

bétonsalon

Centre for art and research

Ce dont on sera dans l'avenir capable

Frédéric Moser and Philippe Schwinger

From February 8th until March 26th 2011

Opening on Tuesday February 8th

From 6 pm until 9 pm



9 esplanade Pierre Vidal-Naquet
Rez-de-chaussée de la Halle aux Farines
75013 Paris
www.betonsalon.net / info@betonsalon.net
+33. (0)1.45.84.17.56

Postal address :
Association Bétonsalon
37 boulevard Ornano
75018 Paris

2011 AT BETONSALON

Revolving around the idea of knowledge-sharing across disciplines, histories and geographies, the 2011 programme has been conceived by Mélanie Bouteloup and Anna Colin, who will join the team of Bétonsalon as associate director for the year. At the core of the development of the programme is the following interrogation: If a society of the commons is an emancipated society, then how to produce self-awareness and reflection on one's own history as two essential steps to de-alienation?

Further reflecting on T.J. Demos's question: "What would it mean to treat the real as an effect to be produced, rather as a fact to be understood?", Bétonsalon presents different practices invested in the construction of memory, of realities and of potentialities, whether through the use of documents and speech, or through resorting to methodologies borrowed from diverse disciplines.*

** T.J. Demos in *The Otolith Group* (ed.), *A Long Time Between Suns*, New York/Berlin: Sternberg Press, 2009.*

Mélanie Bouteloup and Anna Colin

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EXHIBITION PRESENTATION

Ce dont on sera dans l'avenir capable is the first solo exhibition of the duo of swiss artists Moser & Schwinger in a Parisian institution. Comprised of video projections, documents and objects, and inhabited by live performances, the exhibition has been developed in the framework of their long-term video project *France, détours*, initiated in 2009. Envisaged as an evolutive exhibition, *Ce dont on sera dans l'avenir capable* presents episode 1 of *France, détours*, completed in Toulouse in 2009 and serves as a basis for the creation of a stage of formulation around the simultaneous shooting of episode 2 in Pierrefitte, co-produced by Kadist Art Foundation and the production company L'âge d'or. *France, détours* addresses social and urbanistic issues, as well as the question of education, thus bearing particular relevance to Bétonsalon as an art centre located within a university and in newly developed urban area in Paris.

The films of Frédéric Moser and Philippe Schwinger question the present through political and social facts from recent history. To do so, they showcase the sources of contemporary reality in order to put them in the place of a conflicting discussion. For them, the construction of reality is related to the establishment of a space-to-speak.

In 1978, Jean-Luc Godard and Anne-Marie Miéville directed *France/tour/détour/deux/enfants* for television. Their proposal was to understand the French way of life throughout twelve twenty-six minute episodes in which a little boy and girl are questioned about their roles in day-to-day life. Enlarging their field of interviews, Godard and Miéville progressively formulated questions that led the protagonists to reflect upon themselves as a subject within world history, to “live and see themselves on television” with a critical point of view.

Some thirty years after Godard and Miéville, Moser et Schwinger have begun a project for a series of 4 episodes entitled *France, détours* in which they “interrogate France” and capture emblematic situations of today’s society. The first episode (first shown at Printemps de Septembre in 2009) was filmed in the Cité du Mirail, a large housing plan designed by architect Candilis and his team in the 1960s in the outskirts of Toulouse. Taking place in Pierrefitte, a Parisian suburb, the second episode (co-produced by Kadist Art Foundation and the production company L'âge d'or) is currently in the process of being filmed with high school drop-outs and the people behind AFPAD (Association for the formation, prevention and access to rights). The third episode (a FRAC PACA initiative) will take place in Marseille with the participation of teenagers coming from wealthy environments at the start of their college life.

Coming from diverse social backgrounds, the youth they have worked with in the various episodes does not entirely confirm the clichés the media and politicians try to create. Moser & Schwinger follow Jacques Rancière’s hypothesis which states that “the real must be fictionalised in order to be thought”. Each situation enables the questioning of fictitious elements associated with a specific reality, and each time, with the help of different mediators, this reality is approached in a new way. The two artists have created a fieldwork investigation and collaborated with architects, sociologists, journalists or historians in order to intersect several discourses and methodologies in their films.

The exhibition *Ce dont on sera dans l'avenir capable* will take place simultaneously with the shooting of episode 2 and will act as a vehicle of reflection and experimentation to construct this episode. To do so, Moser & Schwinger have wished to venture into the choreographic field with the collaboration of [five dancers from 'Essais'](#), a [training programme led by CNDC](#) (National center for contemporary dance) in Angers. The exhibition will unfold this performative work into three intertwined temporalities questioning the potential of the past, present and future contained within the title *Ce dont on sera dans l'avenir capable*.

The exhibition space will be largely covered by a platform of formulation – materialised by a dance floor – to articulate these three temporalities. This platform will be used to record a performance filmed prior to the exhibition and in which the five performers, interpreting texts and gestures, have proposed various possible scenarii to arrange the objects, people and situations found at Pierrefitte. The film ensuing from the performance will be projected in the exhibition and accompanied by the props used by the performers (school furniture, placards and a blackboard). The traces of the past performance will be in dialogue with a video documenting the research and location scouting carried out before the film shoot. The platform will further serve as a site of live narration for two evenings during which four of the five performers will give a choreographic rendering of experiences in Pierrefitte. Together with various offsite activities, these choreographic meetings have been conceived by the artists as a metaphorical forum for the exhibition, and as a possible mode of translation of a process.

STATEMENT NOTE OF THE EXHIBITION

Ce dont on sera dans l'avenir capable proposes to define “this intermediary moment of hesitation, desire, where an intimidating feeling arises, before taking shape. This time from which we left traces in our past achievements through a working diary, that we sometimes defined as scenario, or that we materialised in a diagram, is foremost a time where the multiple sources are confronted, where the focus on a material asks to operate a first selection, a time where thought braces itself. This time of preliminary gestation, research, concentration and concertation will be translated into space and image at Bétonsalon (the filmed performance). It is under this title that, in the same time we start a working process, we will open a formulation stage, a metaphorical tribune addressed to people engaging significant artistic, scientific and social practices, but also to the ones who describe and project themselves in our contemporaneity and are aware of the part they play in a communal world”.

Frédéric Moser et Philippe Schwinger, October 27th 2010, *translated by Bétonsalon*

VISUALS



Frédéric Moser & Philippe Schwinger, repetition for *Schéma 2*, documentation proof, Bétonsalon, 2011, With João Fernando Cabral, Madeleine Fournier, Lénio Kaklea, Agnieszka Ryszkiewicz, Jean-Baptiste Veyret-Logerias. Courtesy Galerie Jocelyn Wolff, Paris ; KOW, Berlin. Coproduction Bétonsalon and Moser & Schwinger. Dance Floor Harlequin DUO™.



Frédéric Moser & Philippe Schwinger, repetition for *Schéma 2*, documentation proof, Bétonsalon, 2011, With João Fernando Cabral, Madeleine Fournier, Lénio Kaklea, Agnieszka Ryszkiewicz, Jean-Baptiste Veyret-Logerias. Courtesy Galerie Jocelyn Wolff, Paris ; KOW, Berlin. Coproduction Bétonsalon and Moser & Schwinger. Dance Floor Harlequin DUO™.

To request high quality images please contact :
presse@betonsalon.net

VISUALS



Frédéric Moser & Philippe Schwinger, « France, détours » episode 1 - *Devoir et déroute*, 2009, video 26 min 36, couleur, son, dialogues in french. Filmstills by Moser & Schwinger, courtesy Galerie Jocelyn Wolff, Paris ; KOW, Berlin. Coproduction Printemps de Septembre à Toulouse et de Moser & Schwinger.



Spottings, serie « France, détours », épisode 2, Pierrefitte. Documentation proof. A coproduction Fondation Kadist and the production company L'âge d'or, with the help of the Centre national des arts plastiques, ministry of Culture and Communication (Image/Mouvement) and UBS Zürich, fondation for the culture. Courtesy Galerie Jocelyn Wolff, Paris ; KOW, Berlin.

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ARTISTS BIOGRAPHY

Frédéric Moser (Swiss, born in 1966, lives and works in Berlin) and *Philippe Schwinger* (Swiss, born in 1961, lives and works in Berlin) created in 1988 in Lausanne « l'Atelier ici et maintenant », an independant theatre company which they co-directed until 1991. During three successive years, they won the Swiss Art award (1998-99-2000), and the Young Art Prize (2000). They represent Switzerland at the São Paulo Contemporary Art Biennale in 2004. Their works have been presented in numerous museums and art centers : Kunsthau Zürich (2006), Kunst-Werke (Berlin, 2007), Mamco Genève (2008). In parallel, they participate in various film festivals such as Locarno, Rotterdam and London.

Recent solo shows

- 2010 *Exposer*, FRAC - Fonds regional d'art contemporain Provence-Alpes-Côte d'Azur, Marseille
Duty and Defeat - KOW Issue 7, Viennafair, Wien
- 2009 *Farewell Letter to the Swiss Workers* - KOW issue 2, Jocelyn Wolff Gallery
- 2008 *Avant moi, le flou, après moi le déluge*, Mamco - Museum of contemporary art, Geneva

Recent group shows and festivals

- 2010 *Que faire? art / film / politique*; *Le peuple qui manque*, Centre Pompidou, Paris
Eternal Tour Festival, Ramallah
100 Jahre Kunsthau Zürich, Kurzfilmtage Winthertur, Wintrethur
*CPH:DOX**, Copenhagen Intl. Documentary Film Festival, Copenhagen
Behind the Fourth Wall, Fictitious Lives – Lived Fiction, Generali Foundation, Wien
Workers Leaving the Workplace, Museum Sztuki, Lodz
Verbotene Liebe : Kunst im Sog von Fernsehen, Kunstverein Medienturm, Graz
La part des ombres, 20 ans du Printemps de septembre, Musée Henri-Martin, Cahors
The End of the World as we know it, Centre d'art contemporain La Fonderie, Mulhouse
Capitulation Project, Art Unlimited – Art Basel
Cheminements, Centre de photographie de Lecture, France
A Generation, Petach Tikva Museum of Art, Tel Aviv
- 2009 *Là où je suis n'existe pas*, Printemps de Septembre, Toulouse
Heiss oder kalt, Screening, Haus der Kulturen der Welt, Berlin
Écrans à cran, Fonds Régional d'Art Contemporain d'Alsace, Palais Universitaire, Strasbourg
- 2008 *Re-Education* – « You too can be like us. », HAU 2, Hebbel-Theater, Berlin
History will repeat itself, Ujazdowski Castle, Warsaw ; Goethe-Institut, Hong Kong
Time Code, curated by Fabiola Naldi and Alessandra Pioselli, MAMbo – Museo d'Arte Moderna di Bologna
Filmprogramm, Kino Arsenal, Berlin
My favourite pastime, Kunsthalle, Wien ; Blue Lotus Gallery, Hong Kong ; The Royal Academy, London

During two choreographic meetings at Bétonsalon on February 25th (7pm) and March 26th (4pm) the dancers of the "Essais" training programme led at the Angers CNDC (National Center for Contemporary Art Dance) will continue the work with Moser and Schwinger by interpreting and reflecting on the situations encountered during the shooting of the episode 2 of France, détours, at Pierrefitte-sur-Seine. Presented below are the biographies of the five dancers who participated to this work:

João Fernando Cabral

João Fernando Cabral was born in Brazil. He works and lives in France as dancer and choreographer. He received, in 2001, the Açorianos Prize for best dancer in Porto Alegre. In 2005, he began his 'Essais' training programme at CNDC d'Angers and presented various projects in Angers and at the Fondation Cartier, au Quartier – Centre d'Art de Quimper et à Lieu Unique – Nantes. In 2007, he presented the *Mania de ser profundo ou por que eu parei de jogar futebol ?* solo produced by the Programa Rumos Itau Cultural Danca – São Paulo and sponsored by Benoît Lachambre and Lorena Dozio and the Ménagerie de Verre. Since 2007, he works as an interpreter and collaborates with producer Thierry Bédard, and choreographers Ambra Senatore (Turin), Eve Girardot (Paris) and Leandro Kees.

Agnieszka Ryszkiewicz

Agnieszka Ryszkiewicz was born in Poland, she lives and works in France. She works as an interpreter and author of projects. It's in Paris that she founded the agnieszka&agnieszka ensemble. In 2008, she follows the 'Essais' training programme at CNDC d'Angers (dir. Emmanuelle Huynh). Her works have been presented at the Performatica Festival, Cholula (Mexico), Art for Children Biennale (Poland), Warsaw Dance Night (Poland), Mains d'oeuvres, Paris, Musée des Beaux Arts d'Angers, Frac Pays-de-la-Loire, CNDC d'Angers. Agnieszka was granted two scholarships by the Polish Minister of Culture and participates, since January 2010, in the Feldstaerke International Program for Young Artists organized by the 104 in Paris, Pact Zollverein in Essen and Cuma in Istanbul. She has been writing regularly for www.corpusweb.net, since 2007.

Madeleine Fournier

Madeleine Fournier was born in France where she lives and works. She works as a choreographer and interpreter. During her education at CNR in Paris, she had the opportunity to work with Christian Bourigault and Dominique Brun. She also participated in the extract reprises of *Désert d'amour* and *So Schnell* by Dominique Bagouet. In 2005 she integrated the 'Essais' training programme at CNDC d'Angers. She collaborated with Jonas Chéreau for a future duo project entitled *Les interprètes ne sont pas à la hauteur* and, in parallel, works as an interpreter for Odile Duboc's *Rien ne laisse présager de l'état de l'eau*, for the Tagebuch creation, for Laure Bonicel in *Bad Seeds* and *Solaire* by Fabrice Lambert. In 2011 she will participate to the new creation of Sara Manente.

Jean-Baptiste Veyret-Logerias

Jean-Baptiste Veyret-Logerias was born in France, where he lives and works. He practices chant and dance and works both as interpreter and as project author. After finishing his 'Essais' training programme at CNDC d'Angers, he began developing his own work. He has developed several projects: *chambre son* (2006), *inspiratoire/aspiratoire* (2007), *breathing choir* (Portugal, 2008), *Singing with Nicaoa* (Mexico, 2009), solo as well as choir projects. He has also participated in numerous collective projects with *Europe Tout Court* (Germany, 2008) and *Five People* (Belgium, 2009) and, since 2007, has been actively implicated in the Sweet & Tender network collaborations. In 2010, he obtained the danceWEB scholarship in order to participate in the ImpulsTanz Festival in Wien (Austria).

Lénio Kaklea

Lénio Kaklea was born in Greece, she lives and works in France. She is an artist and interpreter. In 2005 she obtained the scholarship of the foundation "Pratsika" to follow the 'Essais' training programme at the CNDC of Angers. As an interpreter she participates to the following productions: *Danses libres* (dance recital of 'danse libres' by François Malkofsky) by François Chaignaud and Cecilia Bengolea, *Cribles* by Emmanuelle Huynh, *Sylphides* by François Chaignaud and Cecilia Bengolea, *Bad seeds* by Laure Bonicel, *Express2temps* by Hella Fattoumi and Eric Lamoureux and *La levée des conflits* by Boris Charmatz. As an artist she directed "Matter-of-act", a project for eight spectators initially created for the Athen's festival.

Frédéric Moser et Philippe Schwinger propose two external meetings, satellites events that will reflect upon different perspectives from Pierrefitte.

Sarcelles Neighbourhood Visit by Nicolas Mémain (Saturday March 5th, 3pm)

Nicolas Mémain was born in 1974 in Bordeaux. He lives and manages his to-do list in Marseille. Profession: Concrete bear tamer, a showman without artistic pretensions, that makes our scary suburbs dance supported only on their hind limbs.

Intention note: "The Sarcelles project is an opportunity to accompany Schwinger's and Moser's exhibit as they work nearby (in Pierrefitte). We will spend half a day in one of the largest French complexes: Sarcelles. Through architecture culture mediation we will attempt to understand the writings of Jacques Henri-Labourdettes, his great and not-so-great moments. Sarcelles is recognized as a cultural object therefore it will suffice to develop and diffuse the place's quality."
Nicolas Mémain

Rendez-vous at the RER B station Sarcelles, exit direction Sarcelles, at 3pm

Workshop de Frédéric Moser Et Philippe Schwinger autour du projet France, détours Sataday 12th February 2011 at 3pm, Université de Paris 8 Saint-Denis

Within the frame of "Luttes universités contre la crise", seminar
From the 11th to the 13th February 2011, EHESS, université de Paris 8 Saint-Denis

For this project inserted within the "Edufactory" project, Moser et Schwinger will show the first results of the filming and will promote a debate about the contradictions at work in the educational system soliciting the participants thoughts on the proposed formulations in order to put institutional practices which generate inclusion and exclusion in perspective regarding the artists prior assessment, the community of the equals.

"Our goal is to generate debate around education. Regarding school as a ground for diffusion of knowledge and competences that provides each individual the means to increase his or hers self-sufficiency, his or her power to act and think, how do we approach and talk about what is at stake in every day life in a French lesson taking place at a suburban high-school? Can we experiment new transmission models without placing ourselves on one side or the other of the education/instruction antagonism? What will it take for democratic practice to actually become a part of the "anyone is capable of learning anything" project?"

Frédéric Moser and Philippe Schwinger

To know more about this seminar...

"Men have the liberty which their courage subtracts from fear." Stendhal, Vie de Napoléon

After the "Bologna Burns" meetings organized last year in Londres, Paris and Bologne and "Commoniversity" held recently in Barcelona, "Edufactory" and the Réseau d'Education Autonome summons all groups engaged in this battle for a meeting on the 11th, 12th and 13th February in Paris in order to constitute a powerful and transnational network aiming to develop strategies capable of contrasting against the attacks on the university and social welfare. Through these conferences and workshops, round tables and assemblies, we propose to engage in a discussion on themes such as: the autonomous production of knowledge, self-education, network struggles and the common political organization of the university.

At the core of predominant production forms – in which information is integrated, the codes, the knowledge, the images and sensibilities – the subjectivities need immense freedom as well as free access to the communication networks, data banks and social circuits. The alternative to the public/private dualism – symmetric to the capitalism/socialism duality – is currently the common practice.

Friday 11th February from 2pm at the l'EHESS, Paris

Saturday 12th February from 10am at the Université de Paris 8 Saint Denis

Sunday 13th February from 10am at the Université de Paris 8 Saint Denis

Find more information on <http://www.edu-factory.org/wp/european-meeting-ofuniversity-struggles-program/>

ABOUT BETONSALON

Bétonsalon is a non-profit organization that runs a centre for art and research located within Paris 7 university, in the heart of a neighborhood currently undergoing reconstruction. This neighborhood, ZAC Paris Rive Gauche, is located in 13th arrondissement of Paris, very close to the Seine and Ivry sur Seine.

In this context planned as a model of contemporary urbanism, Bétonsalon wishes to create a space for reflection, anchored in its district, a university and society at large. Designed as a place for production and research, Bétonsalon experiments with various formats to produce, publish and distribute art, working with actors from multiple disciplines (artists, philosophers, playwrights, choreographers, scientists, architects...) to develop their practice on processual, collaborative and discursive levels.

Projects take multiple forms and develop on different time scales: workshops, lectures, publications, exhibitions, neighborhood visits, festivals, performances and interventions in the public space.



PARTENAIRES

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, Conseil régional d’Île-de-France, Hiscox and Leroy Merlin (Ivry/Seine)



Bétonsalon is member of the TRAM connection, contemporary art network in Paris, Ile-de-France



Media Partners



This exhibition is made thanks to the great support

fondation suisse pour la culture



For over 30 years, the brand who has the logo representing the Commedia dell’arte’ Harlequin, dressed in his blue and red rhombus costume, is the world leader in dance floor, with a presence and a unique experience in the world of dance. When launching the Harlequin brand in England in 1979, Bob Dagger, the current CEO of the group wants to make a challenge : to overcome the difficulties associated with traditional wood coatings (hardness of the soil, difficult maintenance, soil non-transportable, etc.). More than 30 years after its creation, the Harlequin group is still the world’s leading dance floors, entertainment and events and every day confirms its slogan “The World Dance is Harlequin floors”. Based in England, Hong Kong, the United States and continental Europe, Harlequin is now offering a range of nine dance floor very resistant and two dance floors damping.

Bob Dagger, group Harlequin CEO

Find more infos on www.harlequinfloors.com

France, détours. Episode 2” is a coproduction of Fondation Kadist and L’âge d’or. With the help of the Centre national des arts plastiques, ministry of Culture and Communication (Image/Mouvement) and UBS Zürich, fondation for the culture.



We warmly thanks : the artists and participants of the exhibition dancer and performers, the partners of the exhibition, the Jocelyn Wolff Gallery, Kadist Art Foundation, the production company L’âge d’or, the association AFPAD, Raïssa KIM , the college Gustave Courbet, the General Concl of Seine-Saint-Denis, the city-Hall of Pierrefitte-sur-Seine, and everyone who contributed to the realisation of this project.

PRATICAL INFORMATION

TEAM

Mélanie Bouteloup, director
Anna Colin, associate director for 2011
Flora Katz, exterior relations
Agnès Noël, education projects
Bertrand Riou, intern
Patricia Trindade, intern

ADMINISTRATION

Cyril Dietrich, artist and président de Bétonsalon
Bernard Blistène, director of cultural development at Centre Pompidou
Paolo Codeluppi, photographer
Marie Cozette, director of centre d'art La Synagogue de Delme
Laurent Le Bon, director of Centre Pompidou-Metz
Marc Maier, teacher and researcher at Université Paris Diderot – Paris 7



Bétonsalon
9 Esplanade Pierre Vidal-Naquet 9
Rez-de-chaussée de la Halle aux Farines
Paris 75013

website : www.betonsalon.net
contact : info@betonsalon.net

Opening hours: from Tuesday to Saturday
from 11am to 7pm,

FREE ENTRY

Access : Métro line14 ou RER ligne C
stop Bibliothèque François Mitterrand

Adresse postale
Association Bétonsalon, 37 boulevard
Ornano, F-75018 Paris
Site internet : www.betonsalon.net
Contact : info@betonsalon.net