
LABOR ZERO LABOR

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LIVE TRANSMEDIA GUERILLA, GET INVOLVED! WWW.L-O-L.TV

**A PROJECT BY BENJAMIN VALENZA IN COLLABORATION WITH TRIANGLE FRANCE
DIGITAL IMAGING BY LENY LENCOINTRE**

LIVE BROADCAST STARTS FRIDAY 26 AUGUST, 6:00 P.M., MARSEILLE (UTC+1 ALPHA)

TV LAUNCH WITH NEW COMMISSIONS BY: Hannah Weinberger, New Noveta, Christian Falsnaes, Emy Chauveau, Geo Wyeth, Richard John Jones, Virgile Fraisse, Adeena Mey, Benjamin Thorel, Maeve Connolly, Deborah Birch, Amélie Giacomini and Laura Sellies, Charles Pennequin, Jérôme Mauche, Sara Sadik aka Melissa Lacoste, Simple Music TV, No School but your Love, Silent Stream Corporation...

**GUESTS: Poésie Plateforme / Fondation d'entreprise Ricard
VIDEO PROGRAM: Curated by Caterina Riva**

+ UPCOMING BROADCASTS: Hugo Banayoun, Eva Barto, Marco Belfiore Paul Becker, Antoine Bellini, Bianca Benenti, Hodeï Berasategui, Sacha béraud, Antonin Blanchard, Killian Cahier, Juliet Carpenter, Luna Cedron, Yann Chateigne, Tyler Coburn, Bertrand Dezoteux, Josépha Dollon, Camille Dumond, Jean Dupuis, George Egerton-Warburton, Arthur Eskenazi, Violaine Fauchet, Alice Fournier, Haydée, Gitte Hendriks, Severine Heinzmann, Kaiser Kraft, Céline Kopp, Emmanuelle Lainé, Alexandre Larcier, Leny Lecointre, Janet Lilo, Rafaëla Lopez (saga), Lou Masduraud, Baptiste Masson, Arnaud Maguet, Benjamin Blaquard, Éric Mangion, Tahī Moore, Guillaume Morel, Gaëtan Moret, Thien Ngoc-Rioufol, Francesco Pedraglio, David Perreard, Sorawit Songsataya, Anaëlle Tandeau de Marsac, Claire Van Lubeek, Linda Voorwinde, Beny wagner & many more!

STATEMENT

At the beginning of the 1980s, many American TV viewers found themselves watching a blank screen whilst in the middle of a TV broadcast. The show was Andy Kauffman's "The Going-Too-Far-Corner". It was a bold move for someone whose producers were, to put it lightly, not fully convinced of his outlandish approach. After closing the program with a friendly "bye bye" the show then abruptly cut to a shot of a middle-class living room in which a couple could be seen supposedly watching the show. The man asked his wife "what's he doing now?" to which she responded nonchalantly: "Oh he's playing with the medium."

At a time when the television's materiality still influenced the arrangement of domestic space - the time spent in front of it representing the reverse in a division of labor time - the game played by Kauffman could already be said to have taken place "between the images". This phrase, coined by Raymond Bellour ten years after that broadcast referred to the nature of the new images circulated by broadcast media as occupying a place of passage, between the immobility of painting and photography and the movement of cinema and video; between figuration and dispersal. By extension, the round the clock flux activated by the acceleration of televisual transmitters, established itself as a "placeless place". This flux, which was previously 'on air' and today 'online', appears more than ever as something impossible to fully recognize. In the face of this relentless and dematerialized stream, each one of us becomes as much a receptor as a transmitter. We are mobile, portable, integrated, connected and accelerated.

Within this acceleration predicted by Bellour, and perhaps as a way of avoiding free-floating information, the new means of distribution are situational: content is linked to a user accounts. Even if the nature of the transmitted message is without address, it is not without specificity. It is always organized by ecosystems whose algorithms tend to set regular traps for us. Today, every activity or production feeds an ever-increasing number of algorithms to the point where it becomes in vain to attempt to try and designate these writings or their resulting data. However, through the influence of the market, the distance that used to be imposed by technology has considerably narrowed. Before, it was the remote control that put us in the seat of the programmer, something that was reinforced as soon as TV became an entity in constant transition. Today, beyond programming, the production of live broadcast has become widely available and generates a multiplicity of amateur communities, actions, attitudes and writings that are devoid of external moderation. As Bellour already explained: "everything, absolutely everything, happens on television." Perhaps it happens now to the point where within the deluge of information, content that is artistic or not is joined together, assembled precariously by the viewer-programmer's desire.

In 2014, Benjamin Valenza with Lili Reynaud Dewar borrowed the term "Performance Proletarian**" from Diedrich Diederichsen to point out an immanent creative class that appeared under the conditions laid out by new technologies of production and the circulation of artistic content. This new class, Diederichsen writes, "does not function as a working force but as a life force, displaying the products of its creative activity as a continuous stream of energy, agility, charm, and talent." Within these deregulated and de-professionalized conditions, TV has ceased to function as the negative reflection of our labor-time. It is accessible from everywhere, dematerialized and in real time. Since the medium is now available, it is time to play with the message.

Now that artistic practices and new mass media are inseparable, something that was impossible to imagine in the recent past, we choose to hold this mainstream and amateur position. To imitate rather than oppose, and to generate a space within, where artists are not just creating a single program, but modeling an entirely new form of media to distribute their work.

This media is LABOR ZERO LABOR.

Playing with ideas of entertainment and the event that define live TV, **LABOR ZERO LABOR** reflects upon the ways in which our understanding of the culture of public speech can be resynchronized.

Beyond the relationship between performance and entertainment technologies, **LABOR ZERO LABOR** focuses on an ecosystem linked to a post-media community with its own autonomy, its own method of live action, and its own programming language. In this deregulated, neoliberal system described by Diedrichsen, each participant, whatever his or her position, has agency with the programming. It might be about shaping a common project again, creating organic and social alternatives, reviving the 'relational' - an idea that was central to many artists in the 1990s who sought for new modes of distributing labor and free time. At that time, TV was considered a tool of social mediation, which allowed relations to form and new narratives to be written. The availability of the camera to the general public allowed new forms of mutant social organization. In our current liberal context of labor flexibility and wide access to entertainment technology, we pay attention to the experience of the screen and generate an open and collaborative aesthetic. Adding new language within a preexisting flux, conscious that playing with the algorithm implies taking risks and letting go.

Performances, talk shows, sitcoms, video, literature, music, and poetry... Our program cannot be shaped like a manifesto. Because the strength of TV has forever been linked with its capacity "to generate confusion between description and prescription.***" This positive confusion, the merging of content, whether artistic or not, comes from the interface between producers and spectators. Whether in the shape of the remote control, the screen, the navigator or the algorithm, we see programming as a positive loss of control, as a form becoming autonomous.

We are all prosumers, and there is no rendezvous, no grid, but the choice to go online, to participate or to disconnect.

This is this original entanglement of contents that we consider as the specific code of our programming. Beyond activism and pragmatic political considerations, the **LABOR ZERO LABOR** program proposes to challenge the format of TV and to unfold its technical potential for radical redistribution of its distribution capacity.

Each broadcast directed by **LABOR ZERO LABOR** is semi-clandestine. This entertainment comes close to an impossible venture within this virtual, accelerating, placeless place. But broadcast is there. It is complex to speak about artist's media without drawing a quantum map of these unformatted places, including the many projects that crashed because of precarious economy or that were simply left unattended. Projects known only from drifters viewing impossibly late time-slots. Let's occupy this space, let's produce it, program it, direct it and watch it on **LABOR ZERO LABOR!**

* Raymond Bellour, « L'Entre-Images », Photo. Cinéma. Vidéo, La Différence, 1990, p 33.

** Diedrich Diederichsen, "On (Surplus) Value in Art", 2008, Sternberg Press. See « Performance Proletarians », a project by Lili Reynaud Dewar and Benjamin Valenza, Magasin CNAC, Grenoble, 2014.

*** Chus Martinez, "Television Atmosphere" in "Are you ready for TV", MACBA / Centro Galego de Arte Contemporánea – CGAC 2010.

DETAILED LAUNCH PROGRAM

LIVE STARTS AT 06:00 P.M. Marseille (UTC+1 ALPHA)
JOIN US ON WWW.L-0-L.TV

FRIDAY 26 AUGUST - LIVE FROM 06.00-10:00P.M.

06:00 P.M. LIVE COMMISSIONED PERFORMANCE BY HANNAH WEINBERGER (40 min)

07:15 P.M. TELL'N'TALK:
BENJAMIN THOREL IN CONVERSATION WITH MAEVE CONNOLLY (30 min)

08:00 P.M. LIVE COMMISSIONED PERFORMANCE BY NEW NOVETA (12 min)

09:00 P.M. SIMPLE MUSIC TV (40 min + 1H)

SATURDAY 27 AUGUST - LIVE FROM 02.00-07:00P.M.

02:00 P.M. TELL'N'TALK:
BENJAMIN THOREL IN CONVERSATION WITH ADEENA MEY (40 min)

03:00 P.M. POESIE PLATEFORME / FONDATION D'ENTREPRISE RICARD (1H)
PART 1 - JÉRÔME MAUCHE INVITES AMÉLIE GIACOMINI AND LAURA SELLIES
PART 2 - JÉRÔME MAUCHE INVITES CHARLES PENNEQUIN

04:30 P.M. LIVE COMMISSIONED PERFORMANCE BY RICHARD JOHN JONES (40 min)

05:45 P.M. LIVE COMMISSIONED PERFORMANCE BY CHRISTIAN FALSNAES (40 min)
WITH EMY CHAUVEAU

06:30 P.M. LIVE COMMISSIONED PERFORMANCE BY GEO WYETH (40 min)

SUNDAY 28 AUGUST - LIVE FROM 02.00-07:00P.M.

02:00 P.M. TELL'N'TALK:
BENJAMIN THOREL IN CONVERSATION WITH DEBORAH BIRCH (30 min)

03:00 P.M. COMMISSIONED SITCOM - PRAGMATIC CHAOS BY VIRGILE FRAISSE (10 min)

03:10 P.M. NO SCHOOL BUT YOUR LOVE (50 min)

04:00 P.M. SITCOM - SAGA BY DAVID PERREARD (10 min)

04:10 P.M. NO SCHOOL BUT YOUR LOVE (50 min)

05:00 P.M. COMMISSIONED SITCOM - PRAGMATIC CHAOS BY VIRGILE FRAISSE (10 min)

05:10 P.M. VIDEO PROGRAM CURATED BY BENJAMIN VALENZA (20 min)

05:30 P.M. LIVE COMMISSIONED PERFORMANCE BY SILENT STREAM CORPORATION

ALL THREE DAYS:

+ VIDEO PROGRAM CURATED BY CATERINA RIVA WITH: MARCO BELFIORE / PAUL BECKER,
JULIET CARPENTER, SORAWIT SONGSATAYA, TAHI MOORE, BERTRAND DEZOTEUX,
GEORGE EGERTON-WARBURTON, TYLER COBURN, JANET LILO, FRANCESCO PEDRAGLIO

LABOR ZERO LABOR

Produced and broadcasted from Triangle France, Friche la Belle de Mai - Floor n°4, Marseille, until 27 November 2016.

For information and extras castings, TV studios front desk open Monday - Friday from 2:00 – 7:00 P.M., and Saturday-Sunday from 2:00 – 7:00 P.M.

Our TV Studio was designed by Kaiser Kraft

TV programs accessible 24/7 on www.l-0-l.tv

Following the launch, LABOR ZERO LABOR will broadcast each month 24H of specifically produced projects. These new commissions will feed the live broadcast available on 24/7 www.l-0-l.tv. The live webcasts are composed of six main programs, extended each month by new content conceived collectively and available on replay in the archive section of the web TV.

/ PERFORMANCES

Series of new commissioned performances by French and international artists broadcasted live.

/ TALK SHOW - TELL'N'TALK

Series of video experiments gathering participants from all disciplines invited to participate and contribute to critical conversations.

/ FICTION - PRAGMATIC CHAOS & SAGA

Sitcom conceived by Virgile Fraise / 1 season / 3 episodes + 1 pilot

/ AUTO-GESTION - NO SCHOOL BUT YOUR LOVE

Auto-administered live program conceived by a network of young artists from diverse European art schools. Outside of pedagogical goals, this program aims to create a micro community in which artists collectively propose actions within the TV studio and live broadcast context.

/ POÉSIE PLATEFORME – FONDATION D'ENTREPRISE RICARD

Platform poetry is a series of televisual experiments focusing on contemporary poetry produced in collaboration with Fondation d'entreprise Ricard and conceived by Jérôme Mauche and Benjamin Valenza.

/ MUSIQUE - SIMPLE MUSIC TV

Live music program conceived by the freebase label Simple Music Experience (Bordeaux/Paris/Bruxelles)

COMMISSIONED LIVE PERFORMANCES

HANNAH WEINBERGER : FRIDAY 26 AUGUST FROM 06:00 P.M.



Hannah Weinberger, *Performance Performance*, 2016, Performance Exhibition according to a mood score, for the Berlin Gallery Weekend. Image © Andrea Rossetti. Schinkel Pavillon, Berlin

ABOUT THE PERFORMANCE:

STUDIO PERFORMING (40 min)

Hannah Weinberger's project can be considered as a setting that should be (doesn't have to be) activated by whoever is in the studio / exhibition space and could be conceived in a different form via the broadcast by the physical absent viewer as well. A few specific elements will shape this ephemeral scenario such as a variety of onomatopoeia impulses different sorts of easy accessible instruments and a live still view from the view outside where it more or less can change the mood's

ABOUT THE ARTIST:

Hannah Weinberger (b. 1988, Filderstadt; Swiss/USA) lives and works in Basel, Switzerland. She completed her master's degree in fine arts at the Zurich University of the Arts in 2013. She has recently presented solo exhibitions at Schinkel Pavillon (2016); Badischer Kunstverein (2016); Kunstverein Harburger Bahnhof (2015); Kunsthaus Bregenz (2014); MIT List Center for Visual Arts; Cambridge, MA (2014); and FriArt - Centre d'art de Fribourg (2013); Swiss Institute, New York (2012); and Kunsthalle Basel (2012).

Her work has been exhibited internationally, including the Manifesta 11, 2013 Lyon Biennale, Stedelijk Amsterdam, ICA Philadelphia, Kunsthal Charlottenborg, Kunstverein Munich, and Kunsthaus Glarus, and has been written about in international art publications including Afterall, Artforum, Flash Art, Frieze, Frieze d/e, Mousse, et. al. From 2011 to 2013, she co-ran the project space Elaine at the Museum für Gegenwartskunst Basel, and is currently a residing board member of the Kunsthalle Basel. Forthcoming solo exhibitions include, Glasgow Sculpture Studios (2017) and Guggenheim Foundation Zurich (2017).

Hannah Weinberger has received the 2016 GUGGENHEIM PRIZE of the Dr. Georg and Josi Guggenheim Foundation.

COMMISSIONED LIVE PERFORMANCES

NEW NOVETA : FRIDAY 26 AUGUST FROM 08:00 P.M.



New Noveta © the artists

ABOUT THE PERFORMANCE:

ŠANSA FOR ME (12 min)

The performance encompasses accumulated characterization of social gendering within the context of an abstract drudging task. It is not a cathartic process, rather embodying the feeling of the inflicted pre conditions of civil behavior, the estrangement from day to day disquiet. New Noveta are collaborating with Musician David Aird aka Vindicatrix on a sound composition for this piece and with Tove Freed on costume design collaboration with Tove Freed.

ABOUT THE ARTISTS:

New Noveta is a collaborative project between the Swedish artist and performer Ellen Freed and the English performance artist and musician Keira Fox, Their performances are multidisciplinary - combining sound production, props and costumes, as they build ephemeral installations, physical actions and dance.

Earlier this year they presented performance and collage works for their first solo exhibition, Zene Zemlje, at Sandy Brown Gallery, Berlin. They were included in Glasgow International 2016, performing 'Chateaux double wide- 3 Women', a collaboration with Amy Stickland at Avant Garde space and 'No Nahadou' with installation at Transmission Gallery alongside Sidsel Meineche Hansen. They are currently part of the group show 'is it rude or polite to leave the room' at Cell Project Space, London and recently performed their piece 'Slip into Dēsphërim' at Lothringer 13 Florida, Munich.

COMMISSIONED LIVE PERFORMANCES

RICHARD JOHN JONES : SATURDAY 27 AUGUST FROM 04:30 P.M.



Richard John Jones, *Triggers* (2016). Courtesy of the artist.

ABOUT THE PERFORMANCE:

TRIGGERS (40 min)

Trigger follows the form of the ASMR video genre that has become a sub-cultural phenomenon on youtube. Crossing a range of formats including role-playing, interactions with common household objects, food tasting etc. The central aim of the videos is to trigger tingling and relaxing sensations in the viewers.

Addressing ASMR video's role in a new form of affective capitalism, the performance confronts contemporary problems of anxiety, particularly its production through digital platforms and 'network alienation'. The performance will incorporate role playing scenarios whilst also reflecting upon the 'trigger' in both visual and choreographic terms.

ABOUT THE ARTIST:

Richard John Jones (born 1986, UK).

Jones works with a variety of media including film, live broadcast, performance and textile print. His work often emphasises collaborative production and derives from research into subcultural or queer expressions. Drawing upon a history of critical interventions into audience participation, exhibition form and theatre, his work is concerned with notions of visibility, image power and conversely the power the images.

Between 2011 and 2012 Jones was co-director of the artist-run space Auto Italia South East in London. His programming, done in collaboration with Kate Cooper, focused on archival feminist film, Italian Autonomism, self-publishing, the intersection between art practices and political activism. The centre-piece of their collaborative directorial role was Auto Italia LIVE (2010-2012), an ongoing artists television series, performed and broadcast live over the internet. This collaborative and directorial emphasis is a key component in his working method which continues to involve forms and expertise that lay outside of the conventional field of contemporary art.

COMMISSIONED LIVE PERFORMANCES

**CHRISTIAN FALSNAES : SATURDAY 27 AUGUST FROM 05:30 P.M.
WITH EMY CHAUVEAU**



Christian Falsnaes, *Rise*, 2014, performance / HD video
Courtesy the artist and PSM, Berlin

ABOUT THE PERFORMANCE:

POSITION (40 min)

Christian Falsnaes considers that the audience is his material. Since his work is so deeply rooted in an interaction between the audience and the artists, he has wished to leave no former intention to the public.

To be part of the audience, please contact : +33 6 61 66 69 44.

ABOUT THE ARTISTS:

Christian Falsnaes is a Danish artist living in Berlin. He was educated at the Academy of Fine Arts in Vienna. His work has recently been shown at the Juan & Patricia Vergez Collection, Buenos Aires; Kunsthalle Wien; Hamburger Bahnhof, Berlin; Centre Pompidou, Paris; ZKM, Karlsruhe; and Manifesta 11 in Zurich. In 2015 he was nominated for the Preis der Nationalgalerie in Berlin.

For this performance Christian Falsnaes is collaborating with Marseille based artist Emy Chauveau. More information on her work:
<http://emychauveau.blogspot.fr/>

COMMISSIONED LIVE PERFORMANCES

GEO WYETH: SATURDAY 27 AUGUST FROM 06:30 P.M.



Performance documentation from Storm Excellent Salad, MoMA PS1, Long Island City, New York, March 2016. Photography by Charles Roussel. Courtesy of the artist

ABOUT THE PERFORMANCE:

JUICE (40 min)

We cross the street, or just yell out across to someone we are looking for. Don't stop looking! What? I am looking for Juice in the streets, have you seen her? Trade this for what else jingles? Striking a deal, where is the Juice that divides us, all around us? Juice is not here, she is taking a nap, she is old. We need her to know how to move from our position. I love drinking Juice in the morning, it always wakes me up.

ABOUT THE ARTIST:

Geo Wyeth works with music, performance, installation, and video. Presented at the Stedelijk Museum Amsterdam, MoMA PS1 (Greater New York 2016), Museum of Contemporary Art Los Angeles, New Museum, New York Live Arts, The Studio Museum in Harlem, Kate Werble Gallery, La MaMa, Human Resources (Los Angeles), The Pyramid Club, and Joe's Pub. Geo is currently in residence at the Rijksakademie van beeldende kunsten 2015/2016 in Amsterdam.

SPECIAL COMMISSIONED PROJECT

SARA SADIK : FRIDAY 26 AUGUST FROM 06:00 TO 09:00 PM



Sara Sadik, *Miss Beauty 2016*, video, 3'55. © The artist

ABOUT THE PROJECT:

PHOTO CALL:

For the the launch event, Sara Sadik was commissioned to propose a specific project for the VIP space. Discover it once you get there and check it on Instagram.

ABOUT THE ARTIST:

Sara Sadik (lives and works in Bordeaux, FR). Through video, digital collage, appropriation and design, Sara Sadik's work engages with various notions of subculture: fascination for luxury, hard discount, advertising, fashion, aesthetic codes as seen on TV. In her work she brings many of her alter egos to create a gallery of portraits giving voice to low-income classes. She has recently shown her work at Occidental Temporary, Paris, curated by Neil Beloufa; with Benjamin Valenza on youtube from Bordeaux; and in "Performance Proletarians" with Lili Reynaud Dewar in Rome.

COMMISSIONED TALK SHOWS: TELL'N'TALK

FRIDAY 26 AUGUST FROM 07:00 P.M.

BENJAMIN THOREL IN CONVERSATION WITH MAEVE CONNOLLY (40 min)

SATURDAY 27 AUGUST FROM 02:00 P.M.

BENJAMIN THOREL IN CONVERSATION WITH DEBORAH BIRCH (40 min)

SATURDAY 27 AUGUST FROM 02:00 P.M.

BENJAMIN THOREL IN CONVERSATION WITH ADEENA MEY (40 min)

ABOUT BENJAMIN THOREL

Benjamin Thorel is an art critic, editor and curator. He's co-running Section 7 Books, a bookstore in Paris focusing on independent publishing—a structure that existed as a department of castillo/corrales, a collectively-run alternative art space that closed in 2015. In 2006 he wrote a book on contemporary arts and television, *Telle est la télé* (Paris : éditions du Cercle d'art). He's a teacher at the School of Higher Education in the Arts of Bordeaux (EBABX) and a guest tutor at the Gerrit Rietveld Academie, Amsterdam.

ABOUT THE INVITED SPEAKERS

MAEVE CONNOLLY

co-directs the MA in Art & Research Collaboration at Dun Laoghaire Institute of Art, Design & Technology, Dublin, Ireland. She is the author of *TV Museum: Contemporary Art and the Age of Television* (Intellect, 2014), analysing television as cultural form, object of critique and site of artistic intervention, and *The Place of Artists' Cinema: Space, Site and Screen* (Intellect, 2009), on the cinematic turn in contemporary art. Her recent publications include contributions to the anthologies *Exhibiting the Moving Image: History Revisited* (JRP Ringier, 2015) and *The International Handbooks of Museum Studies* (Wiley-Blackwell, 2015). She recently collaborated with Dennis McNulty on *You know about a worm when it's cut, growin' whole again?*, an online One Sentence Exhibition for Kadist Art Foundation. She has also programmed various screenings related to her research, at venues such as Bluecoat (Liverpool), the Irish Film Institute (Dublin), LUX (London), Project Arts Centre (Dublin) and Tate Modern.

DEBORAH BIRCH

is an Australian poet, translator, and art history researcher working on technology and the occult at La Sorbonne–Paris IV. Recently she has published pieces in *SALT. magazine*, *UN Magazine 10.1*, and screened a video work in *SAFARI-ISH*, the satellite program for the Sydney Biennale. She is currently working on an ongoing collaboration with the Danish sculptor FOS.

ADEENA MEY

is an art critic, curator and PhD candidate in Film Studies at the University of Lausanne, Switzerland. He is the co-editor (with François Bovier) of: *Exhibiting the Moving Image. History Revisited* (JRP-Ringier, 2015); *Cinema in the Expanded Field* (JRP-Ringier, 2015); *Cinéma Exposé/Exhibited Cinema* (ECAL/Les presses du réel, 2015); *René Berger. L'art vidéo* (JRP-Ringier, 2014), as well as (with Nicolas Brulhart, Samuel Dubosson, Robin Mackay) *Nick Land. Fission* (Forde/Urbanomic, 2014). His curatorial projects include: *Kunsthalle Archaeology*, Cheongju Art Studio, South Korea 2015; *Neo-Geography* (with Kyung Roh Bannwart), an exhibition and symposia to take place at CAN in Switzerland and Gallery Factory in Seoul, South Korea, in 2017.

GUEST: POÉSIE PLATEFORME / FONDATION D'ENTREPRISE RICARD

SATURDAY 27 AUGUST - LIVE FROM 03.00 P.M.

PART 1 - JÉRÔME MAUCHE HOSTS AMÉLIE GIACOMINI AND LAURA SELLIES



© Fondation d'entreprise Ricard

AMÉLIE GIACOMINI & LAURA SELLIES

Rosy-Blue found something very scenic [...]

Rosy-Blue found something very scenic, something televisual, something for the studio even. Nowadays Rosy-Blue rolls around without any naivety. The sky is pink, sometimes blue then green. Aquariums are breathing, they sweat and clothes are white. So that we can project light into the white of the Rosy-Blues, a ray of light looking like water movements from behind. Sometimes upfront. We see the reflection of the cameras while they are inventing images. Rosy-Blue is multiplying.

Rosy-Blue was born in a novel by Hervé Guibert, somewhere in Italy, in a room whose ceiling is covered with birds. Rosy-Blue was a dancer in a cabaret, her nipples painted blue. Rosy-Blue argued with the projectionist and light engineer. Since then she's proposing her own show.

Amélie Giacomini & Laura Sellies graduated from l'ENSBA Lyon in 2014 and have worked as a duo for many years. Their works have been presented "Chez Moi" in Paris, at Salon de Montrouge, at the Dakar Biennale, at BF15 in Lyon, at the Palais de Tokyo, etc. They were awarded with a residency at the Villa Medici in 2015. Laura Sellies also pursues a solo career as creative writer. Their immersive installation and their enlarged performances provoke moments of contemplation and suggest a world infused with stories and narration referencing as much aquatic mythologies, as the novels of Rodrigo Fresán, or even Adolf Loos architecture seen with the eye of Beatriz Colomina.

The figure of Rosy-Blue traverse their sculptural and filmic environments and function like a jingle or the recurrent motive of a soap. She is the first state of a matrice that construct itself around a community of women and engages the notion of insularity.

PART 2 - JÉRÔME MAUCHE HOSTS CHARLES PENNEQUIN

CHARLES PENNEQUIN

l'art nous rit dessus

nous sommes dans la rue nous rions nous sommes à rire nous rentrons d'avoir rué dans l'air
nous sommes dans l'art ça nous rit dessus nous rentrons dans les maisons nous filmons nous
nous rions en plein dessus avec de l'art de la rue

Charles Pennequin is one of the most talented poet and performer of his generation. Always searching, language, reading, orality are at the center of his work. His first texts, published in the mid 1990s have a striking vehemence, noir atmosphere, and humor. His encounter with Christian Pringent as well as his friendship with Christophe Tarkos are important moments of his journey. Circa 2000, his interventions started taking a performative and improvisatory shape engaging with spatial surrounding.

He often collaborates with visual artists such as Pascal Doury and Dominique de Beir, with choreographers such as Vincent Dupont and Dominique Jégou, and musicians such as Jean-François Pauvros. Since creating the magazine "Facial", he more recently started coordinating the collective "L'Armée noire". His first book "Le Père ce matin" was published in 1997 by Carte Blanche editions. Since then he published more than 30 books and publications with Al Dante Editions: "Dedans", 1999, "Je me jette", 2004 ; P.O.L, "Bibi", 2002, "Mon binôme", 2004, "Comprendre la vie", 2010. Many books were also published with l'Attente, MIX., Dernier Télégramme, and L'Âne qui butine editions. He records CDs and practice video works. His latest publications are "Alias Jacques Bonhomme avec Jacques Sivan", Al Dante, 2014 ; "Charles Péguy dans nos lignes", Atelier de l'agneau, 2014 ; "Les Exozomes," P.O.L, 2016 amongst others.

JÉRÔME MAUCHE

Poet and writer, born in 1965, Jérôme Mauche teaches at the ENSBA Lyon. Since 2012 he published a dozen books, amongst which "La Loi des rendements décroissants" (Seuil, 2007) and "La Maison Bing" (Spectres Familiars/cipM, 2008).

He is directing the collection "Les grands soirs" at Les petits matins Editions.

He writes as an art critic for the magazine <http://www.synesthesie.com>

He has organized series of poetry readings at the Museum Zadkine in Paris, as well as a festival of performances at the Ménagerie de Verre. Since 2010, together with Fondation d'Entreprise Ricard, he organizes the series Poésie Plate-forme revolving around contemporary poetry. He has also worked as a curator and organized exhibition at the Musée Unterlinden, Colmar ; at Musée d'art moderne, Saint-Étienne ; at Musée Zadkine, Paris ; at Musée Matisse, and Le Cateau-Cambrésis.

COMMISSIONED SITCOM

VIRGILE FRAISSE : PRAGMATIC CHAOS BY VIRGILE FRAISSE (10 min)
SUNDAY 28 AUGUST, 03:00 P.M.



Virgile Fraisse, Pragmatic Chaos – Episode 00, prod. Labor Zero Labor, 2016.

ABOUT THE SITCOM:

PRAGMATIC CHAOS BY VIRGILE FRAISSE (10 min)

Pragmatic Chaos is an algorithm created in 2009 in the context of a Netflix contest. Several teams were competing in a race against time to optimize their movie recommendation system, Cinematch, trying to match perfectly movie selections to the various tastes of users.

Taking that model as a symptom becoming a working support, Virgile Fraisse direct a video series investigating our freedom choice capacity in these implicit systems of organization and classification. More generally, can one consider the promotions and hiding of content (film, news, etc.) as many constraints towards a necessary organization of democracy.

On the artist's proposition, each episode of the series are co-written by guests of different areas of specialization. Pragmatic Chaos episodes evolves discontinuously in so many three persons analogous situations.

ABOUT THE ARTIST:

Born in Paris in 1990, Virgile Fraisse studied at Otis College (Los Angeles, 2013) and is graduated from École Nationale Supérieure des Beaux-Arts in Paris with jury honor (2014). His work has been shown in collective exhibitions including Wicked Problem, Friche la Belle de Mai (Marseille, 2016) ; 61e Salon de Montrouge (Montrouge, 2016) ; Les Réalisateur, Galerie Paradise (Nantes, 2016), 8 plus ou moins 2, Galerie Mansart (Paris, 2016), LOOP Festival Discovery Award (Barcelone, Madrid, Johannesburg, Istanbul, Malaga, Rub i, Athènes, 2015-2016) ; Les Voyageurs, Palais des Beaux-Arts (Paris, 2015) ; Snake Road, Bolsky Gallery (Los Angeles, 2014).

He has been awarded the Video Prize of Fondation des Beaux-Arts de Paris for his film SEA-ME-WE (part 1). Virgile Fraisse is preparing video series for the film program LABOR ZERO LABOR, Circa TV by Benjamin Valenza at Friche la Belle de Mai (Marseille, 2016). He also is preparing his first solo show at Clark House Initiative, Mumbai (India, 2016) and will be part of the upcoming Hors-Piste festival at Centre Georges Pompidou museum (Paris, 2017).

CURATED VIDEO PROGRAM

26 - 27 - 28 AUGUST

DURING THE THREE DAYS OF THE TV LAUNCH,

a curated program by Caterina Riva will be broadcasted between live events and programs.

CURATOR CATERINA RIVA:

Caterina Riva is a curator and art writer from Italy.

In 2007, while attending Goldsmiths' MFA Curating, she co-founded with Francesco Pedraglio and Pieter Vermeortel the project space FormContent in East London. With FormContent she co-curated several exhibitions, projects and publications internationally until 2011. From 2011 to 2014 she was Director and Curator of Artspace NZ in Auckland, New Zealand, where she fostered a lively exhibition and publications' programme while also enlarging the gallery footprint, outreach, staffing and funding structure. Riva has recently been the curator of RIVIERA, a bookshop with a tight programme of events, hosted at the Istituto Svizzero in Milan, and she was curator in residency at La Galerie, Noisy-le-Sec/Paris where she realised the group exhibition Les Limbes and its public programme.

ARTISTS:

MARCO BELFIORE / PAUL BECKER, JULIET CARPENTER, SORAWIT SONGSATAYA, TAHI MOORE, BERTRAND DEZOTEAUX, GEORGE EGERTON-WARBURTON, TYLER COBURN, JANET LILO, FRANCESCO PEDRAGLIO

ABOUT BENJAMIN VALENZA



Benjamin Valenza practice revolves around notion of circulation of media and materials. They exist and disappear in many situations set up by the artist going from performances to television. In 2014, together with Lili Reynaud Dewar he created “Performance Proletarians” a TV program dedicated to the creation and online distribution of live performances. As much a manifesto as a community experience, this project attempted to define a territory for practices in constant motion. This experience was the starting point of LABOR ZERO LABOR: an alternative, artist run media, where the artist’s work exists “as if” he was an actor, a performer, a programmer or a producer...

Benjamin Valenza is a French artist born in 1980, living and working between Marseille and Lausanne. His work was recently shown in the context of exhibitions at Den Frie, Copenhagen; at the Swiss Institute, Rome; at Komplot, Bruxelles; at the South London Gallery, London; at Fondation d’entreprise Ricard, Paris; at CNEAI, Chatou; at Forde, Geneva; at Form Content, London; at Palais de Tokyo, Paris; at Castillo-Corales; at CNAC Magasin, Grenoble. Benjamin Valenza graduated with an MA from l’ECAL (CH) in 2007. In 2006, he founded the artist run space 1m3 in Lausanne. In 2015, he was awarded Swiss Institut resident in Rome. He is currently professor at EBABX, École d’Art de Bordeaux and regularly invited to teach at la HEAD de Geneva.

ABOUT TRIANGLE FRANCE

Triangle France is a non-profit arts organization that aims to promote the emerging international art scene through a challenging and experimental program of artist's residencies, exhibitions, events, new commissions, and publications. Triangle France supports the production and presentation of new forms of artistic activity and aims to create dynamic relationships between art, artists, and audiences both locally and internationally. Recent projects include solo exhibition of Liz Magor (2013), Asco (2014), Erika Vogt (2014), Margaret Honda (2015), and new commissions with Andrea Büttner (2013), Laure Prouvost (2013), Clémence Seilles (2015), etc.
ww.trianglefrance.org

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