

## *Hôtel du Pavot 2*

30.09.2017 – 04.02.2018\*

Curated by Xavier Franceschi

Uito Acconci, Julien Bismuth, Pierre Bismuth, Michel Blazy, Sophie Calle, Isabelle Cornaro, Robert Cumming, Keren Cytter, Koenraad Dedobbeleer, Aurélien Froment, Diego Giacometti, Daan van Golden, Dan Graham, Rodney Graham, John Hilliard, Pierre Huyghe, Wendy Jacob, On Kawara, Udo Koch, Joachim Koester, Suzanne Lafont, Jonathan Martin, Bernard Piffaretti, Bill Owens, Florence Paradeis, Bruno Peinado, Markus Raetz, Loïc Raguénès, Oscar Santillan, Cindy Sherman, Ernest T.



Rodney Graham, *Canadian Humourist – Pink*, 2012, Collection frac île-de-france © Rodney Graham

\*The exhibition will be closed from 21.12.17 to 09.01.18 included

*Hôtel du Pavot 2* explores the many facets of duplication – and, by extension, repetition, reflection and replay – through a series of works drawing largely on the collection of the *frac île-de-france* and complemented by loans from other *Fracs*.

A genuine echo – or ‘Season 2’, if you will – of the exhibition *Hôtel du Pavot...*, presented in the castle from March to July this year, *Hôtel du Pavot 2* is based on the same scenographic principle, namely, a succession of spaces conceived as hotel rooms. This time, visitors are invited to walk through the rooms, which accommodate a string of artworks designed to convey an uncanny feeling of *déjà vu*. Indeed, each work in this exhibition thrives on the play with duplication and copy.

Diptychs (John Hilliard, Robert Cumming, Sophie Calle), the concept of reproducibility (Michel Blazy, Julien Bismuth), reference and identity (Cindy Sherman), the vertigo of duplication, remaking (Pierre Huyghe) or reinterpreting an existing work (Florence Paradeis) – a wealth of formal devices is employed to undermine the idea that the main defining characteristic of the work of art is its uniqueness.

From *Chambre 202*, a work by Dorothea Tanning presented in the exhibition *Hôtel du Pavot...* and whose preserved “remains” now provide Aurélien Froment with an opportunity to play his very own version of a memory game, or the double room devised by Keren Cytter, which seems to feature the same film twice, to the works by the fake Douanier Rousseau/real Ernest T., Joachim Koester’s update process, Rodney Graham’s polyptychs, Markus Raetz’s mirror games and Bernard Piffaretti’s systemic duplications, *Hôtel du Pavot 2* offers a thoroughly unsettling experience – not unlike being drunk – where everything one sees appears twice. But as Malcolm Lowry’s famous inebriated hero in *Under the Volcano* suggests, seeing things double might well mean seeing them more intensely.

*frac île-de-france*, le château / Parc culturel de Rentilly – Michel Chartier  
Domaine de Rentilly, 1 rue de l’Etang, 77 600 Bussy-Saint-Martin  
[fraciledefrance.com](http://fraciledefrance.com) / [parcculturelrentilly.fr](http://parcculturelrentilly.fr)

Wed. & Sat. 2.30 – 5.30 pm  
Sun. 10.30 am – 1 pm, 2.30 – 5.30 pm  
Free entrance  
Opening Saturday 30 September, from 3 pm

## Memory

By replicating the scenography of *Hôtel du Pavot*, which was largely based on a succession of rooms, the second instalment of the exhibition acts as a trace, a repetition or a ghostly double of its predecessor that draws on visitors' capacity of recollection.

Recollection lies at the heart of *Table de rappel*, a work by **Aurélien Froment** that takes the shape of a Memory card game, in which players must find pairs of matching cards by relying on their memory. Froment rewrites the rules of the game: the cards are laid face down on a transparent plate – allowing players to cheat – and can be paired according to various criteria such as colour, shape, etc., undermining the very concept of memory. The title of the work is derived from a mnemonic method that is used to remember the first elements of the periodic table (hydrogen, helium, lithium . . .). In this work, the artist activates different levels of relationship to memory.

The Japanese artist **On Kawara**, one of the main proponents of Conceptual Art, began this series of *Date Paintings* in 1966 based on a strict protocol. Each painting takes the shape of a dark monochrome square, on which the date of creation, written in the language of the country in which the artist happened to be that day, is painted in white letters and numbers – in this case, 8 and 9 December 1994. Each painting is kept in a tailor-made cardboard box and accompanied by a page of a local newspaper of the same date. Process, situation and time are essential aspects of Kawara's work, combining into an objective relation between the experience of the work and the world at large. With his *Date Paintings*, the artist has created a work of monumental and universal dimension that achieves timelessness through the ritualisation of the creative process.



Aurélien FROMENT



On KAWARA

## Series / reproducibility

Several works in the exhibition form part of larger series and are presented opposite one another, as though two copies of the same work. Among these are a pair of zoomorphic console-sculptures by **Diego Giacometti** and **Michel Blazy's** *Galets mous* (Soft Pebbles). Blazy constantly tries out new materials, and his works, which are the result of experimental processes, are subjected to specific protocols. The two soft pebbles presented here are from a series of sculptures made from an unusual material: Kréma candies. Although they seem identical, each piece is unique thanks to a special recipe that allows the artist to vary its size and marbling.

**Julien Bismuth's** work examines the relationships between language and image. Bismuth regularly travels to the Amazon rainforest in Brazil accompanied by a tribe of hunter-gatherers who speak a unique dialect, communicating exclusively through sounds or musical forms. At first sight the two works shown here look like slightly blurred photographs documenting the geographical context. But Bismuth's *Steganograms* are in fact images containing an encrypted text. They were encoded using digital software that allows users to conceal a message in another message (a process called 'steganography').



Michel BLAZY

## Replicated or augmented reality

The two sculptures by **Udo Koch** consist of a teapot and a plaster cast that acts as a spatial extension of the object's contours. The void becomes tangible, as Koch conjoins the reality of the object with that of the space surrounding it. The object is thus 'augmented' through the materialisation of the negative space outlined by its shape.

**Wendy Jacob's** *Squeeze Chair Project* also deals with augmented objects. In this project, which began in Cologne in 1995, the artist invited the audience to become part of a process. The aim was to integrate biological mechanisms such as breathing, heartbeat, heat, etc., into everyday objects so that they could be experienced visually and physically. In the work shown here, an air pump activates the arms of the chair that embraces its host, who can regulate the pressure. The *Squeeze Chair Project* sensually and poetically questions the status of the body. The strangeness and magic of these pieces participate in the exploration of the conditions of presence, in an attempt to appropriate the concrete space of our actions and knowledge.



Udo KOCH



Wendy JACOB

## Double

Various works in the exhibition reach beyond the common conception of the double as two identical, repeated elements to playfully explore the notions of resemblance, repetition,

correspondence and re-enactment.

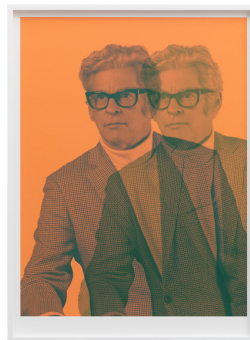
**Rodney Graham's** *Canadian Humourist* revolves around the concept of the alter ego – the double of self. It shows the artist disguised as Pierre Berton, a Canadian author and TV journalist who represents a long-lost golden age of the small screen. Graham's photographic work consists of a series of staged fictional self-portraits showing the artist in disguise, yet always recognisable, playing a multitude of characters.

Following a similar logic, **Cindy Sherman** experiments with the concept of cross-dressing in two portraits of women. Working in series, Sherman looks at how women are represented in visual culture. To do so, she appropriates identity codes and plays with visual genres. The women she enacts here look like models pausing between two shots. Nothing in these images evokes the sexy world of fashion or advertising in which they appear to work. These two portraits, which are slightly less ironic than others from the same series, question our idea of normality.

**Uito Acconci's** *Adjustable Wall Bra* surprises and amuses spectators: the monumentality of the giant, luminous and sonorous bra with its symmetrical cones seems both grotesque and absurd. The vernacular object suddenly acts as a piece of architecture or a wall, emphasising the artist's interest in the body and its relationships to private, intimate, public or social environments.



Uito ACCONCI



Rodney GRAHAM

## Diptych

A familiar genre in the history of art, diptychs consist of two separate elements in dialogue with each other and therefore inseparable in the artist's conception.

The two identical panels *Vert et violet* (Green and Purple) by **Loïc Raguénès** are based on an image from a 1970s photography manual showing two children taking a photograph. Raguénès works with images or words found during his research and often uses silkscreen printing as the most accessible way to reproduce them. Emphasising the neutrality of his material, his work is becoming increasingly radical as it aims to eradicate the artistic gesture from the final result.

**John Hilliard's** work questions the alleged objectivity of the photographic medium. A juxtaposition of two images, *Glare* relies on the antagonism between positive and negative and the contrast between shadow and light to examine the concept of duplication. The arrangement of the two images as a diptych creates a tension, compelling the gaze to pass back and forth between the two faces. The duality of the black and white images alludes to

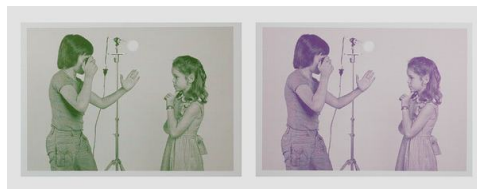
black culture in America while 'exposing' its white equivalent. Through the interplay of positive and negative, the woman in the picture eventually loses her racial identity.

The diptychs of **Robert Cumming** rely on a similar effect. *Two Double Negatives* is an assemblage of two very distinct photographs forming the word 'NO'. The juxtaposition of the two images reads like a double negation ('NO NO'), the syntactic equivalent of an affirmation.

The diptych *Portrait n° 11* and *Portrait n° 12* by **Suzanne Lafont** shows the face of a young woman between shadow and light, and the movement of her eyes. The two portraits seem as though suspended in time. Lafont's images are imbued with strong psychological tension, conveying an impression of immanence according to which what is contained in a being cannot be separated from his or her very nature. According to Lafont, each image has its own identity, and she wants to 'show things strictly according to their identity', which implies isolating them and minimising any interference from outside. The portraits and figures in her stories, scenes, landscapes and architectures appear in unreal settings.

**Sophie Calle** often uses diptychs to combine photographs and texts. During a stay in California in 1978, she took her first photographs in the cemetery of the town in which she lived. The inscriptions on the graves read 'Father' and 'Mother', or 'Brother' and 'Sister'. These photographs, which she later arranged as diptychs, marked the beginning of her career and her taste for photography. On her return to Paris, she started following strangers in the street – a process that she meticulously documented through photographs and written notes. Calle, who has been attracted by graveyards since her childhood, does not see them as sad or morbid, but as places for living, playing and dreaming.

Unlike all these diptychs, which were created mechanically, **Bernard Piffaretti's** paintings are the result of a protocol developed in the late 1970s, which consists of a series of self-imposed constraints: each painting is divided into two equal parts by a vertical line of colour; all the paintings, mostly abstract, are derived from a motif; and the second part of the diptych is always a reproduction from memory of the motif in the first part, a kind of more or less resembling copy. The protocol thus becomes a painting machine or factory. But Piffaretti never aims for perfect duplication. Duplication poses the question of the original and the copy, but it is mainly a sort of self-reflection or self-appropriation, a way of showing the represented and its representation, a painting in the painting.



Loïc RAGUENES



Suzanne LAFONT



## Mirrors and reflection

A commonly used device and motif in the history of art, mirrors allow artists to open up another space (whether pictorial or not) and play with reality by modifying it or showing it under a new angle. By using mirrors in their works, whether literally or metaphorically, contemporary artists encourage viewers to take a new look at the world around them.

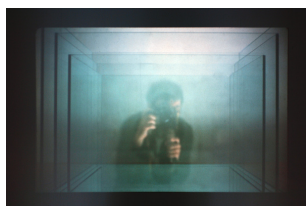
**Bruno Peinado's** four wall paintings titled *Goethe mit uns*, *Wild Disney*, *Sans titre* and *Hope* are situated at either end of the two exhibition floors so as to mirror each other, staging a play with copy and symmetry. The drippings, which are reminiscent of Jackson Pollock or Morris Louis, were in fact inspired by the colour stains on the walls of a government building after a protest demonstration by angry farmers – colourful impacts caused by the bursting of plastic bags filled with paint.

*Métamorphose II* by the Swiss artist **Markus Raetz** is an installation composed of a man's bust in profile facing a circular mirror reflecting the silhouette of a sitting hare. Depending on the viewing angle, the combination of the two figures evokes the German artist Joseph Beuys, symbolised by his attributes: the felt hat and the hare, his fetish animal. The fact that the mirror does not reflect the sculpture but a totally different figure unsettles the viewer's perception.

Mirrors also enable artists to produce sensory and visual experiences, as in **Dan Graham's** *Project for Slide Projector*. This installation consists of a slide projection of a self-portrait of the artist standing in front of several panes of glass, so as to create mirroring and transparency effects through multiple images. Graham's installations address the spectators' physical experience in space, among others by playing with light and reflection.

*Tree*, *Ponderosa Pines II* and *Ponderosa Pine* by **Rodney Graham** are photographs of trees hung upside down, a recurring motif in the artist's work. Playing with artistic conventions, the inverted image refers to the functioning of the darkroom (*camera obscura*), where the image appears upside down – as it does on the retina, leaving the brain to set it straight. By giving viewers the impression of looking at the work through a mirror, Graham lets them enter into another dimension and observe reality from a new point of view.

Besides mirrors, many artists use reflection to transform reality and play with the viewer's perception. *The Enemy*, by the Ecuadorian artist **Oscar Santillan**, shows a man holding two similar shapes in his hands. The resemblance of the shapes suggests that the rock in the man's left hand is mirrored on his other hand by a ray of light. Inspired by the sun entering through a small hole in the ceiling of his studio, Santillan set out to find a stone whose shape and size would match that of the ray of light. The photograph stages this correspondence as though it were a fortuitous discovery. Far from the preoccupations of documentary photography, Santillan chooses a poetic approach to emphasise the beauty of nature.



Dan GRAHAM



Oscar SANTILLAN

## Remake

A work of art is always the product of a particular context and history. Contemporary artists draw on the history of art to inform their reflections and references. Some artists choose explicit references, which they reinterpret via a remake.

**Pierre Huyghe** transposes the idea of the remake from the realm of cinema to that of art. His video *Remake* is a new version of Alfred Hitchcock's cult film *Rear Window*. Huyghe keeps the film's narrative, framing and editing, but unlike the original, where all the takes had been determined before the shooting, everything here is carried out hurriedly, in the time of the recording and on a shoestring budget. All the characteristic artifices of cinema (light, props, but also psychology and feelings) have vanished and, conversely, the usual mishaps of filming (a perch entering the frame, a set designer walking through the shot, etc.) have been kept in the final image. Huyghe reinterprets history rather than creating a carbon copy.

The photographs of **Florence Paradeis** are anchored in reality and entertain a strong relation with documentary photography. Simultaneously, they rely on an art of staging that transforms our perspective of the everyday. When in 2009 she was invited by the *frac île-de-france* to take a series of photographs of the exhibition *Étranges mécaniques* at Rentilly Castle, she chose to remake one of the works in the exhibition, a photograph by **Bill Owens** titled *Dinner in Pool*. Paradeis's version depicts a young lonely woman in a posture reminiscent of the original picture. In his series *Suburbia*, Owens portrays the American middle class and tries to capture the essence of the American dream, with its desires and fantasies of happiness.

Film holds a prominent place in the work of **Keren Cytter**. Her two films *Alla ricerca di fratelli* (In Search of Brothers) and *Una forza che viene del passato* (A Force from the Past) refer directly to the films of Pier Paolo Pasolini and 1960s Italian cinema. In this diptych, the artist draws inspiration from several key themes in Pasolini's work, such as memory, politics and sexuality. Her films construct an urban fable from which several stories emerge, played by a group of actors from the city of Trent who meet in deserted, peripheral locations. The two films consist of the same sequence of shots, but with small variations in the scenes played by the actors. The fact that the two parts of the diptych are presented at two separate points in the exhibition contributed to the spectators' strong sense of unsettlement. This way of testing the viewer's memory is explicitly borrowed from Pasolini's film *La ricotta* (Curd Cheese), which Cytter here reinterprets.

Film is also an important source of inspiration for **Pierre Bismuth**, who is genuinely fascinated by the medium. His video *Link #7* restages Joseph L. Mankiewicz's film *Sleuth* as a montage of sequences from the original film, shown on TV screens set in different environments. The continuity of the film remains intact, but viewers move from one TV screen to another, as though switching apartments rather than channels.

In the videos from his series *Respect the Dead\**, Bismuth pays tribute to cinema using the same process. Cult films are shown on a TV screen; what they have in common is that a death occurs very early on, sometimes even while the opening credits are still running. The films are cut after the sequence of the death, switching directly to the end credits. From *Breathless* to *Vertigo*, from *Blade Runner* to *Dr. No*, and from *Dirty Harry* to *Jaws*, the artist pays tribute to the often forgotten deaths in these films.

\* Presented in the Trophy Room





Bill OWENS



Florence PARADEIS

## Reiteration / Retake

While they are primarily concerned with creating and innovating, contemporary artists often draw inspiration from the past, borrowing forms and concepts from a wide variety of sources. By creating unexpected associations, their works sometimes bring to mind existing images. The sources are sometimes explicitly mentioned, for instance in the titles, and can range in scope from academic art to popular culture. While twentieth-century modernity was concerned with novelty and the idea of a 'clean slate', it has given way to more heterogeneous preoccupations that are opening up to all kinds of combinations. Some works of art may thus trigger a feeling of déjà-vu, yet rely on a novel process.

## Transposition, Echo

**Daan van Golden**'s method consists of identifying patterns in different media – works by other artists but also packaging paper or fabrics – which he painstakingly replicates on canvas. His paintings are the result of a slow process of observation, inspired by Japanese Zen culture. Van Golden often refers to the history of art, as in *Study Pollock*, in which he isolates a detail from a painting by the famous American Abstract Expressionist, which he then reproduces as an enlarged black-and-white motif. By doing so, he reveals the beauty of hidden forms in the world that surrounds us.

By crossing historical references, **Isabelle Cornaro** questions the very idea of representation. For *Sans-Souci*, the artist used old engravings of classical French gardens such as the park at Sanssouci in Potsdam, which was modelled on that of Versailles. She reproduced the main perspective lines of the original drawings by means of folded sheets of paper. The vegetation is suggested by strands of hair stuck between the folds, which structure the composition and add an organic dimension to the work. Cornaro thus creates a tension between the minimalist graphics on the one hand, and the uncanniness and emotional innuendo of the hair on the other.



Isabelle CORNARO

## Pastiche

Through his work – which comprises paintings but also statements on walls – **Ernest T.** questions the concept of originality in art and, more generally, the constituents of the art system: the market, the exhibition space, the status of the artist, etc. He has created pastiches of exotic landscapes by Henri Rousseau – the famous Naïve artist – that are inspired by titles of lost works, which he reconstructs as faithfully as possible.

## Reinterpretation

**Koenraad Dedobbeleer** creates sculptures that question our use of functional objects. His two-sided posters feature four self-portraits staged in his studio and his apartment. The artist here humorously reinterprets *Ricerca della comodità in una poltrona scomoda* (Search for Comfort in an Uncomfortable Armchair), a series of photographs from 1944 by the Italian artist and pedagogue Bruno Munari.

**Jonathan Martin**'s work – comprising films, drawings, assemblages, posters and fanzines – brings together a strange collection of anonymous or famous figures as well as various decorative forms, esoteric symbols or abstract motifs telling a complex story. In this series of posters, we are leafing through a book of Scottish *Tartans* (pieces of woollen cloth with coloured checks). The motifs are arranged so as to form a clan heraldry, according to what looks like an immemorial tradition, yet smacks of an 'invented tradition' from the Victorian era – between industrial opportunities, political motives and ethnographic inventory.

**Joachim Koester**'s films and photographs abound with theoretical and artistic references. In his series *Histories*, the artist pays tribute to the history of conceptual photography and its main representatives, such as Ed Ruscha or Robert Adams. Based on reproductions of their photographs, Koester set out to find the places where they had been taken, which he then photographed in their current state. The diptychs enable viewers to gauge the resurgence of the past in the real world.



Koenraad DEDOBBELEER



Joachim KOESTER

# Agenda

## Guided tours

Every Sunday  
3pm

Meeting  
Sunday 22.10.17  
With the artist ERNEST T.  
3pm

Sunday 12.11.17  
With the curator Xavier Franceschi  
3pm

Sunday 10.12.17  
With the artist Suzanne Lafont  
3pm

Sunday 14.01.18  
With the artist Bruno Peinado  
3pm

## WE FRAC 2017

2<sup>nd</sup> edition of the Regional Contemporary Art Funds (FRAC)' week-end

**Saturday 04.11.17**  
3 pm : kids workshop (from 6 yrs old) about the exhibition « Hôtel du Pavot 2 »  
4.30 pm : Flash Collection

Sunday 05.11.17  
The frac île-de-france from le château to le plateau ...  
Exhibition tour with Xavier Franceschi at le château and Pierre Paulin at le plateau for the exhibition *Boom boom, run run* (reservation for the bus : [reservation@fraciledefrance.com](mailto:reservation@fraciledefrance.com))

# Informations

## Address

Parc culturel de Rentilly - Michel Chartier / frac île-de-france, le château  
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1 rue de l'Etang  
77600 Bussy-Saint-Martin  
Tél.: 01 60 35 43 50

## Opening hours

Wednesday and Saturday: 2.30 – 5.30pm

Sunday: 10.30am to 1pm and 2.30 – 5.30pm

## Access

RER A: Torcy stop then on foot (15 minutes)

Bus: PEP'S ligne 21 (Rentilly stop) or lines 46/25/13 (Cèdre stop)

## Websites

[www.fraciledefrance.com](http://www.fraciledefrance.com) / [www.parcculturelrentilly.fr](http://www.parcculturelrentilly.fr)

[info@fraciledefrance.com](mailto:info@fraciledefrance.com) / [parcculturelrentilly@marneetgondoire.fr](mailto:parcculturelrentilly@marneetgondoire.fr)

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## Contacts

President of Communauté d'agglomération de Marne et Gondoire: Jean-Paul Michel

Director of Parc culturel de Rentilly – Michel Chartier: Armelle Thévenot

President of frac île-de-france: Florence Berthout

Director of frac île-de-france: Xavier Franceschi

## Partners

Frac île-de-france receives the support of Conseil régional d'Île-de-France, Ministère de la Culture et de la Communication – Direction Régionale des Affaires Culturelles d'Île-de-France and Mairie de Paris.

Member of Tram, Platform (association of all the Fracs) and Grand Belleville