

bétonsalon

Centre for art and research
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Esplanade des Grands Moulins
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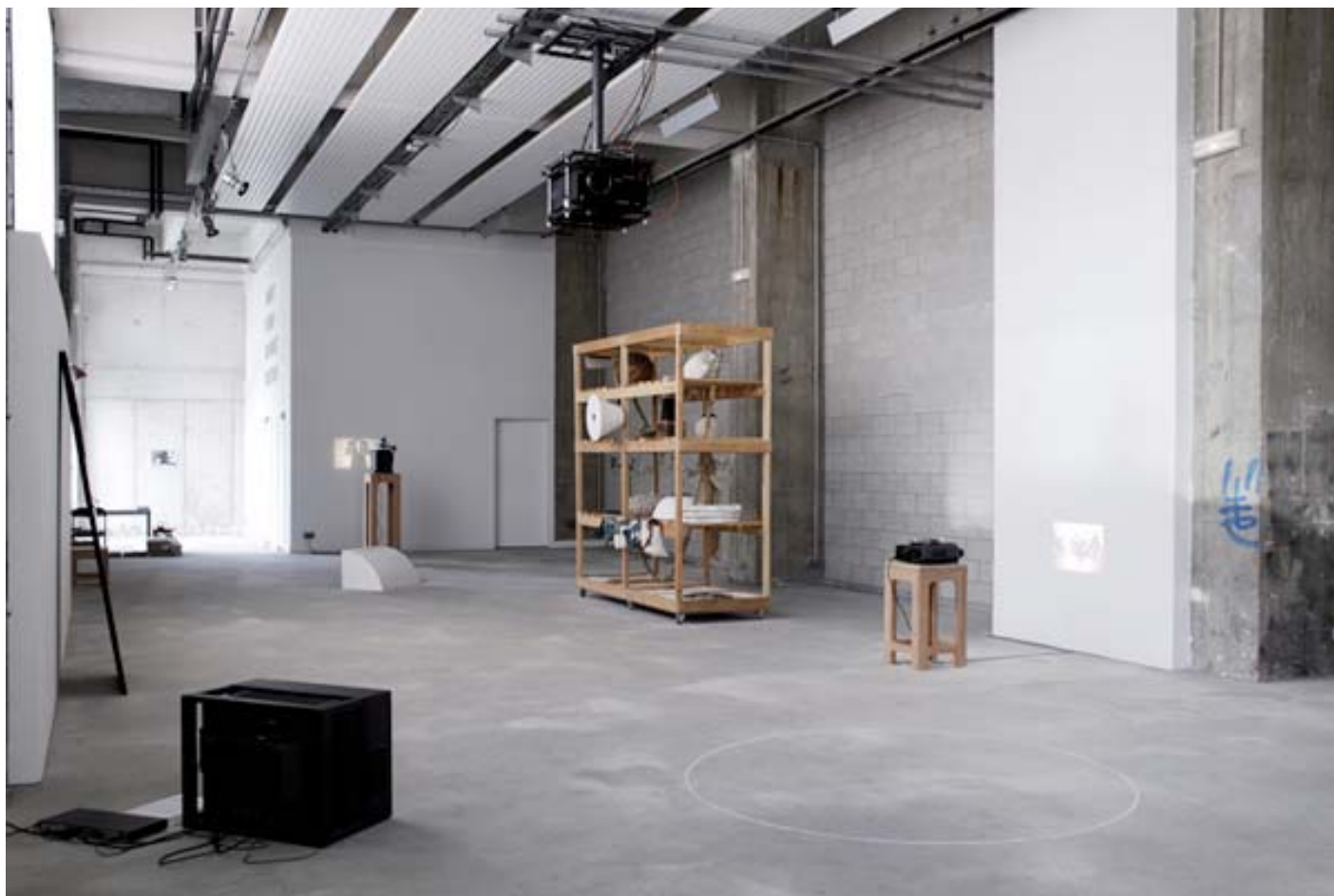
IN THE STREAM OF LIFE

Inaugural project for the opening of the new space of Bétonsalon
17 November 2007 – 3 February 2008

Opening of the new space and preview of the inaugural project: Saturday 17 November, from 4pm to 9pm

Artists: Patrick Bernier, Olive Martin and Myriame El Yamani (F & CA), Simon Dybbroe Møller (DK), Maria Eichhorn (D), Michel François (BE), Aurélien Froment (F), Ryan Gander (UK), Mario Garcia Torres (MX), Loreto Martinez Troncoso (SP), Falke Pisano (NL), Clément Rodzielski (F), Günter Saree (D), Yann Sérandour (F), Lawrence Weiner (US), Ian Wilson (US), Jordan Wolfson (US)

Curators: Mélanie Bouteloup and Christophe Gallois



View of the exhibition 'In the Stream of Life'
Photo : Aurélien Mole

Through an exhibition, performances, lectures, talks and projections, *In the Stream of Life* explores the modes of circulation of an artwork: How can a work be understood in terms of the circulation of an experience? The exhibition's title is borrowed from Lawrence Weiner's film *Plowmans Lunch* (1982), in which one character states: 'An idea only has meaning in the stream of life.' Through these words, Weiner suggests that an idea, or an artwork, must be confronted with the world, and must circulate within it, in order to make sense. In Weiner's film, the work-as-circulation is exemplified by the inclusion of several of his works, his well-known 'statements' within the dialogue: these are read, recited, and even painted in public space. These various possibilities activate the work 'in the stream of life.'

The circulation and activation of these works can be likened to the notion of storytelling as developed by Walter Benjamin in his essay *The Storyteller*, in which he defines the storyteller as the one who 'takes what he tells from experience—his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale.' Benjamin distinguishes between the circulation of the storytelling, based on a shared experience and a multiplicity of interpretations, and the non-circulation of information, which is always determined by an explanation that narrows its meaning and its reach. For Benjamin, these two modes of transmission can also be differentiated by the specific temporalities that they entail. While information does not 'survive the moment in which it was new,' storytelling, on the contrary, is characterised by an ever-renewing temporality. Storytelling 'preserves and concentrates its strength and is capable of releasing it even after a long time.'

Transposed into the field of visual arts, the notion of storytelling developed by Benjamin raises several questions that we hope to address in this project. The first concerns the use of speech as a mode of circulation. How can a work be activated? How can it be told? Aside from orality, storytelling may also concern works that are not directly connected to the voice. In *The Storyteller*, Benjamin shows that storytelling is not limited to oral transmission: what is at stake is a specific relation to the work, approached in terms of circulation and activation in time. The exhibition *In the Stream of Life* assembles works where narrative is at play, conceived as the nexus of a network of connections and complex references. In relation to this idea of storytelling, we envisage the exhibition as a 'theatre of operations,' a space and time for circulation between the works.



View of the façade of Bétonsalon

Meetings

More information and updates about events on www.betonsalon.net

17/11/07 – 03/02/08

Exhibition

Simon Dybbroe Møller, Maria Eichhorn, Michel François, Aurélien Froment, Ryan Gander, Mario Garcia Torres, Clément Rodzielski, Günter Saree, Lawrence Weiner, Ian Wilson, Jordan Wolfson

20/11/07, 7pm

BIENVENUE CHEZ NOUS, Album de résidence

A tale by Patrick Bernier, Olive Martin & Myriame El Yamani

05/12/07, 8.30pm

Vox Artisti: la voix de ses maîtres

Lecture by Guillaume Désanges, assisted by Mélanie Mermod

07/12/07, 8:30pm

Cinema of People: films by Lawrence Weiner (first part)

Screening

Films: *Altered to Suit*, 1979 (22 min), *Passage to the North*, 1981 (17 min), *Plowmans Lunch*, 1982 (29 min)

With the support of Marian Goodman Gallery

14/12/07, 8:30pm

Cinema of People: films by Lawrence Weiner (second part)

Screening

Films: *A First Quarter*, 1972 (85 min)

With the support of Marian Goodman Gallery

19/12/07, 7pm

Talk by L' Ambassade (Cécilia Becanovic & Maxime Thieffine)

12/01/08, 2.30pm

Théâtre des operations

Panel

With Pierre Bal-Blanc, Marie de Brugerolle, Joris Lacoste, Annie Vigier & Franck Apertet (Cie Les Gens d'Uterpan)

16/01/08, 7pm

Lecture by Yann Sérandour

23/01/08, 7pm

Invitation to Falke Pisano

Performances/lectures by Will Holder, Frank Koolen, Charlotte Moth, Falke Pisano

Presentation of Bétonsalon

Bétonsalon is a multidisciplinary art and research centre. Our ambition is to foster research and intellectual production through a program of exhibitions, projections, conferences and workshops. Bétonsalon is conceived as a space for exchanges between individuals from diverse disciplines: artists, philosophers, playwrights, choreographers, scientists, and more. Bétonsalon wishes to encourage experimentation and respond to current artistic and cultural concerns. Therefore the activities of Bétonsalon are developing on different schedules : projects elaborated well in advance mingle with spontaneous proposals, resulting from meetings and collaborations.

Bétonsalon is based in the 13th district of Paris, in the Masséna area of the ZAC Paris Left Bank, near to the François Mitterrand Library. Bétonsalon will extend over 300m² of the 'Flour Exchange,' former flour storage for the historic 'Great Mills of Paris.' A thirty-by-six meter glass facade spans the new Bétonsalon site. Located on the banks of the Seine, the building faces the esplanade of the newly relocated University Paris 7 – Denis Diderot.

History

In January 2005, Bétonsalon-Paris is created by a fresh curatorial team with increasing thorough and ambitious artistic choices. Cyril Dietrich (artist), Mélanie Bouteloup (independent curator) and Marie Cozette (independent curator) defined the identity of the space.

In April 2006, Bétonsalon is invited by Antoine de Galbert and the Foundation Maison Rouge – where we realized 8 of our exhibitions from May to September 2006 under the name 'haptic dans le vestibule de la maison rouge'.

In November 2007, Bétonsalon opens a new space, located in the 13th area of Paris.

Team

Advisory board

Cyril Dietrich, artist (president)

Paolo Codeluppi, photographer

Marie Cozette, director of the Delme art centre, France

Director: Mélanie Bouteloup

Administrative assistant: Evelyne Mondésir

Educator: Grégory Castera

Project assistant: Véovansy Véopraseut

Practical information



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75013 Paris
Website: www.betonsalon.net
Contact: info@betonsalon.net
Opening hours: from Tuesday to Saturday from 12am to 9pm
Access: Métro line 14 or RER line C, stop Bibliothèque François Mitterrand

Partners

Bétonsalon is supported by the City of Paris, the Department of Paris, the Université Paris 7 – Denis Diderot, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture and Communication, and Hiscox.

Media partner :

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Ryan Gander, *A Phantom of Appropriation*, 2006
Installation, neon tubes, variable dimensions
Photo : Aurélien Mole



Aurélien Froment, *La pièce du souffleur*, 2007
Wood, 40 x 80 x 50 cm
Photo : Aurélien Mole

**IN AND OUT
OUT AND IN
AND IN AND OUT
AND OUT AND IN**

Lawrence Weiner, 1970
Collection Ghislain Mollet-Viéville
Photo : Aurélien Mole



Mario Garcia Torres, *From Left to Right (Konrad, Richards, David and Terrel, Again)*, 2005
Inkjet print, 47,5 x 32 cm
Courtesy galerie Jan Mot, Bruxelles / Photo : Aurélien Mole



Michel François, *La sieste, la réserve, le monde et les bras*, 1991

Installation, shelve with 37 elements/sculptures / Collection Communauté française de Belgique (inv. 19325/ 1 to 37)

Photo : Aurélien Mole



Clément Rodzielski, *Retour chez les vivants*, 2007

Inkjet print, spray, variable dimensions

Photo : Aurélien Mole

Ian Wilson, *Chalk Circle*, 1968

Chalk, Ø 183 cm

Courtesy Galerie Jan Mot, Bruxelles

Photo : Aurélien Mole