

Mains d'Œuvres

MEMOIRS OF AN AMNESIAC-?

EXHIBITION

Emilien Adage (FR)
Erick Beltrán (MEX/SP)
**Maxime Bondu (FR) &
Brent Martin (USA)**
Chen Tianzhuo 陈天灼 (CH)
Judith Deschamps (FR)
Paul Laffoley (USA)
Tan Lijie 谭荔洁 (CH)
Denis Villeneuve (CA)
Xiang Liqing 向利庆 (CH)
Zhu Changquan 朱昶全 (CH)
TOF & Guo Riwen 郭瑞文 (CH)

From Sept. 4 to Oct. 12. 2014

From Thursday to Sunday, 2PM to
7PM

Free entry

Gallery Opening

Thursday September 4

Beginning at 6PM

Curators

Marie Frampier and Ann Stouvenel

In partnership with:

- The Bazaar Compatible in Shang-
hai 失忆症患者的记忆,

from July 15 to 27, 2014.

- Maison populaire of Montreuil

Memoirs of an amnesiac-!,

from Oct. 1 to Dec. 13, 2014.

Press release

Memoirs of an Amnesiac—?

tells the story of a Chinese character living on the edge of paranoia and madness. Fearing a possible catastrophe, he seeks protection confined to a shelter. He imagines a purely fantastical reality and projects himself in a post-catastrophic era in order to better understand its whys and wherefores. Narrow and dark, his world is full of convoluted logic and tortuous schemes. He plunges deliberately into darkness in order to fight it better.

At Mains d'Œuvres, in the same spirit of this Chinese character, the photography of Xiang Liqing highlights our psychological torments and the influence of consciousness on our own reasoning and attitudes. The TOF Group develops sixteen effective methods of escape while Tan Lijie takes us on a meandering tour of his subconscious. Zhu Changquan traces the fantasized face of China through a surrealist interpretation of current events. The hallucinations and deliriums of Chen Tianzhuo's video *Picnic* stand side by side the work of Paul Laffoley, whose psychedelic patterns evoke both extraterrestrial life and the destiny of mankind. Emilien Adage envisions the incandescent representation of a potential visitor from space, while Maxime Bondu anchors his architectural plans in science fiction. Judith Deschamps transports us comfortably in a space-time voyage, while Denis Villeneuve's short film *Next Floor* offers a cinematographic glimpse into a catastrophe marked by an endless renewal.

The project *Memoirs of an Amnesiac* is a loose, fictionalized interpretation of two contemporary political, social and architectural theories: Enlightened Catastrophism, defined by the philosopher Jen-Pierre Dupuy in 2002, and Rem Koolhaas' Junk Space theory, established in 2001. According to Enlightened Catastrophism, we can circumvent a catastrophe if we project ourselves into the future and examine it retrospectively. Time, then, is no longer chronological but rather circular. Junk Space, in turn, presents an analysis of generic cities and the growth, mythology, aesthetics and emptiness that defines them. Of such, Shanghai is surely a shining example.

Grown weary of his own neuroses inhabited by obscure images, our fictional character emerges from his den and rediscovers his city, Shanghai, looking strangely younger. Presented at the Bazaar Compatible in Shanghai and conceived on site with Shanghai artist Xiang Liqing, the project *Memoirs of an Amnesiac* echoes this new vision of the city. Having foreseen the future, with visions of the post-apocalypse still fresh in mind, the character returns to the past to keep a catastrophe from occurring. At the Maison populaire of Montreuil, in the exposition *Memoirs of an Amnesiac—!*, his optimism, thoroughly unstable and destructive, shines through.

From Seine-Saint-Denis to Shanghai: fiction, science fiction, humor, paranoia, cheerful doom-mongering, urban discoveries, time travel and traumatization from events yet to unfold all take part in the narrative of this three-pronged project.

An Exhibition in Three Parts

between Seine-Saint-Denis and Shanghai, from July to December 2014 :

- **Bazaar Compatible in Shanghai:** 失忆症患者的记忆, from July 15 to 27, 2014.

Xiang Liqing 向利庆 (CH).

- **Mains d'Œuvres in Saint-Ouen:** *Memoirs of an amnesiac-?*, from September 4 to October 12, 2014.

Emilien Adage (FR), Erick Beltrán (MEX/SP), Maxime Bondu (FR) & Brent Martin (USA), Chen Tianzhuo 陈天灼 (CH), Judith Deschamps (FR), Paul Laffoley (USA), Tan Lijie 谭荔洁 (CH), Denis Villeneuve (CA), Xiang Liqing 向利庆 (CH), Zhu Changquan 朱昶全 (CH), and the TOF Group: Ding Li 丁力 (CH), Jin Feng 金锋 (CH) et Yin Yi 殷漪 (CH) & Guo Riwen 郭瑞文 (CH).

- **Maison populaire de Montreuil:** *Memoirs of an amnesiac-!*, from September 30 to December 13 2014.

Maxime Bondu (FR), Antoine Boute (BE), Chen Tianzhuo 陈天灼 (CH), Thierry Fournier (FR), Laura Gozlan (FR), Uwe Henneken (GE), Nicolas Moulin (BE), Jean-Luc Verna (FR), Denis Villeneuve (CA), Xiang Liqing 向利庆 (CH), Xu Zhe 徐喆 (CH) et Mr. JY (CH).

The artists

EXHIBITION

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Emilien Adage



Rectangular Planet
Foam, neon,
135cm x H 115cm x P 35cm,
2014

Born in 1985, lives and works in Lyon.

*A new dimension...Outward stretches the quest for truth towards outer worlds. [...]*¹

*Man's imagination reaches out and out, while betimes the farthest reaches of knowledge are found in the smallest places...*¹ This introduction so aptly summarizes the artistic activity of Emile Adage, whose work is grounded in the experience, observation and the exploration of elements. *The world's pleasures are to be savored naively [...]*² by continuing on familiar physical phenomena, arid geographic zones or even crossed architectural forms. His taste for the manipulation, experimentation and physical contact of things is undeniably the essence of his work. The workshop operates as a laboratory for the creation of experiences, filled with tangled circuits, sabotage, mini explosions, microcosms and dubious material. Much like the outside world, there are obscure explorations, parallel discoveries and local expeditions. We might

consider Emilien Adage as an explorer of proximity, attracted to the study of minute changes and the move towards the unknown. Employing the wide range of media that make up his didactic sphere—books, videos, archives, DIY manuals, documentaries, photographs—he creates his installations through a back and forth in analogue. All mediums serve to represent the effervescence of a different universe: installation, sculpture, volumes, photography, video, writing, or still, drawing. Because, ultimately, Emilie Adage isn't so much proposing practical or viable ideas so much as hypotheses of a fantasy world; leaving phenomena with their usual properties [...] an irreplaceable source of understanding, of joy and regeneration.³

Text: Toussaint Szalinski

¹ OUTER LIMITS - "Wolf 359" - Season 2 Episode 8
^{2&3} ELISEE RECLUS, *Six Studies in Perceptible Geography* - Joël Cornuault - ©2008, Isolato Editions

SOLO EXHIBITIONS

2014:

- « Au-dessous de la mer de nuages », Centre Culturel, Flaine.

2013:

- « Autre curiosité », Galerie Tator, Lyon.

2012:

- « En attendant le dépannage », Galerie Tator, Lyon.

- « De la poire au tube extra mince », La Gâterie, La Roche-sur-Yon.

GROUP EXHIBITIONS (SELECT)

2013:

- « Poteau d'angle », Nuit résonance biennale de Lyon, Villeurbanne.

2012:

- « Jeune Création », Le Centquatre, Paris.

- « Zone Autonome Mutualisée », Vivarium, Rennes.

- « L'œil collectif », SUBTE, Montevideo, Uruguay.

2011:

- « Rocket engine ou la métamorphose des agrégats », La Vitrine, Paris / La Zoo Galerie, Nantes.

Erick Beltrán



Circuito de distribución
Wood, black board,
white chalk,
120 x 484 cm, 2008

The exhibition features a different work that will be produced on site

Born in 1974 in Mexico.

Artist Erick Beltrán shows a distinct interest in the selection of language and imagery as well as their visual application. Fascinated by the selection itself, he also studies the social, economic, cultural, ethical and political levers that motivate their producers and distributors in that process.

Erick Beltrán's pictorial work, which consists of a combination of mediums from installations to prints to small artistic interventions, centers on the idea of "edition." Beltrán uses the word not just in the sense related to reproduction, but in a much narrower interpretation. For Beltrán, edition is a system of hierarchical selection that results in a construction able to retain a single sense across many social, communitarian and political influences. For Beltrán, this carries a wide reach. Edition is used, for example, to construct the thoughts of individual beings, but also operates in more institutionalized frameworks such as the written formats that announce their truth thanks to this idea.

It is around this concept that Erick Beltrán constructs his images, often using reproducible print mediums like posters, newspapers, books and

many others still. The question, "Why do we choose certain images (and not others)?" takes a central hold in his thinking. According to Beltrán, there are two answers to this question. On one hand, we choose these images in accordance with a concrete form, such as newspapers, books and catalogues. On the other, this choice is determined by various economic, social and culture objectives. Erick Beltrán links the two structures through his pictorial work. Erick Beltrán seeks to infiltrate the "normative structure" of image selection precisely for the purposes of curbing the social, political and communitarian objectives that determine their selection. He proposes that the use of these structures of selection could result in new and unexpected complications. His goal, thus, is to attack these (power) structures.

www.smak.be

SOLO EXHIBITIONS (SELECT)

2014:

- «Atlas Eidolon», Museo Tamayo, Mexico, Mexico.

2013:

- «Erick Beltrán», Galeria Luisa Strina, São Paulo, Brazil.

2009:

- «Bridges & Borders», Basta Espace D'art Contemporain, Lausanne, Switzerland.

GROUP EXHIBITIONS (SELECT)

2014:

- «Tiempos Abiertos», Fondos de la Colección Artium de Álava - Domus Artium 2002, Salamanca, Spain.

- «Report on the Construction of a Spaceship Module», New Museum of Contemporary Art, New York, USA.

2011:

- «Une terrible beauté est née» -11e Biennale de Lyon, The Biennale of Lyon.
- «Never Odd Or Even», Grimmuseum, Berlin, Germany.

Maxime Bondu & Brent Martin



The Rosen Association
with Brent Martin architects,
Los Angeles, 2013

Born in 1985, lives and works in Gaillard, France.

Maxime Bondu implements the aesthetic of a hypothetical discovery that is contemplated, interpreted and distorted across a spatial-temporal vortex of a mimetic mirror. If his work is often situated in the neighborhood of replication, the territory attributed to him produces unexpected forms that are relevant to the empirical reinvention or a tautology against type, both of which produce ultimately different angles of approach.

Written by Philip K. Dick in 1968, the sci-fi novel *Do Androids Dream of Electric Sheep?* describes a post-apocalyptic world. The story is set in California and depicts a colonizing society at odds with the ubiquity of androids looking more and more like humans, who gradually slip out of these latter's control. The powerful biotechnology company controlling their production is called the Rosen Association and exercises lobbying pressure

on the government in order to maintain the development of new and even more "human" models. By asking Brent Martin, a Los Angeles-based architect, to draw up construction plans for the Rosen Association's headquarters and research centre, Maxime Bondu places anticipation in an engaged reality and puts the work somewhere between fictional archival document and project speculating on the possible foreshadowing of a work. With a scenario of expansion established by the artist, the installation of the project is part and parcel of an existing urban plan, taking as its point of departure the Dodger Stadium in Los Angeles (the world's largest baseball stadium), itself built on a vacant lot left by the turbulent uprooting of the Hispanic community living in the Chavez Ravine locality.

Text : Emile Ouroumov

SOLO EXHIBITIONS

2013:

- « Souvenirs from the lake Texcoco », Glassbox, Paris.
- « Poppositions », Art-fair, invited by Thankyouforcoming, Brussels, Belgium.
- « From the light of the day », Rosa Brux, Brussels, Belgium.

2012:

- « 5 MARS 1982 », Galerie Joseph Tang, Paris.

2010:

- « Tales of the South Pacific », Stargazer, Geneva, Switzerland.

GROUP EXHIBITIONS (SELECT)

2013:

- « The Galápagos Principle », Palais de Tokyo, Paris.
- « Superamas, Technique et Sentiment », Centre d'Art de Neuchâtel, Switzerland.

2012:

- « Twentieth to Twentieth », End of Century, New York, USA.

陈天灼 Chen Tianzhuo

野餐 PICNIC
video, 7 m 50, 2014



Born in 1985, lives and works between Beijing and Shanghai.

“Tianzhuo Chen, or simply Tianzhuo, seeks to integrate his work directly into the spectator’s experience. He has, for example, created a series of tattoo patterns and posted the images onto his account on Weibo, a Chinese micro-blogging site, to be distributed in turn amongst his followers. These files may be used to recreate the tattoos as they are or have them customized according to individual taste. The patterns, the elements of the drawings and paintings, are all modified religious symbols. Shared between one individual to the next, their influence expands exponentially. The human body becomes the vehicle of their symbols, modeled off the identifying marks of a gang. Those wearing these tattoos become followers of Tianzhuo’s religion and he in turn becomes their preacher. Yet in reality, almost all of the illustration descriptions mention that he “seeks to reconstruct a virtual modern religious experience”. This is perhaps the result of the numerous specimens that evoke the desolation and decay in the “skeleton works” of Tianzhuo, the reconstructed

debris and effigies that are perhaps reminiscent of ancient Shaman culture. If we examine the work, the religious rituals and Shaman tradition, through the lens of historical juxtaposition, we realize that Tianzhuo is himself unconditionally delivered to an unconscious intuition leading towards the resurrection, which dictates the fundamental direction of his art.”

EXTRACT « TIANZHUO: NAKED ASSEMBLY », IN LEAP, N° 23, OCTOBER 2013, PP. 74-77.

SOLO EXHIBITIONS

- 2013:
- « Tianzhuo’s Acid Club », Star gallery, Beijing.
- 2012:
- « Gas Station », Solo show de Tianzhuo Chen et Rongrong Bi, Vanguard gallery, Shanghai.
- 2011:
- « The Great exhibition », Solo show de Tianzhuo Chen et Xinyi Liu, commissaires :

Wei Guo & Chloe Hipeau.

GROUP EXHIBITIONS (SELECT)

- 2014:
- « Decorum », Powerstation of Art, Shanghai.
- « SANKUANZ FW2014 Collection », Shanghai Fashion Week, Shanghai.
- 2013:
- « Drawing-Expression and limit », Amnua, Nanjing.
- « Existence – +Follow », Shanghai MOCA, Shanghai.
- 2012:
- « Kathmandu International Art Festival », Kathmandu.
- « Also World », T Art Center, Beijing.
- 2011:
- « Asia Triennial », Manchester.
- 2010:
- « MA Show 2010 », Chelsea college of art, London.
- « Royal Academy summer exhibition », Royal Academy, London.

Judith Deschamps

*À la recherche de
l'œuvre présente*
FRAC Bretagne, 2012

A different work will be
presented on site.



Born in 1986, lives and works in Paris.

Thursday September 25, 2014, Judith Deschamps will perform "Back to the present" at Mains d'Œuvres, as part of "Memoires of an amnesic-?". Investigating the role of the future today, the curators have invited Judith Deschamps to return on the traces of this performance. Judith Deschamps will give us a work even less known to the public. Playing with our own methods of narration and representation, "Back to the present" takes us to the heart of the 4th dimension, and forges the links between a performance and the time period in which it takes form.

SOLO EXHIBITIONS

2012:

- « Diptyque Vidéographique (Caption 1 et Caption 2) », Galerie Octave Cowbell, Metz.

2011:

- « In Reflection », Galerie Delko, Rennes.

GROUP EXHIBITIONS (select)

2014:

- Salon de Montrouge, Paris, France.

- « Ernte 2014 », Kunsthaus Baselland, Bâle, Switzerland.

2013:

- « .doc », Galerie Edouard-Manet, Genevilliers.

- « Bourgeois Leftovers », de Appel Boys' School, Amsterdam, Holland.

2012:

- « Déplacements De Compétences » / « Kompetenzverschiebungen », Kunstverein Freiburg, Fribourg, Germany.

Paul Laffoley



The manifestation of Fate
Oil on canvas, 1992

Born in 1940 in Cambridge, Massachusetts.

American architect and visionary artist, Laffoley studied architecture at Harvard University, but was expelled for "conceptual deviance." Laffoley maintains that in 1992, during a routine inspection, doctors discovered a small metallic object in his brain near his pineal gland. He came to believe that this object is of alien origin and would become the source of his ideas. Recently, Paul Laffoley wanted to create an extraterrestrial temple at Ground Zero, where the Twin Towers once stood.

Composed of finely detailed diagrams, his paintings are imagined or inspired by reality. Psychotropic elements repeat throughout his work. *Thanaton III* also is a reference to a method of extraterrestrial communication. The spectator must put his or her hands in front of the painting and look it "in the eyes" in order to receive its transmissions.

SOLO EXHIBITIONS (SELECT)

2008:

- «Mind Physics», Kent Gallery, New York, USA.

2006:

- «Utopia», Kohler Art Center, Sheboygan, USA.

GROUP EXHIBITIONS (SELECT)

2009:

- «Chasing Napoleon», Palais de Tokyo, Paris.

- «The Sixties», Kent Gallery, New York, USA.

2008:

- «The Message», Museum Bochum, Germany.

- «The Marriage of Art Science & Philosophy», American Visionary Art Museum, Baltimore, USA.

谭荔洁 Tan Lijie



22
video, 3 min 46, 2013

Born in 1991, lives and works in Hangzhou.

22 is an experimental short film that depicts an imagined universe and takes a melody as a framework. The film reflects on a certain period—the age of the artist, who is 22 at the time—in attempt to describe his state of being in an absurd and distant manner.

A young girl suffocates to the point of hallucination. Suddenly, laughing clowns approach in murky water. They carry a red floral cart, moving slowly yet determinedly. In the third phase, an old woman appears seemingly from an engraving of 20th century German artist Kathe Kollwitz. What is she waiting for? The question remains unanswered. Where are the men going? Who are these women? The procession links the two women together and creates a bridge between the characters, their era, and their confusion. The unconscious speaks here to the culmination of a time of confusion and melancholy.

SOLO EXHIBITIONS (SELECT)

2014:

- « East Sea », China Academy of Art, Hangzhou, China.

2013:

- West Bund, Biennial of Architecture and Contemporary Art, Shanghai.

- « Autoignition photographic », ShaoYi studio, Hangzhou.

- Participation in the 1st Festival Shenzhen Independent Animation, China.

2012:

- Various Projections: Today Art Museum, Beijing; Li XianTing Film Foundation; The 10th Beijing Independent Film Festival; Zhejiang Art Museum

Denis Villeneuve



Next Floor
short film, film 35 mm, 11 min
50, 2008

Born in 1967 at Trois-Rivieres, Quebec.

Denis Villeneuve had initially intended to pursue a career in journalism, showcasing his talents in Radio-Canada's youth film competition "La Course Europe-Asie." A voyager at heart, however, Villeneuve went on to pursue various projects, including his first short film *REW-FFWD*, which won an award at Locarno, and a travel account published by Éditions de l'Hexagone. After some experience working on music videos, and a segment of the collective film *Cosmos* (1996), he began work on his first feature film, *August 32nd on Earth*, which established his career as a prominent filmmaker. Recognized at the Cannes, Toronto and Namur film festivals, Villeneuve has also served as representative of Canada at the Academy Awards. Villeneuve's rise to fame, a fairytale story as incredible as it well deserved, has designated him as a leading figure in contemporary Canadian cinema.

In 2000, Villeneuve reaffirmed his heavyweight status with *Maelstrom*,

which received an Oscar nomination and won an award at Berlin. After this, he embarked on an ambitious and highly involved project of reconstructing the tragic events that shed blood at the Polytechnic School of Montreal on December 6th, 1989. *Polytechnique* was presented at the Cannes Festival in 2009.

His short film *Next Floor* was presented during Critic's Week at Cannes in May 2008 and won Canal Plus' Grand Prize for best short film. He also won the 2009 Jutra award for best short/medium-length film as well as the short film competition at the Hallucinations Collectives festival in 2009.

Eleven guests take part in an opulent banquet marked by an abundance of food that more closely resembles a gastronomic onslaught. In this absurd and grotesque universe, a succession of events disrupts the procession of this parade of excess.

The unbridled indulgence results in a series of catastrophes, that is, unless it's

in fact the other way around. Perhaps, the disasters themselves are the source of the guests' enjoyment. Feelings of zeal and the gratification of living in the moment mix inextricably with the resulting consequences of their actions.

"A metaphor of a consumerist society, both inwardly and outwardly destructive, *Next Floor* affirms nothing and leaves a page blank open to interpretation. Its visual strength and stage direction create a piece of remarkable coherence that will not fail to impress."

Text : Sarah Pialeprat

SELECTED FILMS

2013: « Prisoners » ; « Enemy »

2010: « Incendies »

2009: « Polytechnique »

2008: « Next Floor » - court métrage

2000: « Maelström »

向利庆 Xiang Liqing



Standard
Photographie, 120 x 70cm,
2009

Born in 1973, lives and works in Shanghai.

In a series of photographs entitled "Rock Never" (2001), Xiang Liqing responds to changes brought on by the transformation of urban space and of its potential utility by cities. Today, as skyscrapers surge upward, communities that were once planned horizontally must adapt to a vertical organization. Xiang Liqing's photography examines the symbols of urban planning. His photographs display contemporary residential buildings consolidated onto a grid system. Architecture is often considered in theory as a tool for greater good. And yet, in maximizing the accommodations of a greater number of people, collective residential architecture often comes at the sacrifice of individual needs, which go unconsidered. Centered on the theme of similarity and difference, Liqing's series "second generation photographs" (2005) shows the remarkable difference between two people who come from the same family and are only one generation apart but who might as well belong to two different universes. Xiang Liqing is also a painter and sculpture. Like his photographs, Liqing's abstract paintings depict nightmarish architecture and articulate an overall

loss of centrality. His paintings have no immediate or recognizable reference point. The colorful compositions have an uncomfortable dark side but above all they are quiet celebrations of life.

SOLO EXHIBITIONS (SELECT)

- 2014:
- « 失忆症患者的记忆 (Memoirs of an Amnesiac) », Bazaar Compatible, Shanghai.
- 2013:
- « Layers », M50 Art Space, Shanghai.
- 2011:
- « Night Tales », ShanghART Gallery, Shanghai.
- 2008:
- « Relations », Paul Frèches Gallery, Paris.

GROUP EXHIBITIONS (SELECT)

- 2014:
- « Things From the Gallery Warehouse 6 », ShanghART H-Space, Shanghai.
- 2013:
- « Fixed:21 "Moment" », 2013 Young Artists Invitation Exhibition, South Art Museum, Guangzhou, China.
- 2012:
- « JETLAG », Kunsthalle Faust & Hannover Messe-Messehalle 6, Hannover.
- 2007:
- « Migration Addicts », Shenzhen & Hong Kong Bi-city Biennale of Urbanism \ Architecture, Shenzhen.
- 2005:
- « Zooming into Focus », Contemporary Chinese Photography and Video from the Haudenschild Collection, National Art Museum of China, Beijing.
- « Montpellier/China:MC1 Biennale international », The First International Biennial of Contemporary Chinese Art Montpellier-China, Montpellier.
- 2004:
- « Shanghai Surprise », Lothringer13 - Stadtische Kunsthalle München, Munich.
- 2002:
- « 4th Shanghai Biennale », Urban Creation, Shanghai Art Museum, Shanghai

朱昶全 **Zhu Changquan**

莲花秧歌 Lotus Yangko
Animation, 03 min 18, 2012



Born in 1989, lives and works in Hangzhou.

The video *Lotus Yangko* is split into several parts and takes on a fragmented reading of current events. The source of his inspiration came, in fact, during a three hour-long train trip, during which Zhu Changquan discovered a newspaper discarded by its owner, a fellow passenger asleep nearby. Only a few parts of the paper were still legible. News, politics, sports, fashion, entertainment... the artist gleaned as much as possible from each of the paper's sections. What ensued is a wildly imaginative surrealist story. Changquan's darkly crafted cartoon incorporates collage techniques to tell a story that develops out of chaos—a visually chaotic universe operating in the absence of time or logic between one scene and the next. The result is a story found in a newspaper or, indeed, the stuff of a nightmare waking us up in the middle of the night.

GROUP EXHIBITIONS (SELECT)

2013:

- « smooth objects », Tianhong Meihe Yuan, Hangzhou, China.
- « All new-formed ones become antiquated before they can ossify », AM art space, Shanghai.
- « Beijing Independent Film Festival », Film and Video Archive of Li Xianting's Film Fund, Beijing.
- « The 10th Global Chinese Universities Student Film and Television Festival », Hong Kong Baptist University, Hong Kong.

2012:

- « Surprise in the Existence », The 8th Lianzhou Foto 2012, Lianzhou, Guangdong, China.

2011:

- « Utopia 2 : Huaxi Village », China Academy of Art, Hangzhou.

TOF & 郭瑞文 Guo Riwen



The sixteen Principles of Escaping Economics
In collaboration with
Guo Riwen,
Animations, 2011
Courtesy : RavenGuo



The TOF Group is made up of 丁力 Ding Li, 金锋 Jin Feng and 殷漪 Yin Yi, who live and work in Shanghai.

The TOF Group organizes cross-border collaborations with different professionals and audiences. Together they create joint works as well as curate their exhibitions.

Notably, in 2011, TOF organized the project *Escape Plan*, which comprised of installation, video, sculpture and print works assembled under the same name, regrouping a number of various Chinese artists. The exhibition took place in Shanghai, in one of the vacated lots that make up the artistic squat M50 TOP. The theme centered on the making of and analysis of a plan of escape.

The exhibition showcased various works from artistic, architectural, musical, microeconomic and industrial fields. *Escape Plan* marked the beginning of a long-term project dedicated to the escape from bad situations in order to survive.

The work "The Sixteen Principles of Escaping Economics" presented in *Memoirs of an Amnesiac-?* is a compilation of 16 short animations. The illustrative style alludes to the symbols or iconography found in the public sector intended to alert the public of possible danger. The mini-scenes depict a character mimicking possible means of escape in different manners of context. TOF, together with the artist Guo Ruiwen, orients this analysis in economics to best define means

of escape through previously unexplored means. As such, they have created an economic analysis in interdisciplinary manner. The disaster, meanwhile, goes unmentioned and, ostensibly, it is not even conceivable—the illustrations refers exclusively to the sole need to escape as simply as possible, thus reinforcing the absurdity of the robots who represent us.

The events

SEPT.	OCT.
Thur.09.04 Starting at 6PM Gallery opening	Fri.10.01 – Sat.12.13 10AM—9PM (subject to change) / gallery opening Sept. 30 3rd part of exhibition, Maison populaire
Sat.09.20 2PM—9PM Open house, guided visits from 4PM to 6PM	Fri.10.10 8PM—9PM Performance at Maison populaire
Thur.09.25 Round table at 6PM / Performance at 7:30PM Evening Event, Return from Shanghai and the Present	Sat.10.11 1:30PM—5PM Itinerary between expos > Maison populaire
09.20, 26 & 29 Visiting hours extended until 9PM Evening Visits	

Gallery opening, with the music of Maybe Mars

Thursday September 04 / beginning at 6PM - free entrance

Evening event, Return from... Shanghai and the present

Thursday September 25 / beginning at 6PM - free entry

6PM — 7:30PM: Return from Shanghai: Presenting the artists of The Offshore School

The Offshore School presents a seminar with the artists of the "creation and globalization" research program of The National Higher School of Nancy: Hélène Deléan, Paul Devautour, Gao Shan, Ilazki, Roland Lauth, Victor Remere, Vivien Roussel, Frédéric Sanchez, Samuel Starck and Xu Meng.

Program presented by Paul Devautour

7:30PM — 8PM : *Back to the present* : Performance by Judith Deschamps, in the Star Trek room

Back to the Present is an opportunity to continue to examine the complications between reality and fiction, to show the complexity of the present moment, fashioned by a multitude of representations and fictions. Here, the myth and memories make up reality, stripping it of its original character.

The event is a part of the exhibition, "Memoirs of an amnesiac-?"

Open doors

Saturday September 20 / 2PM — 9PM - free entry

Guided visits of the exhibition from 4PM to 6PM

In honor of Journées du patrimoine, Mains d'Œuvres invites you to come discover the nooks and crannies of its 4000m² space. The site opens its doors in the form of exhibition visits from 5PM to 6PM, concerts and other surprises.

Performance at la Maison populaire

Friday October 10 / 8PM — 9PM - free entry

Performance by artist and writer Antoine Boute

As part of the project. Reservations required by telephone at 01 42 87 08 68.

Itinerary of an amnesiac

Saturday October 11 / 1:30PM — 5PM – free entry, excluding transportation costs

Exhibition visits at Mains d'Œuvres and Maison populaire

Meet at 1:30PM at Mains d'Œuvres to attend a guided visit of the exhibition *Memoirs of an amnesiac-?*, accompanied by curators Marie Frampier and Ann Stouvenel.

The itinerary continues at Maison populaire with a commentary on the exhibition *Véritables préludes flasques (pour un chien) 4/4 : Memoirs of an amnesiac-!*, accompanied by artist Laura Gozlan.

Reservations mandatory by telephone at 01 42 87 08 68.

Evening visits

From 7PM to 9PM in preamble with the concerts and shows – free entry

- Saturday September 20: CONCERT - Savon Tranchand "Des Attaches": Savon Tranchand, Zeina Abirached, Laure Bollinger
4 artists (2 musicians, an illustrator and sound creator) come together around the question of attachment with a language, a land, and with memories—an attachment that one might develop during migration. A collection of images and sounds tied to memory gathered from inhabitants of Saint-Ouen provides the material of this original creation.

- Friday September 26: LIVE PERFORMANCE - Imaginary Anatomy by Luna Paese and Cie Dolce Punto:

Imaginary Anatomy tries to expose the contradictions and complexity of sharing the time and space between two permeable subjects—at the crossroads of perception and drive.

We share emotions, vibrations; we have an undeniable affect on one another, but the “other” remains a stranger. Identity is temporary and burned into two monstrous forms conditioned by culture and the account of events that touched us. What could an encounter between two entities produce?

- Monday September 29: CONCERT - Concerts in the basement #10

The groups in residency as well the groups that rehearse at Mains d'Œuvres open the doors of their studios to put on an intimate mini concert! For this 10th edition, our studios open up in the basements of d'Œuvres, one of the less explored parts of our site, where our artists live and work. Come discover these places of creation in a new and original way, with fantastic musical discoveries guaranteed.

The curators

Marie Frampier

is an independent exhibition curator and art critic. In 2010-2011, after completing her studies in Art History, she completed a residency at the De Appel Curation Programme and co-curated the group exhibition *Fluiten* in her Donker (de Appel Boy's School, Amsterdam, 2011). Her recent projects include: *A little less conversation* (Stedelijk Museum, Amsterdam, 2011); *Passerelle* (Brest, 2012); the review *Oscillations* (Paris, 2013); *Parisian Laundry* (Montréal, 2013), the performance program *The Hidebehind - Translation and Otherness* (Maison Descartes et Goethe Institut, Amsterdam, 2012), the group exhibition *Historico-vagabond* (galerie Alberta Pane, co-curated by Javier Villa, Paris, 2013) as well as the publication *Cleopatra's nose* (Astérides, Marseille, 2013). In fall of 2013, she did a residency at *Fonderie Darling* (Montréal) and served as guest curator in 2014 at the *Micro Onde* art center for the exhibition *Vertiges*. She is the resident curator at *Maison populaire* in Montreuil from January to December 2014, where she is curating the exhibition series *Véritables préludes flasques (pour un chien)*.

Ann Stouvenel

is the exhibition curator and director of residency. After working at the gallery *Art & Essai*, at Rennes University 2, the Pompidou Center and at the Istanbul Biennial, she became the director of the residency at Verrières in Pont-Aven from 2008 to 2013. Among her latest projects, she was invited to serve as an independent curator at *La Criée*, the contemporary art center of Rennes, and in 2013 and 2014 organized the exhibition series "GET UP" at *Fabrica de Pensule - Cluj-Napoca* (Transylvania), at *Kulturni Centar Beograda* in Belgrade (Serbia) and at *Mains d'Œuvres*, in Saint-Ouen. She currently oversees the residencies organized by *Finis terrae* at *Sémaphore* in the island of Ouessant and is the Visual Arts coordinator at *Mains d'Œuvres* in North Paris. The focus of her work is the reception of artists in residency and her activities as curator. She also serves as co-founder and president of *Arts in Residency - National network*, a federation of French residencies, and member of the curatorial collective *le label hypothèse*, member of the Board of directors of *CEA/commissaires d'exposition associés* (associated exhibition curators) and of *CIPAC*.

Bazaar Compatible



In July 2014 :

Launch of the first part of the exhibition *失忆症患者的记忆*, at Bazaar Compatible à Shanghai, from July 15 to 27, 2014.

The curators are in residency at Bazaar Compatible.

Solo exhibition by Xiang Liqing.

Located in Shanghai, Bazaar Compatible was created by Paul Devautour as a place of contemporary artistic experimentation.

Going beyond the white cube in search of the autonomy and specificity that defines the history of modern and contemporary art, Bazaar Compatible implements the latest art practices and strategies of

infiltration, immersion and encryption. Compatibility is the first criterion in the aesthetic of downloadable forms.

The program's mission is to explore new compatible formats developed today by artists at the center of a globalized network culture. It ran for a year in a container in a bazaar at Shanghai initiative XiYiTang (research program post-diploma "creation and globalization") with the support of Deyi Culture Consultants.

Paul Devautour created "XiYiTang" in 2008, an international post-graduate art school at Shanghai that later became the Offshore School at The National Greater School of Art at Nancy.

失忆症患者的记忆
Exhibition of 向利庆 Xiang Liqing
Bazaar Compatible, program #77



Mains d'Œuvres

September 2014:

The second part of the exhibition *Memoirs of an amnesiac-?* begins at Mains d'Œuvres from September 4 to October 12, 2014.

A place of creation and diffusion, of research and experimentation, Mains d'Œuvres welcomes artists of all disciplines. Founded in 1998 by Christophe Pasquet (Usines Éphémères), Fazette Bordage (Confort Moderne) and Valérie Peugeot, the association came into being out of a desire to share with the public an ability to feel and imagine.



© vinciane verguetten

Mains d'Œuvres is located in the 4000m² site of the previous community and athletic center of the Valeo factory site. An independent project, Mains d'Œuvres actively encourages the artistic participation of others, while remaining dedicated to ongoing exploration at the intersection between art and society. Mains d'Œuvres supports contemporary art through a residency program for emerging artists and a program of exhibitions and events. Placing artists at the heart of its projects, Mains d'Œuvres encourages fostering the dynamic between workshop and exhibition space, as well as between disciplines. Three exhibitions are organized each year, including a dissertation piece produced by an artist in residence, which allows emerging artists to show their work alongside other more established artists. The exhibitions are also consid-

ered spaces of reflection and discussion in the framework of events (conferences, visits, meetings) and the daily reception of visitors.

A non-profit association in accordance with the Law of 1901, Mains d'Œuvres is a public interest organization co-directed by Camille Dumas and Morgane Melou. Mains d'Œuvres receives support from the city, the General Council of the Seine-Saint-Denis, the Regional Council of Ile-de-France, DRAC Ile-de-France/Ministry of Culture and Communication, Paris City Hall, the Regional Department of Youth and Sports of Seine-Saint-Denis, Foundation BNP Paribas, France Foundation-Active, and NEF.

Maison populaire

Véritables préludes flasques (pour un chien) 2/4 - Guido van der Werve
vue d'ensemble de l'exposition, 2014 - Commissaire : Marie Frampler - photo : Emile Ouroumov



Every year, the dynamic art center at Maison Populaire entrusts its programming to young curators who are already active in the art field to organize cutting edge visual art exhibitions.

The space serves as a laboratory, a place of research and experimentation where hypotheses are tested as ways to question art today. It actively supports artists and curators with support from the production of works and catalog publication. Maison populaire's educational initiatives, open to the public, accompany their proposals.

October 2014:

Marks the beginning of the third stage of the exhibition *Memoirs of an amnesiac-!* at Maison populaire from October 1st to December 13, 2014.

Maison populaire is a public educational center that welcomes more than 2,300 visitors each season and offers over a hundred creative workshops for adults and children. It supports amateur artists and encourages theatrical expression and demonstrations throughout the year, fostering the exchange with professional artists in residence there.

Maison populaire offers activities in the fields of visual arts, digital media, music, philosophy and humanities, in the interest of bringing together the public and encour-

aging a spirit of curiosity.

Maison populaire encourages the ongoing, collective consideration of these activities in an interdisciplinary fashion. The artistic residencies of Maison Populaire forge a necessary link providing the public with cultural and recreational opportunities in which all participants play an active role.

Practical information

PRESS CONTACT AND VISUAL REQUESTS

Communication :
Blandine Paploray
T. 01 40 11 11 51
blandine@mainsdoeuvres.org

Visual Arts :
Ann Stouvenel
ann@mainsdoeuvres.org

OPENING DAYS AND HOURS

The exhibition is open from
Thursday to Sunday from
2PM to 7PM.
Open access and free entry.

Additional events will be
Organized throughout the exhibition

For more information,
Visit our website:
www.mainsdoeuvres.org

VISITING THE EXHIBITIONS

Free visits upon reservation
Are available for groups (associations, schools,
recreation centers, etc.)

ACCESS

Mains d'Œuvres
1, rue Charles Garnier
93400 Saint-Ouen
T. 01 40 11 25 25
www.mainsdoeuvres.org
Metro Garibaldi (line 13)
or Porte de Clignancourt (ligne 4)
Bus 85 Paul Bert stop

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