

SUNDAY 29 MAY - OPEN DAY FROM 2PM TO 7PM

FROM 2PM TO 7PM

PROJECTION

JESSICA WARBOYS

AUDITORIUM

Film trilogy: *La Forêt de Fontainebleau* (2010), 3'40"
Marie de France (2010), 5'
Victory Park (2011), 5'

looped projection

3PM

OPENING OF *PRINCIPE D'INCERTITUDE*

CURATORIAL PROJECT OF THE 20TH SESSION OF THE ECOLE DU MAGASIN.

SALON

The result of an ongoing work program extending over the entire nine months of training given by the École du Magasin, the curatorial project developed by Francesca Agnesod, Nadia Barrientos, Guillaume Hervier and Andrea Rodriguez Novoa is being held in three spaces that are indissociable and unique: the virtual space zonedobsolescenceconcertee.org where the statement of curatorial intention is developed along with exchanges with the artists involved; the transitional space where boxes for archives, conveyors of fragmentary memories, are to be used by the artists; and finally the exhibition space, attesting to the extended time of presentation of what we have deliberately called the advance archives.

3PM

READING OF *LA DÉCONVOLUTION D'EULER*
ARMAND BEHAR AND NADIA BARRIENTOS.

Over a period of several months, Armand Behar (artist) and Nadia Barrientos (curator) have been developing an imaginary correspondence, which they will pursue throughout the duration of the exhibition. The first part of the correspondence will be unearthed from the archive box in which they have been provisionally stored and read during the opening.

FROM 3PM TO 7PM

PERFORMANCE *THE GAME OF QUESTIONS*
SCRIPTED BY DORA GARCÍA.

The material of the performance is a set of questions that the artist exchanged with the curators via SMS. A number of participants will then be asked to choose a question and perform it as a score during the opening.

FROM 4PM TO 6PM

LOUISE HERVÉ & CHLOÉ MAILLET.

Louise Hervé & Chloé Maillet will be available to discuss the results of, and issues raised by, their experimentation of burying an archive box in a peat bog during a period of two weeks.

MAGASIN

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performances

28 and 29 May - Free Entrance

Performance program for the opening weekend of *Tableaux*, Magasin's summer 2011 exhibition, and *Principe d'incertitude*, curatorial project of the 20th session of the Ecole du MAGASIN.

SATURDAY 28 MAY - OPENING AT 6PM

FROM 6PM TO 6:30PM

JESSICA WARBOYS & MORTEN NORBYE HALVORSEN
L'ALOUETTE

RUE

Performed for the exhibition *Tableaux*, the short piece *L'Alouette* (The Lark) takes its lead from a play of the same name by Jean Anouilh: a re-telling of the life and trial of Joan of Arc. Set on a provisional stage within the gallery, a recital: including sounds, both live and pre-recorded - guide the audience through a familiar narrative towards a painted and invented ending.

Behold Behold

The book was old
The book was borrowed
The year
Nineteen fifty nine
The pages were torn
The book was found
The play re-read
The year
Two thousand eleven
The story was old
Joan had been sold
A twist in the story
A tear in the page
The ransom was found
Ten thousand pounds
The year
Two thousand o nine
And so it was said

A century passed
Since her beatification
The year nineteen o nine
Joan of Arc strong and bold
Here again
Story re-told

"CHARLES (the Dauphin):
... The true end of the story is a kind of joy. Joan of Arc: a story which ends happily!
... Bells, a salute of canon, a flight of doves, a play of light perhaps, which throws the reflection of the cathedral stained glass across the scene, transforming it. The Curtain falls slowly on this beautiful illustration from a school prize."

Jean Anouilh, *The Lark* (1952)

FROM 6:30PM TO 7:30PM
KARINA BISCH
SIMULTANÉES

RUE / AUDITORIUM

Simultanées brings together and reinterprets the general outlines of five existing performances by the artist, and will be performed at Le Magasin for an hour at the official opening of the exhibition. According to the artist, "Every performance will be restructured and readapted to suit the context of the exhibition venue, but will be an echo of its original version."

In *It's a Question of Time*, Julien Fonsacq and Ligia Dias (who is replacing Claire Jacquet) are conducting a guided visit of Karina Bisch's solo exhibition, *Mathematicus Grotisque*, presented at the Frac Aquitaine in Bordeaux in 2008, in an abstract manner that provides references.

In *Tea-Modern-Time*, Karina Bisch herself, assisted by Guillaume Hervier, will use Malevich's famous teapot to serve Russian tea to those present at the official opening, repeating a performance put on in Paris at the Vitrine in 2009, where Nicolas Chardon acted as her assistant.

In *Tatline*, gymnasts* perform a choreography inspired by coordinated movements, lasting around fifteen minutes, wearing jump suits produced by Adidas in 1999, in homage to Varvara Stepanova, a major figure in the Russian avant-garde of the 1920s; this performance was first put on at the Micro-Onde in Vélizy in 2010.

For *Exercices*, the character played by Nicolas Chardon submits to an orthonormal forced walk on a grid drawn out on the ground. The piece is evocative of the work of Oskar Schlemmer, the head of the theater workshop at the Bauhaus (a piece initially performed by Karina Bisch and Nicolas Chardon at the Fluxia Gallery in Milan in 2010).

Joana Neves activates the absurd Lettrist play *Ode au I*, interpreted by herself,

Karina Bisch and Nicolas Chardon at the Verein Rosa-Luxemburg Platz in Berlin in March 2011.

Vincent Honoré, co-curator of the exhibition *Tableaux*, presides over everything, dressed by Karina Bisch in a costume that is a nod to that of the Chinese conjuror (a costume designed by Picasso), a character in the legendary ballet *Parade*, 1917, and with a shoe by way of a hat, a humble tribute to Schiaparelli.

After the official opening, the costumes and accessories worn, original creations by the artist, drawing her inspiration from artists belonging to the European avant-gardes of the first half of the 20th century (except for the gymnasts' costumes which are a reinterpretation by Adidas of sports clothing by Stepanova from 1923) will join the costumes that were not put to use in the exhibition area on a rack and a shelf where they will be visible for the duration of the exhibition.

*Many thanks to the Club Grenoble Gym, its coach Jessica Lafarge, and the gymnasts: Emilie Renault, Amélie Castan, Maïssa Dridi, Alizée Sanchez, Hélène Leboucher, Lisa Gallo.

FROM 7:30PM TO 8:30PM
PIETRO ROCCASALVA
TRUKA ALL-OVER (*THE FORMULA OF THE PHANTOM*)

GALLERIES

In one of the rooms of the galleries, a large black and white photograph is hung on the wall, its image an excerpt from Roccasalva's 2007 film, *Andrej Rublëv (D'après A. Tarkovsky)*. This photo serves as the background for a meeting between two knights in armor who paint each other red.

Interview of Pietro Roccasalva by Yves Aupetitallot and Inge Linder-Gaillard

Yves Aupetitallot: How does your work resonate with the themes of the exhibition?

Pietro Roccasalva: All My work deals with painting and all issues related to it. I have also done several performances / *tableaux vivant* strictly linked to this and the work which is on show is just one of these performance and has clear connections with the exhibition's concept. Even so, regarding my performances and *tableaux vivants* in general, rather than *tableaux vivants*, they are *vivants* that become *tableaux*. Performance in my work corresponds to what in the construction site of Western painting's methodology is the setting. Therefore, it is the first phase of a process that leads to the creation of a painting. But if you consider life as a stage, what really happens in what I do is a "clearing the stage".

Inge Linder-Gaillard: The work you are showing in the exhibition serves as the context for a performance that takes place during the opening in which two knights in armor paint each other's armor bright red paint using paint machines. What can you tell us about this piece?

Pietro Roccasalva: "*Truka all-over (The Formula of the Phantom)*" was shown for the first time last year in Berlin. In that

case in correspondence to the black and white photograph hung on the wall, a same size part of the gallery grey floor was removed (this intervention, which was site specific in a way, is missing here in Grenoble), as if this piece of ground was moved to the wall. The photograph is indeed the image of grass and it is a still from my 35 mm film *Andrej Rublëv (D'après A. Tarkovsky)* (1). It acts as the backdrop for a performance in which two people, dressed in red clothes and with identical and chromium-plated armor, paint each other's armor until it gets completely red. The double "knight" - actually being like one doubled figure or one figure in the mirror - through the mimetic maquillage, seems to turn his "shell" inside out, overlapping the inside and the outside and becoming like lobsters from a still-life painting from the 1600s.

(1) The first few minutes of Tarkovsky's film are the starting point for my 35mm film. It shows Tarkovsky's prologue but, whereas the sound track is the original one and is played in full, the image is fixed and shows only the last frame of the prologue: a portion of grass, exactly the moment of the film in which the balloon crashes to the ground.