference & performance program around Kathy Acker's work on a Dorothée Dupuis and Géraldine Gourbe's proposal

Exhibition from 23th April to 11th June 2011  
Opening on Friday 22nd April 2011 6:30 p.m.

With the works of Gabriel Abrantes & Katie Widloski, Pauline Boudry & Renate Lorenz, Ellen Cantor, Salma Cheddadi, Brice Dellsperger, Gloria Friedmann, Regina Jose Galindo, Monica Majoli, Bjørn Melhus, Lorraine O'Grady, Mika Rottenberg & Marilyn Minter, Karine Rougier, Caroline Sury, Jean Luc Verna

Contributions of Fabienne Audéoud, Rosi Braidotti, Louise Briggs, Hubert Colas, Catherine Corringer, Dorothée Dupuis, Christophe Fiat, Géraldine Gourbe, Gabriela Jauregui, Anne Kawala, Elisabeth Lebovici, Sylvère Lotringer, Laurence Viallet, and Matias Viegner

Exhibition opened from Tuesday to Saturday 3 p.m. to 7 p.m.  
Public guided tour on Saturday at 5 p.m.  
For group visits please write at [visite@trianglefrance.org](mailto:visite@trianglefrance.org)

Complete program of the evening conferences and performances on our website  
[www.trianglefrance.org](http://www.trianglefrance.org).

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High def visuals on demand.

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Triangle would like to thank the artists, the lecturers and performers and the loaners :  
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