

J/e

Elise Carron

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Commissariat :

Camille Videcoq et Richard John Jones

Galerie du 5e, espace culturel des Galeries Lafayette

Marseille Saint Ferréol

Du 18 au 17 septembre 2016

À la fois symboliques et utilitaires, mais aussi sensibles, affectifs et cognitifs, qu'en est-il des rapports que nous entretenons avec les objets qui peuplent notre quotidien, qu'ils soient objets usuels ou oeuvres d'art, productions en série ou pièce unique ? Tour à tour ou simultanément créateurs, utilisateurs, spectateurs, consommateurs et producteurs, comment conjuguons-nous l'aspect subjectif et intime de cette relation et sa dimension collective, culturelle, économique et écologique ? « J/e » explore ces questions, non pas d'une manière théorique et abstraite, mais à travers la démarche collaborative mise en oeuvre par les artistes qui ont réalisé ensemble pour cette exposition une série de pièces mêlant vocabulaire de la sculpture contemporaine et détournement des codes du merchandising, techniques artisanales et gestes spontanés, sensualité des matériaux et poétique des signes. Prolongeant cette expérience dans l'espace et le temps de l'exposition, l'installation qui en résulte rend compte des conditions de production des oeuvres, en évoquant les multiples histoires, rencontres, expérimentations et échanges de savoir-faire accumulés au cours de ce processus.

Camille Videcoq

J/e

Elise Carron

Richard John Jones

Natsuko Uchino

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Sans titre (Peinture) #1, 100×140 cm, 2016

800 euros



Sans titre (Peinture) #2, 100×140 cm, 2016

800 euros



Sans titre (Peinture) #3, 140×210 cm, 2016

1100 euros



Ajax, 100×140 cm, 2016

800 euros



A17 (Peinture), 100×140 cm, 2016

800 euros



Cadmium (Peinture), 100×140 cm, 2016

800 euros



Endurance (Peinture), 100×140 cm, 2016

800 euros



Decoration (Peinture), 140×210 cm, 2016

1100 euros



Feelings (Peinture), 140×210 cm, 2016

1100 euros



25 euros



25 euros



T-shirts, 2016



25 euros



T-shirt, 2016





30 euros



Kimonos, 2016



30 euros



Kimonos, 2016

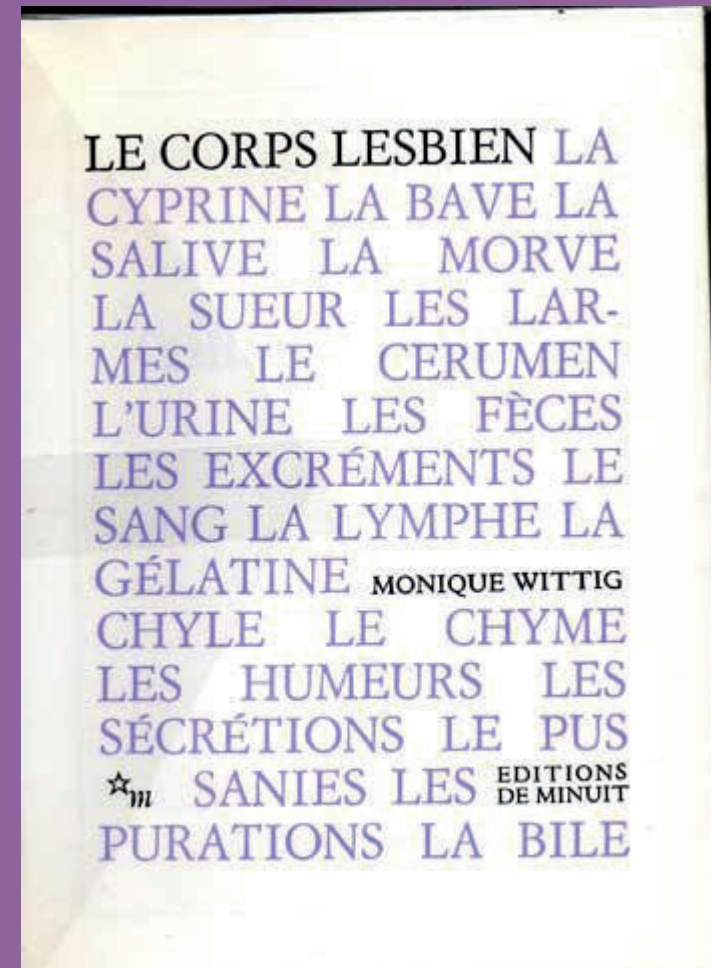
micro-political modes of daily activism. As we shall see, it is essential to put the 'active' back into activism.¹

ENDURANCE

The starting point for my project is the concept of a sustainable self that aims at endurance. Endurance has a temporal dimension: it has to do with lasting in time - hence duration and self-perpetuation (traces of Bergson). But it also has a spatial side to do with the space of the body as an enfleshed field of actualization of passions or forces (traces of Spinoza). It evolves affectivity and joy, as in the capacity for being affected to the point of pain or extreme pleasure - which comes to the same. It means putting up with, tolerating hardship and physical pain. Apart from providing the key to an aetiology of forces (Gatens and Lloyd, 1999) endurance is also an ethical principle of affirmation of the positivity of the intensive subject - its joyful affirmation as potentia. The subject is a spatio-temporal compound which frames the boundaries of processes of becoming. This process works by transforming negative into positive passions through the power of the understanding that is no longer indexed upon a phallogocentric set of standards, based on Law and Lack, but is rather unhinged and therefore affective. The task of turning the tide of negativity is an ethical transformative process. It aims at achieving the freedom of understanding, through the awareness of our limits, of our bondage. This results in the freedom to affirm one's essence as joy, through encounters and minglings with other bodies, entities, beings and forces. Ethics means faithfulness to this potentia, or the desire to become.

Affectivity is intrinsically understood as positive: it is the force that aims at fulfilling the subject's capacity for inter-action and freedom. It is Spinoza's conatus, or the notion of potentia as the affirmative aspect of power. It is joyful and pleasure-prone and it is immanent in that it coincides with the terms and modes of its expression. This means concretely that ethical behaviour confirms, facilitates and enhances the subject's potentia, as the capacity to express his/her freedom. The positivity of this

¹ I thank Judith Butler for this formulation





40 euros *



Assiettes, low fire, 2016

* par pièce, d'autres modèles sont disponibles!



40 euros *



Assiettes, low fire, 2016

* par pièce, d'autres modèles sont disponibles!



50 euros *



Assiettes, high fire, 2016

* par pièce, d'autres modèles sont disponibles!

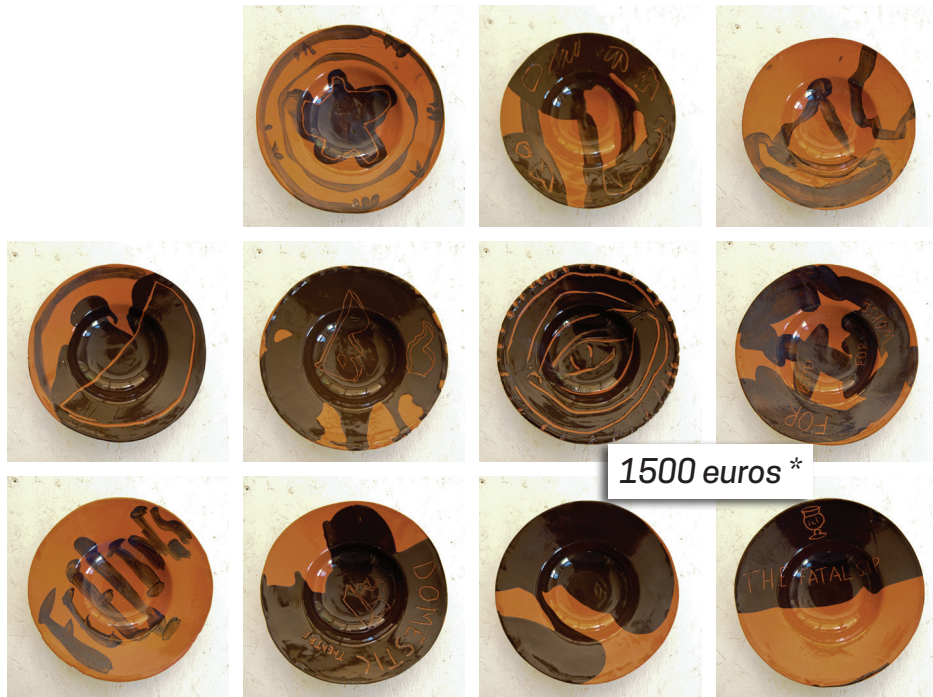


50 euros *



Assiettes, high fire, 2016

* par pièce, d'autres modèles sont disponibles!



Black Album #1, 20 assiettes, 2016

* la série



Black Album #2, 20 assiettes, 2016

* la série

Boris Groys
Politics of Installation
A version of this text was given as a lecture at Whitechapel Gallery, London, on October 2, 2008.
<http://www.e-flux.com/journal/politics-of-installation/>

(...) It is by no means accidental that Walter Benjamin constructed his “Arcades Project” around this analogy between an urban stroller and an exhibition visitor. The body of the viewer in this setting remains outside of the art: art takes place in front of the viewer’s eyes—as an art object, a performance, or a film. Accordingly, the exhibition space is understood here to be an empty, neutral, public space—a symbolic property of the public. The only function of such a space is to make the art objects that are placed within it easily accessible to the gaze of the visitors. The curator administers this exhibition space in the name of the public—as a representative of the public. Accordingly, the curator’s role is to safeguard its public character, while bringing the individual artworks into this public space, making them accessible to the public, publicizing them. It is obvious that an individual artwork cannot assert its presence by itself, forcing the viewer to take a look at it. It lacks the vitality, energy, and health to do so. In its origin, it seems, the work of art is sick, helpless; in order to see it, viewers must be brought to it as visitors are brought to a bed-ridden patient by hospital staff. It is no coincidence that the word “curator” is etymologically related to “cure”: to curate is to cure. Curating cures the powerlessness of the image, its inability to show itself by itself. Exhibition practice is thus the cure that heals the originally ailing image, that gives it presence, visibility; it brings it to the public view and turns it into the object of the public’s judgment. However, one can say that curating functions as a supplement, like a pharmakon in the Derridean sense: it both cures the image and further contributes to its illness.¹ The iconoclastic potential of curation was initially applied to the sacral objects of the past, presenting them as mere art objects in the neutral, empty exhibition spaces of the modern museum or Kunsthalle. It is curators, in fact, including museum curators, who originally produced art in the modern sense of the word. The first art museums—founded in the late 18th and early 19th centuries and expanded in the course of the 19th century due to imperial conquests and the pillaging of non-European cultures—collected all sorts of “beautiful” functional objects previously used for religious rites, interior decoration, or manifestations of personal wealth, and exhibited them as works of art, that is, as defunctionalized autonomous objects set up for the mere purpose of being viewed. All art originates as design, be it religious design or the design of power. In the modern period as well, design precedes art. Looking for modern art in today’s museums, one must realize that what is to be seen there as art is, above all, defunctionalized design fragments, be it mass-cultural design, from Duchamp’s urinal to Warhol’s Brillo Boxes, or utopian design that—from Jugendstil to Bauhaus, from the Russian avant-garde to Donald Judd—sought to give shape to the “new life” of the future. Art is design that has become dysfunctional because the society that provided the basis for it suffered a historical collapse, like the Inca Empire or Soviet Russia.

In the course of the Modern era, however, artists began to assert the autonomy of their art—understood as autonomy from public opinion and public taste. Artists have required the right to make sovereign decisions regarding the content and the form of their work beyond any explanation or justification vis-à-vis the public. And they were given this right—but only to a certain degree. The freedom to create art according to one’s own sovereign will does not guarantee that an artist’s work will also be exhibited in the public space. The inclusion of any artwork in a public exhibition must be—at least potentially—publicly explained and justified. Though artist, curator, and art critic are free to argue for or against the inclusion of some artworks, every such explanation and justification undermines the autonomous, sovereign character of artistic freedom that Modernist art aspired to win; every discourse legitimizing an artwork, its inclusion in a public exhibition as only one among many in the same public space, can be seen as an insult to that artwork. This is why the curator is considered to be someone who keeps coming between the artwork and the viewer, disempowering the artist and the viewer alike. Hence the art market appears to be more favorable than the museum or Kunsthalle to Modern, autonomous art. In the art market, works of art circulate singularized, decontextualized, uncured, which apparently offers them the opportunity to demonstrate their sovereign origin without mediation. The art market functions according to the rules of the Potlatch as they were described by Marcel Mauss and by Georges Bataille. The sovereign decision of the artist to make an artwork beyond any justification is trumped by the sovereign decision of a private buyer to pay for this artwork an amount of money beyond any comprehension.

Now, the artistic installation does not circulate. Rather, it installs everything that usually circulates in our civilization: objects, texts, films, etc. At the same time, it changes in a very radical way the role and the function of the exhibition space. The installation operates by means of a symbolic privatization of the public space of an exhibition. It may appear to be a standard, curated exhibition, but its space is designed according to the sovereign will of an individual artist who is not supposed to publicly justify the selection of the included objects, or the organization of the installation space as a whole. The installation is frequently denied the status of a specific art form, because it is not obvious what the medium of an installation actually is. Traditional art media are all defined by a specific material support: canvas, stone, or film. The material support of the installation medium is the space itself. That does not mean, however, that the installation is somehow “immaterial.” On the contrary, the installation is material par excellence, since it is spatial—and being in the space is the most general definition of being material. The installation transforms the empty, neutral, public space into an individual artwork — and it invites the visitor to experience this space as the holistic, totalizing space of an artwork. Anything included in such a space becomes a part of the artwork simply because it is placed inside this space. The distinction between art object and simple object becomes insignificant here. Instead, what becomes crucial is the distinction between a marked, installation space and unmarked, public space. (...)

The regime under which art operates in our contemporary Western culture is generally understood to be one that grants freedom to art. But art’s freedom means different things to a curator and to an artist. As I have mentioned, the curator—including the so-called independent curator ultimately chooses in the name of the democratic public. Actually, in order to be responsible toward the public, a curator does not need to be part of any fixed institution: he or she is already an institution by definition. Accordingly, the curator has an obligation to publicly justify his or her choices—and it can happen that the curator fails to do so. Of course, the curator is supposed to have the freedom to present his or her argument to the public—but this freedom of the public discussion has nothing to do with the freedom of art, understood as the freedom to make private, individual, subjective, sovereign artistic decisions beyond any argumentation, explanation, or justification. Under the regime of artistic freedom, every artist has a sovereign right to make art exclusively according to private imagination. The sovereign decision to make art in this or that way is generally accepted by Western liberal society as a sufficient reason for assuming an artist’s practice to be legitimate. Of course, an artwork can also be criticized and rejected—but it can only be rejected as a whole. It makes no sense to criticize any particular choices, inclusions, or exclusions made by an artist. In this sense, the total space of an artistic installation can also only be rejected as a whole. (...)

One can say that in Western society the notion of freedom is deeply ambiguous—not only in the field of art, but also in the political field. Freedom in the West is understood as allowing private, sovereign decisions to be made in many domains of social practice, such as private consumption, investment of one’s own capital, or choice of one’s own religion. But in some other domains, especially in the political field, freedom is understood primarily as the freedom of public discussion guaranteed by law—as non-sovereign, conditional, institutional freedom. Of course, the private, sovereign decisions in our societies are controlled to a certain degree by public opinion and political institutions (we all know the famous slogan “the private is political”). Yet, on the other hand, open political discussion is time and again interrupted by the private, sovereign decisions of political actors and manipulated by private interests (which then serve to privatize the political). The artist and the curator embody, in a very conspicuous manner, these two different kinds of freedom: the sovereign, unconditional, publicly irresponsible freedom of art-making, and the institutional, conditional, publicly responsible freedom of curatorship. Further, this means that the artistic installation—in which the act of art production coincides with the act of its presentation—becomes the perfect experimental terrain for revealing and exploring the ambiguity that lies at the core of the Western notion of freedom. Accordingly, in the last decades we have seen the emergence of innovative curatorial projects that seem to empower the curator to act in an authorial, sovereign way. And we have also seen the emergence of artistic practices seeking to be collaborative, democratic, decentralized, de-authorized. Indeed, the artistic installation is often viewed today as a form that allows the artist to democratize his or her art, to take public responsibility, to begin to act in the name of a certain community or even of society as a whole. In this sense, the emergence of the artistic installation seems to mark the end of the Modernist claim of autonomy and sovereignty. The artist’s decision to allow the multitude of visitors to enter the space of the artwork is interpreted as an opening of the closed space of an artwork to democracy. This enclosed space seems to be transformed into a platform for public discussion, democratic practice, communication, networking, education, and so forth. But this analysis of installation art practice tends to overlook the symbolic act of privatizing the public space of the exhibition, which precedes the act of opening the installation space to a community of visitors. As I have mentioned, the space of the traditional exhibition is a symbolic public property, and the curator who manages this space acts in the name of public opinion. The visitor of a typical exhibition remains on his or her own territory, as a symbolic owner of the space where the artworks are delivered to his or her gaze and judgment. On the contrary, the space of an artistic installation is the symbolic private property of the artist. By entering this space, the visitor leaves the public territory of democratic legitimacy and enters the space of sovereign, authoritarian control. The visitor is here, so to speak, on foreign ground, in exile. The visitor becomes an expatriate who must submit to a foreign law—one given to him or her by the artist. Here the artist acts as legislator, as a sovereign of the installation space—even, and maybe especially so, if the law given by the artist to a community of visitors is a democratic one.

One might then say that installation practice reveals the act of unconditional, sovereign violence that initially installs any democratic order. We know that democratic order is never brought about in a democratic fashion—democratic order always emerges as a result of a violent revolution. To install a law is to break one. The first legislator can never act in a legitimate manner—he installs the political order, but does not belong to it. He remains external to the order even if he decides later to submit himself to it. The author of an artistic installation is also such a legislator, who gives to the community of visitors the space to constitute itself and defines the rules to which this community must submit, but does so without belonging to this community, remaining outside it. And this remains true even if the artist decides to join the community that he or she has created. This second step should not lead us to overlook the first one—the sovereign one. And one should also not forget: after initiating a certain order—a certain *politeia*, a certain community of visitors—the installation artist must rely on the art institutions to maintain this order, to police the fluid *politeia* of the installation’s visitors. With regard to the role of police in a state, Jacques Derrida suggests in one of his books (*La force des lois*) that, though the police are expected to supervise the functioning of certain laws, they are de facto also involved in creating the very laws that they should merely supervise. To maintain a law always also means to permanently reinvent that law. Derrida tries to show that the violent, revolutionary, sovereign act of installing law and order can never be fully erased afterwards—this initial act of violence can and will always be mobilized again. This is especially obvious now, in our time of violent export, installing, and securing of democracy. One should not forget: the installation space is a movable one. The art installation is not site-specific, and it can be installed in any place and for any time. And we should be under no illusions that there can be anything like a completely chaotic, Dadaistic, Fluxus-like installation space free of any control. In his famous treatise *Français, encore un effort si vous voulez être républicains*, the Marquis de Sade presents a vision of a perfectly free society that has abolished all existing law, installing only one: everyone must do what he or she likes, including committing crimes of any kind.² What is especially interesting is how, at the same time, Sade remarks upon the necessity of law enforcement to prevent the reactionary attempts of some traditionally-minded citizens to return to the old repressive state in which family is secured and crimes forbidden. So we also need the police to defend the crimes against the reactionary nostalgia of the old moral order. And yet, the violent act of constituting a democratically organized community should not be interpreted as contradicting its democratic nature. Sovereign freedom is obviously non-democratic, so it also seems to be anti-democratic. However, even if it appears paradoxical at first glance, sovereign freedom is a necessary precondition for the emergence of any democratic order. Again, the practice of art installation is a good example of this rule. The standard art exhibition leaves an individual visitor alone, allowing him or her to individually confront and contemplate the exhibited art objects. Moving from one object to another, such an individual visitor necessarily overlooks the totality of the exhibition’s space, including his or her own position within it. An artistic installation, on the contrary, builds a community of spectators precisely because of the holistic, unifying character of the installation space. The true visitor to the art installation is not an isolated individual, but a collective of visitors. The art space as such can only be perceived by a mass of visitors—a multitude, if you like—with this multitude becoming part of the exhibition for each individual visitor, and vice versa. (...)

2 cups/500 milliliters sugar
1/2 cup/125 milliliters whey

about 3 days.

7. Strain into a jug, bottles, or jars, refrigerate, and enjoy.

VEGAN ADAPTATIONS

As I've been working on this project, River, the lone vegan residing at Short Mountain at present, has been experimenting with fermenting a wide variety of non-dairy substances with *kefir*. His results have been excellent and delicious, and I will share them here. I hesitate a bit with the pronouns when I refer to River. Pronouns are so programmed into us and generally selected at a subconscious level. With River, I find that pronoun selection is not only conscious but consciousness-raising. He is biologically female, but male-identified. He is a tranny.

Trannies, or transgendered people, are folks who do not fit neatly into either of the two gender categories we are offered. One response is to create new categories to contain the variety, like drag kings and queens, and transsexuals. More power to them all. But there will always be people whose unique sense of themselves does not conform neatly to the parameters of any gender subcategory. We can take it a step further and treat gender as a fluid construct that can shift over time and through different cultural milieus. Microorganisms do this all the time, transmogrifying into different forms to adapt to shifting conditions. Why can't gender identity be a simple right of self-determination? Trannies are organizing and speaking out and gaining visibility, and I see them as a positive force for change in our world. I'm a bio-boy for gender freedom and self-determination, and I embrace gender-blenders of diverse description. People struggling in the margins need respect and support.

River has made *kefir* from a number of different milk alternatives, every single one of them delicious. My favorite was coconut milk *kefir*. It was a taste sensation, bubbly and rich and sweet and sour. All he did was add about 1 tablespoon (15 milligrams) of *tara/kefir* grains to a can's worth of coconut milk and leave it in a jar (not the can, since fermentation acids can react with metal) for a day or two at room temperature. Though *kefir* has traditionally been used to culture milk, the grains themselves are not animal products. They are communities of yeast and bacteria bound in a gelatinous mass chemically described as a polysaccharide. These grains can be rinsed and soaked in water, then switched to other nutritive liquids. You can *kefir* fruit or vegetable juice, or water with any sweetener you like, or rice milk, soymilk, or nut milk. Cranberry juice dyed the grains red, and Gatorade (!) left a neon blue stain. Whatever the medium, the grains seem to transform it, though they do not rapidly multiply as they do in milk. The process is exactly the same as *kefiring* milk, described in detail earlier in this chapter.

(AND VEGAN ALTERNATIVES)

DAIRY FERMENTS 89

90 fermentation

pepita

Pepita Seed Milk

6. To *kefir* pepita milk, add 1 table-

méditation bouddhiste |

« De plus... comme si un sac avec des ouvertures des deux embouts était rempli de plusieurs types de céréales - blé, riz, haricots mungo, haricots rouge, sésame, riz blanc - et un gimme avec des bons yeux, vidant le sac, se dirait ' Tiens, ça c'est du blé, ça c'est du riz, ça c'est des haricots mungo, ça c'est des haricots rouge, ça c'est du sésame, ça c'est du riz blanc. ' De la même manière; les moines; un moine réfléchit sur ce même corps de la plante des pieds jusqu'en en haut, de la couronne du crâne jusqu'en bas, entouré de peau et rempli de différents types de choses immondes : ' Dans ce corps; il y a les cheveux de la tête, les poils du corps, des ongles, dents, peau, chair, tendons, os, os à moelle, reins, coeur, plèvre, rate, poumons, gros intestin, intestin grêle, gorge, excréments, bile, glaire, pus, sang, sueur, gras, larmes, huile de peau, salive, muqueuse, fluide de joints, urine. '

« De la même manière, il reste concentré intérieurement sur son corps en-soi, ou concentré extérieurement...aucunement soutenu par quoique ce soit dans ce monde. C'est de cette manière que le moine reste concentré sur le corps en-soi pour soi.



2500 euros



800 euros*

Peinture-Nappe, 2200×150 cm / Tables, 206×103×77 cm, 2016

* par pièce



1000 euros

600 euros

Cabine d'essayage / Miroir, 2016



150 euros *

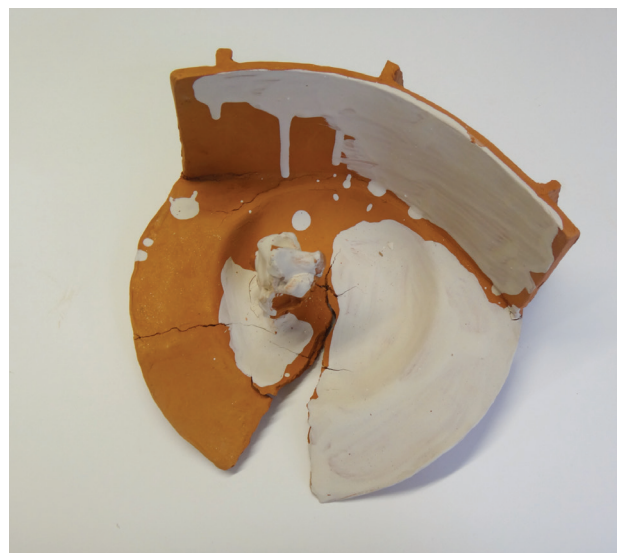


Sculptures, low fire, 2016

* par pièce



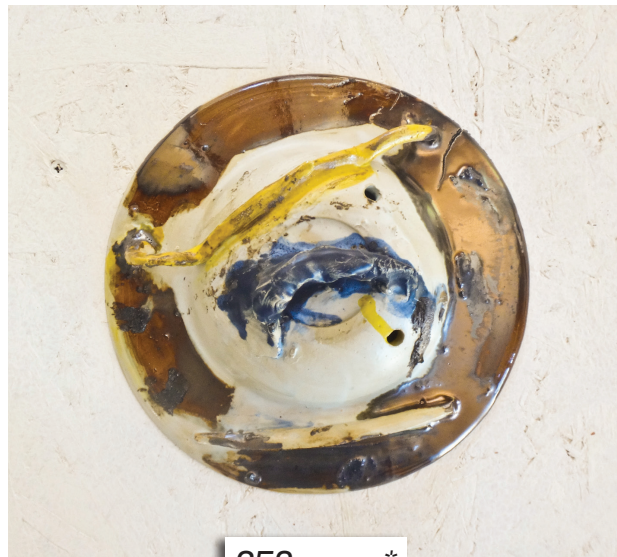
150 euros *



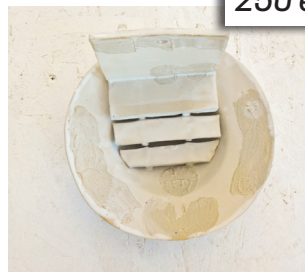
Sculptures, low fire, 2016

* par pièce





250 euros *



Sculptures, high fire, 2016

* par pièce



Nous remercions chaleureusement tous ceux qui ont apporté leur soutien à la production des oeuvres et à la réalisation de cette exposition, en particulier La Poterie d'Aigues-Vives, l'École Supérieure d'Art d'Aix-en-Provence, Tristan Favre, Richard Esteban, Arnaud Boix, Katia Commandré, Michel Wohlfahrt et Jean-Baptiste Couronne.

J/e

Elise Carron
Richard John Jones
Natsuko Uchino

Commissariat :
Camille Videcoq et Richard John Jones

toutes les pièces produites à l'occasion de l'exposition
J/e sont à découvrir à la Galerie du 5e, espace culturel des
Galeries Lafayette - Marseille Saint Ferréol

du 18 juin au 17 septembre 2016

du mardi au samedi de 14h à 19h
rue Saint Ferréol - 13001 Marseille

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