

**LA PART DES CHOSES **
**DAVID BEATTIE **
**THOMAS BERNARDET **
**HERVÉ BRÉHIER **
**MATT CALDERWOOD **
**MARC GENEIX **
**INGO GERKEN **
**SÉBASTIEN MALOBERTI **
**NAVID NUUR **
**DELPHINE REIST **
**ARIEL SCHLESINGER **
U PROPOSAL BY
IN EXTENSO

EXHIBITION FROM MAY 21 TO JULY 4, 2010
OPENING FRIDAY 21 MAY FROM 6 TO 9 PM

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LA PART DES CHOSES

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PARTNERS

AT THE INVITATION OF MAINS D'ŒUVRES, IN EXTENSO PRESENTS THE THIRD EXHIBITION OF LA PART DES CHOSES, A PROJECT COMPRISED OF FIVE EXHIBITIONS, THE FIRST TWO OF WHICH WERE HELD IN NANTES AND CLERMONT-FERRAND.

LA PART DES CHOSES/STILL LIFE BRINGS TOGETHER, IN MAINS D'ŒUVRES' EXHIBITION SPACE, SEVERAL "SILENT" WORKS. DELIBERATELY AVOIDING QUESTIONING THESE REPRESENTATIONS, THIS EXHIBITION ASSEMBLES SCULPTURES AND INSTALLATIONS (PROTOTYPES?) THAT ALL SHARE A VISIBLE REJECTION OF EXPLANATION, LEAVING THEMSELVES OPEN TO MULTIPLE INTERPRETATIONS. THEY ARE AT ONCE CONSTRUCTED FROM THE WORLD AROUND US (THROUGH THE USE OF MATERIALS RECUPERATED FROM OUR QUOTIDIAN ENVIRONMENT: AN ASHTRAY, A RADIATOR...) AND YET SHIFTED, FROM ONE CONTEXT TO ANOTHER, THEIR POETRY LINGERING AS THEY LOSE THEIR SENSE, THE TRANSCENDENCE OF THE TOOL. ALTHOUGH CERTAIN ARTISTS PRESENTED HERE MIGHT SOMETIMES INTEGRATE AN EXTENSIVE STUDIO TRANSFORMATION INTO THEIR METHODS, THE IMPLEMENTATION OF PIECES SHOWN HERE IS BASED ON SIMPLE, RUDIMENTARY METHODS, BRINGING US TO THE FRONTIER OF THE READY-MADE, WITH SOMETHING SUBTLY ADDED OR CHANGED. IN THE END, THESE SYSTEMS, SEEM ALMOST AUTONOMOUSLY TO SEEK THEIR OWN DEGREE OF REALITY, AND IN DOING SO, QUESTION OURS.

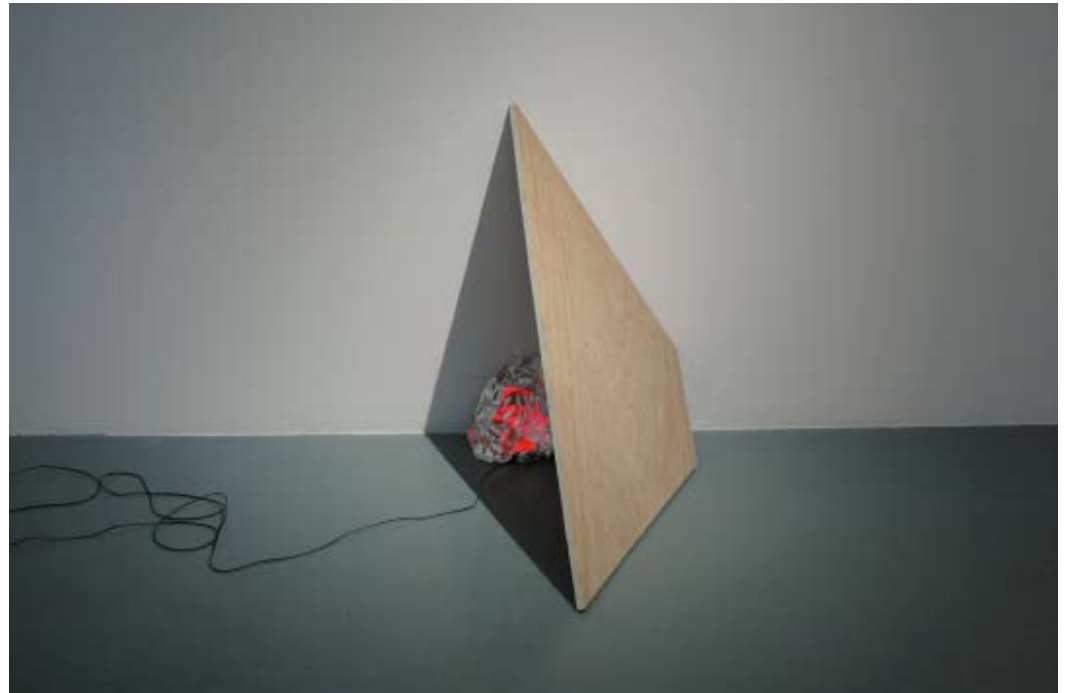
DAVID BEATTIE

-

David Beae creates sculptures and installations that are so many attempts to comprehend certain natural phenomena. Through his own experimentation and references to historic scientific discoveries, he shows us to what extent scientific language has evolved in the function of our attempts to understand human existence. The experimental nature of his works, hands-on learning, is an important aspect of his methods. When invoking a physical element through his use of elementary objects and a low-tech aesthetic, Beae conserves a sense of excitement and discovery, as much for himself as for the viewer.

David Beae's sculptural manipulations retain a minimalist aspect. The use of movement, image, sound, and physical phenomena all contribute to the creation of improbable combinations. In this sense, he forges new connections between materials as well as between objects that, at first glance, seem very different from one another. These entities, in a completely new associations, remain autonomous in their economy of form. Playing with a wide range of found objects, his works incorporate elements as diverse as an electric motor and a child's tambourine. By ingeniously de-contextualizing quotidian objects and technologies, he is therefore able to transform them into unique creations.

David Beattie was born in 1976 in Ireland. He lives and works in Dublin. David Beattie's work is currently exhibited at the Mercer Union Center for Contemporary Art in Toronto, Canada ("The Weight of the Sky": 19 March - 1 May). His work is also included in the collective exhibition "GESTURES: An Exhibition of Small Site-Specific Works," at The Mattress Factory (8 May - 20 June). More information at <http://www.david-beattie.net/>



David Beattie - Remote Past/Future
Contreplaqué, feuille d'aluminium, LED, câbles électriques - 2009

THOMAS BERNARDET

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Out of reality, the common backdrop of symbols and objects surrounding us, Thomas Bernardet extracts ordinary things which can then become part of a particular point of view. This personal vision integrates itself into the multitude of his cultural influences. His "gaze" seizes on what every "gaze" can see. It could be a simple day-to-day item, "a house, 100,000 euros" or more on the order of creative borrowing, from art history, for example.

Thomas Bernardet therefore reaps from this reality whatever attracts his attention (a phrase, an object, a slogan, a situation, a place), letting it ripen in the form of "work documents" (photographs, sketches, a variety of notes). Out of this intuitively collected material, certain "documents," after time, like images in photographs "reveal themselves" particularly well, appearing as "the reflection of a consciousness to which no one has been paying attention." Thomas Bernardet is able, then, to re-enrich this collected object, and in a certain sense recompose its genome, rediscover its gravity, that which gives it weight, its signification. The result can be somewhat troubling, since the boundaries are not always clear between the mere document and the work of art. This boundary is often porous, even, inviting the viewer to make his own connections. The viewer must, in fact, unknot numerous issues: the status of the work, our relation to reality, a part of all collective representation, a part of all personal projection.

Thomas Bernardet was born in Fréjus in 1975. He lives and works in Bruxelles.

DIAMANT

BAGNOLE

PEINTURE

UNE MAISON
A 100 000 EUROS

Thomas Bernardet - Liste non-exhaustive
Lettres adhésives sur papier - 80x120cm - 2009
Courtesy Galerie Philippe Pannetier

HERVÉ BRÉHIER

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Hervé Bréhier constructs, classifies, gives orders, lashes out. He shifts the signification and usage of the spaces in which he intervenes. For his installations, he uses materials belonging to world of construction: roofing felt, polyurethane foam, polystyrene, door-panels, plumbing pipes, plaster, etc. His assemblages come together with the aid of clamps, tongs, bolts, straps, and belts, leaving clear evidence the zones of compression. These elements allow for a rich relationship with architecture.

These three-dimensional projects are then put into dialogue with video. The latter functions above all a recording tool that captures, neutral and fixed, an action or natural phenomenon. With great simplicity and economy of means, Hervé Bréhier's work deploys a universe in which irony and the absurd rub elbows with a certain lightness and grace.

Hervé Bréhier was born in 1969 in France. He lives and works in Saint-Ouen.



Hervé Bréhier- Farine / Ciment

Sacs de farine, sacs de ciment, crochets, cordes -2008

MATT CALDERWOOD

-

Calderwood constructs unstable sculptures in which equilibrium provided only by a counterweight that stabilizes them. His sculptures, like his performances, require a perfect mastery on the part of the artist, and paradoxically enough, a combat between the artist and the objects he uses, most often quotidian ones.

Born in 1975 in Ireland. Matt Calderwood lives and works in London. Matt Calderwood is currently preparing an exhibition at the Maria Stenfors gallery in London (June 2010).



Matt Calderwood - Unfinished Structure #1
placoplâtre, bois, bidon, 25l d'eau - 213cm h. - 2007
Photographie : Dave Morgan

MARC GENEIX

-

Marc Geneix uses the palimpsest as a means of investigating contemporary reality. His work results from, and nourishes itself on, the capture of symbols issuing from the current world's media and cultural reservoir. He proceeds from the snarling threads of micro-stories at the intersection of different artistic processes, such as drawing, installation, and video. Blending codes arising from popular culture, [...] the artist enjoys mixing iconographies and stories while investigating the notion of a mythology, past, still in play, or already realizing itself. Following the temporal counterfeiting the Information Age, Marc Geneix departs from slips that become so many means of incursion, networking, or multiple entry into an attempt at inscription, or apprehension, of our world.

Born in 1975 in France, Marc Geneix lives and works in Clermont-Ferrand.



Marc Geneix - Tentative d'effacement d'une page du monde
page de journal effacée, 32x48cm - 2009
Photographie : Stéphane Bellanger

INGO GERKEN

-

With "Eléments d'air," Ingo Gerken creates an "autonomous situation." This system, taking the form of cans of spray-paint posed on metal shelving, reorganizes the exhibition space into different lines and levels. Colored impacts are drawn across each plane facing the sprayers (walls, pillars, shelving). Arbitrarily creating links to the architecture, they underscore the interdependence of the work with the space accommodating it.

Born in n 1971 in Germany. Ingo Gerken lives and works in Berlin. Ingo Kerken's work is currently included in the exhibition "City is Forever, Not Me" at the Stephen Lawrence Gallery in London (curated by Oliver Zwink) and in the exhibition "White Night" at the Markus Winter Gallery in Berlin (curated by Marco Antonini).



Ingo Gerken - Les éléments d'air
Etagères métallique, bombes aérosol - 2008

SÉBASTIEN MALOBERTI

-

Reworking such clichés and concepts as flow, machinery, and a certain abstraction of nature, Sébastien Maloberti develops bastard tales that establish an investigation of the real that seeks itself where it escapes. Discarding, or attempting to realize, a certain convergence of things in playing with interior territories and supports for projections

Born in 1976, Sébastien Maloberti lives and works in Clermont-Ferrand. Sébastien Maloberti's work is currently part of the exhibition "Atelier/soft Machine" at the LUK in Budapest (29 March – 22 May). He is also part of "Workshop" (25 May – 15 June) at the Nicolas Pomel center, Issoire.



Sébastien Maloberti - Maquette pour un mobilier d'atelier
Bois, acier, plastique, résine, aluminium – 2010.
Photographie : Stéphane Bellanger

NAVID NUUR

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Navid Nuur uses the neologism “interimodules” to describe his works, as opposed to “sculptures” or “installations.” For him, the latter terms are too rigid to encompass the spacio-temporal link he hopes to create with the “looker.” It is for the same reason that Nuur rejects the term “site-specific” that is often used to describe his work. He prefers “interimodules,” because it defines an intermediary territory. “Module” for his manner of thinking and conceptualizing, “interim” to relate to a demarcated time and space, all of which reveals a part of his work process: a process made up of rules and protocols, but in which intuition is also a decisive factor.

David Nuur was born in Tehran in 1976. He lives and works in the Hague. His work is currently exhibited at the Frans Halls Museum in Harlem (“The value of the void”: 20 March – 6 June). He is also part of the exhibition “History of art” at the David Roberts Foundation in London (6 May – 19 June). More information at <http://www.davidnuur.nl>



Navid Nuur - Let us meet inside you
 Fontaine, ceinture de l'artiste, carnet - 2005-2009
 Photographie : Stéphane Bellanger, Courtesy Galerie Plan B

DELPHINE REIST

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Delphine Reist has often intervened in vacant lots and abandoned industrial buildings, interested by the absence in these emotionally charged spaces. The tools and objects of production that populate her works seem to acquire, in the solitude of these spaces, an autonomous existence. From this point on, a sort of social body manifests itself, which we hesitate to classify between that, ghostlike, of their past masters, or something newly created by these machines themselves: trolleys that move unaided in parking lots, rubber boxes that mark rhythms in rounds, boarding school sinks that inexplicably fill with milk... The atmosphere is that of collective spaces without warmth, the motors are loud and out of control, the liquids are viscous and rank. An existence unfolds, leaving the visitor full of his incapacity to act. Beyond the poetry of mechanics in movement, Delphine Reist's work takes on a manifestly militant dimension, making visible the dark flipside of contemporary life.

Delphine Reist was born in Switzerland in 1970. She lives and works in Berlin. She is currently part of the exhibition "Portrait de l'artiste en motocycliste" at the fine arts museum La chaux-de-fonds in Switzerland (21 March - 12 September 2010). She is also preparing a personal exhibition at the Galerie Lange + Pult in Zurich.



Delphine Reist - Rideau !
rideau, bidons, pompes, vin rouge - 2006
dimensions variables

ARIEL SCHLESINGER

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The contrasts in Ariel Schlessinger's work are striking, contrasts between the baseness of the (often recoup) materials he employs and the final form they take. Such a transformation seems almost like a magic trick, yet there's no well-guarded secret here: the "stuff" is often simple, and generally recognizable at first glance. His works are the nearly instantaneous manifestations of his rapport with "things." He selects, harvests, and acts as a catalyst on that what we generally consider inert and lifeless. In a welcome attempt at reanimation, this artist's work turns to confrontation with the void, with humor and ingenuity as his only weapons.

Born in 1980 in Israel. Ariel Schlessinger lives and works in Berlin.



Ariel Schlessinger - Forever Young
cendrier, cendre, fibre optique - 2005
80 x 90 x 35 cm (socle), 3 x 10 cm (cendrier)
Photographie : Stéphane Bellanger
Courtesy Galerie Gregor Podnar

MAINS D'ŒUVRES

1, RUE CHARLES GARNIER
 93 400 SAINT-OUEN
 TÉL. 01 40 11 25 25
 FAX 01 40 11 25 24
 WWW.MAINSDŒUVRES.ORG

Mains d'Œuvres seeks to support contemporary art through a program of residencies for emerging artists in addition to a Exhibitions and Events Program. In placing the artists at the heart of its projects, Mains d'Œuvres encourages a dynamic relationship not only between the studio and the exhibition space, but also between different artistic disciplines and territories. Four exhibitions per year, including one individual exposition by a resident artist, allow the discovery of works produced on the site, put in perspective with works by recognized artists. The exhibitions provide a space of active reflection and communication either through related events (conferences, visits, encounters) or on a daily basis in welcoming visitors. In the spirit of Deleuzian double-reading—sensual and intellectual, specialist and non-specialist—Mains d'Œuvres is an experimental art space open to everyone. Curator : Isabelle Le Normand (isabelle@mainsoeuvres.org)



View of the building



View of exhibition 23'17" with Dominique Blais, Pascal Broccolichi, Dominique Petitgand and Jérôme Poret.

IN EXTENSO

12 rue de la Coifferie 63000 Clermont-Ferrand
 contact@inextensoasso.com Tel: 0981842652.
 Direction: Martial Déflacieux
 martial.deflacieux@inextensoasso.com 0698453108.

In Extenso is a resolutely unorthodox association that seeks to multiply the possibilities for artistic intervention with the goal of promoting and supporting contemporary creation, all with an uncommonly free spirit. Founded in 2002 by Marc Geneix and Sébastien Maloberti, it is currently presided over by Céline Ahond and directed by Martial Déflacieux. In Extenso has, among other things, presented the first performance by Jonathan Meese in France and produced the work entitled O'BLACK (ATELIER CLANDESTIN) by Malachi Farrell, as part of the exhibition DIONYSIAC at the Centre Georges Pomidou in Paris. More recently, In Extenso has exhibited, for the first time in France, artists such as David Beattie and Christoph Meier. Its complete program is available at www.inextensoasso.com.



View of the building



Julien Audebert - Fort du taureau
 View of exhibition, In extenso – 2009
 Photograph by Sébastien Camboulive

IN EXTENSO INVITIS MAINS D'ŒUVRES

PERSONAL EXHIBITION BY PAULINE BASTARD
18 NOVEMBER - 18 DECEMBER 2010



“The radical stakes of Pauline Bastard’s work are articulated around the material constraints of the quotidian. She creates works as ephemeral as they are powerful, easily identifiable, which give new life to familiar objects and breach the boundaries between genres with a humor of great originality. Her pieces are situated in an intermediary space, somewhere between life and its representation ; they produce strange encounters and permit the rediscovery of the quotidian. Created using thrown-away objects, of no value in the eyes of consumer society, her little sculptures move, turn, or propel water and come to discreetly inhabit our space. Their hidden motors diffuse the only sound : monotone, mechanical, reinforcing the timid presence of these ordinary objects, which take on a role as new as it is surprising. These interventions, this recycling of the environment, these useless constructions, put the usual hierarchies into question and divert the traditional values of art, and in a broader sense, of life. The use of “poor” materials, exempt of any economic value, reveals the humanist dimension of these pieces, which touch on reality but in an unreal manner. Pauline Bastard’s most recent projects make use of the iconography of the digital world to which we are exposed every day, but not always consciously. In manipulating various applications, the artist uses digital tools to compose veritable computerized skits. In her videos, she animates popular desktop backgrounds in order to rethink notions of landscape and of the image in general, often replaced by diagrams that dissimulate their true nature. Her work questions the concept of the traditional painting in freezing part of reality in a framed image, and by introducing notions of time and intimate memories through superimposed recorded monologues. In the suspended moment that is the ideal image, human voices question traditional representations. The series in which Pauline Bastard uses a spinning multi-colored wheel—the Macintosh equivalent of the Windows hourglass—constitutes a parody of the fated moment when the screen immobilizes. The apparition of this little spherical rainbow generally plunges us into frustration, and a feeling incompetence. As the universal symbol of the system glitch rolls over mountain crests or is transposed over the setting sun of a romantic photograph, the new international language is put into the context of a virtual burlesque, borrowing fragments of the quotidian : fragments which, despite their debonair appearance, obey only the will of the artist.” —Sari Stenczer

Pauline Bastard was born in 1982 in Rouen. She received her diploma from the Paris Ecole Nationale Supérieure des Beaux-Arts in 2009 and has continued to live and work in Paris. She has been an artist-in-residence at Mains d’Œuvres since June 2009 and has recently exposed work with Roman Signer at blank (Paris). The exhibition will be curated by Isabelle Le Normand.

PRATICAL INFORMATION

PRESS CONTACT

BLANDINE PAPLORAY +33 1 40 11 25 25
BLANDINE@MAINSDOEUVRES.ORG

OPEN HOURS

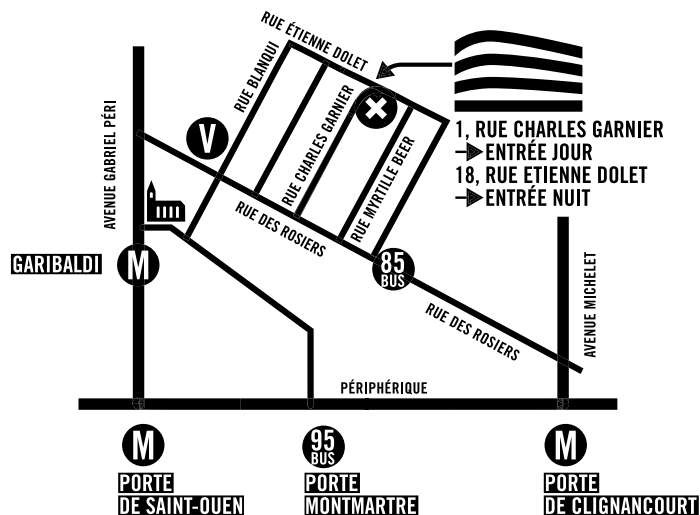
**THE EXHIBITION IS OPEN FROM THURSDAY TO SUNDAY, 2PM-7PM,
 AND BY APPOINTMENT. FREE ACCESS TO THE EXHIBITION, FREE OF
 CHARGE.**

VISITING THE EXHIBITIONS

**FREE VISITS BY APPOINTMENT ARE ORGANIZED FOR GROUPS
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VANESSA@MAINSDOEUVRES.ORG

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