

LE PAPIER SUR LEQUEL EST IMPRIME
CE TEXTE EST A JETER, LE TEXTE,
QUANT A LUI, EST A OUBLIER. CEPEN-
DANT, IL RESTE LE FAIT QUE VOUS
AVEZ LU CE TEXTE, VU CE PAPIER

VOUS NE POUVEZ RIEN ATTENDRE DE
CELA, CELA NE VOUS APPORTE RIEN
ET, NE DEPENDANT EN RIEN DE VOUS,
CELA MARQUE LA LIMITE DE VOTRE
POUVOIR

charbel-joseph h. boutros
judith deschamps
detanico lain
jason dodge
romain gandolphe
mario garcia torres
david horvitz
florence jung
chaim van luit
marianne mispelaëre
simon quéheillard

INVITATION WITHOUT EXHIBITION

une proposition du collectif **voix off**, inspirée par **cadere**

du 2 septembre au 21 octobre 2017

vernissage le samedi 2 septembre de 14h à 21h

nocturne FIAC performances le jeudi 19 octobre jusqu'à 22h



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The collective Voix Off is pleased to present this hybrid project – Invitation Without Exhibition – largely inspired by Cadere and based on performance and speech.

The Collective Voix Off :

Composed of an undetermined number of participants, methodically formed and nurtured by desire, friendship and trust, this strictly anonymous group of amateurs, dreamers and seekers propose to carefully invent possible alternatives to the current state of affairs - the abyssal rise of inequalities, debate that is long overdue and the disruption of scale - surrounded by artists sensitive to this subject. With a humorous and ambitious mission, the group solicits, chooses, proposes, produces, and engages, with lightness and sincerity;

The exposition, the project:

Invitation Without Exhibition was developed around the textual piece by André Cadere (1973) :

*THE PAPER ON WHICH THIS IS PRINTED IS TO THROW AWAY,
THE TEXT ITSELF IS TO BE FORGOTTEN. HOWEVER, THE FACT
REMAINS THAT YOU HAVE READ THIS TEXT AND SEEN THIS PAPER
YOU CAN EXPECT NOTHING FROM THIS, IT BRINGS YOU
NOTHING AND, RELYING ON NOTHING FROM YOU, SHOWS
THE LIMITS OF YOUR POWER*

The principle is simple: Voix Off proposed this text to a number of artists as the sole but vast artistic constraint, while accompanying them in their respective proposals.

The result is a project of epithets, based on research, pleasure, enchantment, curiosity and the invisible, which leaves a great place for history, utopia, emotion and poetry.

This exhibition is the first manifestation of the collective, and will be followed by other events, all based on performance, immateriality, and speech.

Charbel-joseph H. Boutros

Charbel-joseph H. Boutros is a representative of the young Lebanese art scene. In his work invisibility is charged with intimate, geographical and historical layers; finding poetic lines that extend beyond the realm of existing speculations and realities.

Being born in the middle of the Lebanese war, his art is not engaged in an explicit political and historical reflection, but is more accurately haunted by the said political and historical reflection.

Born in Mount Lebanon in 1981 and lives and works between Beirut and Paris.

Judith Deschamps

Metamorphosis is a process that is at the heart of Judith Deschamps' work. It is in the image of this figure that represents the artist, and which is perhaps that of contemporary man: a migrant, both physical and virtual, capable of transforming himself, and surpassing his original condition.

Through the production of objects, texts, and videos, which she arranges, leads to installations and performances; her approach invokes the remains of a history that has been imposed on us. It is by working with them and reproducing them that she attempts to diffuse the scope and continuity.

Born in 1986 in Paris, she lives and works in London.

Angela Detanico / Rafael Lain

Angela Detanico and Rafael Lain have been working together for nearly twenty years. They quickly established themselves within the international art scene thanks to their subtle questioning of the modes of conventional representation that surround us.

Fascinated by what exceeds man and his understanding of what surrounds him, they draw systems of representation and writing of time, space, memory and the infinite from scientific, mathematical and literary research.

Inherited from the conceptual statement, established in the use of new mediums of sound, graphic and plastic creation, their thought process appears in a meticulous, uncluttered and poetic formalism.

Linguist/semiologist and graphic designer respectively, Detanico and Lain question the use of graphic signs in society. They are particularly interested in the notion and notation of the time and the forms, which it can take and thus create new typographies by substituting traditional letters of the alphabet with forms from daily life. These forms are then staged in the exhibition space giving this writing an unprecedented materiality.

Angela Detanico and Rafael Lain continue to question the role of language and its symbolic and physical place in our society. The language therefore reveals its dual function, a tool of communication but also instrument of reading and questioning of different cultures.

Oscillating between rudimentary and advanced technology, their pieces take on forms as diverse as text, image, animation, sound and installation. Whether they are alphabets, cartographies or calendars, they address the very foundations of these codes governing our daily lives, convinced of the crossing between sign and meaning. The visions they put forth are, for the most part, codified, fragmented or transient.

Born respectively in 1974 and 1973 in Bresil, they live and work in Paris.

Jason Dodge

If travel and distance are the most present concepts in Jason Dodge's work, it is above all the distance "between words and things" that gives meaning to his simple installations made up of everyday objects recomposed and assembled.

At first glance, the folded and tied blankets, stacked pillows, electrical wires, light bulbs illuminated or reassembled on the floor, recorders or metal rods with which he composes his installations do not seem inclined to say neither what is their function nor the reason for their presence. But this would imply omitting the literary part of the artist's work, which finds in reading and poetry in particular a source of privileged inspiration. This is why each of the works imagined by Jason Dodge is accompanied by a word, a sentence or a small text that opens a horizon of meaning by creating a distance between what is seen and what is stated. It is this interval, between the object and its legend, in which the poetry of the artist operates.

In the many versions of a work that presents itself as a blanket tied to the ground, he asks weavers of different countries to make a fabric with a thread that corresponds to the distance between the earth and the sky above the clouds, or about 12 kilometers. He also asks them to choose a thread of the color of the night.

With a simplicity that belies their conceptual nature, Jason Dodge's installations communicate powerful narratives where it is left to viewers to derive meaning from the work based on their own subjective associations to the objects.

"Generally, it is the people, the subjects that are lacking in what I do," Dodge explains. "I'm talking to you about them, but they're not there. It's as if I were using the feeling of loss as material."

Among the artists of his generation, Dodge most identifies with poets. It is indeed the manner in which poetry interferes with everyday life that interests him, for in his work process "invention comes into relation with things that exist or things that everyday does in his or her daily life".

Born in 1969 in Newton (Massachusetts, USA), he lives and works in Berlin.

Romain Gandolphe

After completing scientific studies, Romain Gandolphe discovered art history at the Beaux-Arts, thanks to word of mouth. This initial path would later mark his practice. Having started with performances (enclosing himself in a frame for a week; asking exposition guards to preserve invisible works; going to California in search of the exact place of a historical performance of the 1960s), the artist began to recount these actions and gradually perform his narrative himself.

Orality has thus become, almost naturally, the main form of his work, talking the form of exhibitions or narratives of forgotten works. Hence, is speech the vehicle of an inaccessible experience, or is experience itself only the pretext for narration? With Romain Gandolphe, nothing is really clear! Between a guided tour, a theater, a lecture and a meta-performance, his art-loving narratives are substitutes that would have supplanted their model, as one would say of a discourse that would have been autonomized from its subject.

For the 62nd Salon de Montrouge, the artist, faithful to his speculative character, proposed an early visit of the Salon, before the works were even installed. A narrative of anticipation faced the empty walls, whose listeners were able to verify or to invalidate the delayed relevance. In so doing, the work of Romain Gandolphe is also a critical reflection of an art of performance in itself paradoxical, because based on an irreducible *hic et nunc* ("here and now"), which effectively excludes most viewers.

An art that finally exists only by the clue, the trace and the narrative and which transforms its artists into storytellers ... not to say lecturers! Is this happening? Not really sure. This work returns performance to its problematic essence of an event in the present, and therefore by nature elusive, because it is always irremediably lacking. Scarcely sketched, already dead! A hollow practice, by default, which would, by the multiplicity of its absences, explodes desires and fantasies.

Guillaume Désanges

Born in 1989 in Lyon, he lives and works in La Ratayrié.

Mario García Torres

Mexican artist Mario García Torres revisits the history of conceptual art. This being a movement that asserted the primacy of the idea over its implementation, sometimes all that remains of conceptual “works” are sketches and documents. Mario García Torres likes to trace the origins of certain pieces in order to question the nature of art and explore a history whose protagonists include among others, John Baldessari, Sol LeWitt and Robert Barry.

He is part of this third generation of artists who took charge of this legacy from the early 2000s. All of Mario García Torres’ work entails moving back and forth between past and present. The artist’s interest lies with unfinished works or projects, little known events or anecdotes, stories that have not gone down in history, facts that few people can attest to today, and a few unsolved mysteries...

He extends them or re-orchestrates them to bring them “up to date”; he removes them from their historical and social context in order to examine the mechanisms that help to make history, to see how it can be restyled. It is a matter of tribute (Mario García Torres works on the works of artists he loves) but it is also a question of use: what remains of these works? What can be done today? What new perspectives can be given to them?

Born in 1975 in Monclova (Mexico), he lives and works in Mexico.

David Horvitz

David Horvitz studied photography and history. Very inspired by Fluxus, Horvitz travels long distances while employing a series of actions and operations that critique the over-commercialization of art.

David Horvitz works across a range of media, frequently using photography, performance, art books, conceptual websites, online interventions, and mail art. In his practice, he confronts time and its standard measurement, as well as natural phenomena and their systems of rationalization.

Taking the appearances of punctual actions, his works often take place continuously and are self-generative. Using different systems of circulation, he collects and disseminates images and objects through media such as the Internet, mail, bookstores and found objects.

« Since the early 2000’s I have been making daily photographs with digital cameras. Some of these are visual notes, some are drafts for future works, some are actual works, some are personal moments I wanted to capture as image memories for the future, some are small little things that catch my eye (the light on water, a certain kind of overcast sky, a morning glory in the beginning of the day, the distance) and some I can’t remember why I bothered to photograph. I have begun to slowly erase this archive of thousands of digital images. I make one small print and permanently delete the digital file. The collection of photographs in this book are made from these prints, the only traces of the now deleted files. » (Photo book (#1 beach), 2007)
David Horvitz

Born in 1982 in Los Angeles, he lives and works in Los Angeles.

Florence Jung

The main subject of Florence Jung’s work can be pictured as a man who comes back home and is overwhelmed by doubt. What if everything has been recomposed when he was away: the geographical position of his neighborhood, the dust on the floor, even his wife’s face?

Florence Jung creates situations that infiltrate reality, where no one can distinguish the real from its staging. She says everything is true, but nothing proves it: the artist wipes away her own tracks, turns her pieces into rumors and rumors into pieces. What remains is a state of doubt, a lingering uncertainty about what surrounds us.

Born in 1986 in France, she lives and works in Switzerland.

Chaim van Luit

Chaim van Luit draws a line between object, space, time and the universe that becomes black. Nothing is arbitrary in his work. An atypical career - he served in the navy for four years – which enabled him to navigate many seas, and to estimate the notion of vast expanse. As an artist, he now explores unprecedented spaces, and explores places rich in silent memories: wastelands, caves, and corridors of the metro, among others. One could say that there is a constant desire in him to bring out the hidden, concealed from the gaze.

Chaim van Luit is interested in getting a handle on time mechanisms and a universal order. Although he considers himself a painter primarily, van Luit works with different media in an intuitive artistic practice, which displays performative qualities, transformations of loose elements and a focus on perception and exploration. The artist often uses non-traditional materials from his immediate surroundings, which play an important role in the work: most of it is conceived outside of the studio.

Born in 1985 in Heerlen NL, he lives and works in Maastricht.

Marianne Mispelaëre

If Marianne Mispelaëre explores the forms of drawing, it is to better focus on her starting point. Only the yardstick of its own deployment measures this suspended time, which therefore constitutes the geste of her artistic practice. It is the time of drawing as she calls it, that of breath, respiration and impulse; a gesture, the extension of the hand and an incorporated choreography; that of attempt, scansion, intuition and repetition; and finally that of commitment - endurance and pleasure merge. When this trace finally happens, it is invested with the sediment of its genesis, it bears witness to the impetus and energy of its realization, and it carries the stigmata of the properties of its support, chosen by design.

Drawing, regardless of the composition, is to elevate the world around with a new fragment. This responsibility is eminently conscious in the work of Marianne Mispelaëre, where the use of the stroke and line is a constant search for the means of appearance, its challenges and consequences.

During this time of drawing, the world momentarily squeezes itself into a mental vacuum. This paused moment remains conscious of what surrounds it and of the world which passes through it: the void and the interval are here reinvested in a dynamic, productive place, which comes to accompany the construction of thought, as does silence with poetry or a musical break. This manner of working can be found in the production of the artist, where the blank page or the white wall, participate in the graphic writing.

Furthermore, it is true that the artists react to the present in which they live. Similarly, the art of Marianne Mispelaëre speaks to today. Her work, the part that gives beauty to emotion, to a feeling in the primitive sense, is not excluded from a form of political anthropology. Her gestures, drawings and actions, are greatly a view on the world, in a relay race between different thoughts.

Claire Migraine

Born in 1988 in Bourgoin-Jallieu (France), she lives and works in Saint-Ouen.

Simon Quéheillard

As a former musician, Simon Quéheillard studied at the School of Fine Arts in Bordeaux. His work is essentially articulated through video (film making), objects, photographs, and literature (publication of books). In 2006, his project "The image in the paper," which questioned the notion of the latent image, could be understood as a preview of the book sharing the same name, that would be published two years later in 2008, by MIX editor Fabien Vallos.

Since 2010, he has collaborated closely with the Espace Khiasma under the direction of Olivier Marboeuf. Today, his films are produced by Spectre Productions and presented at various festivals around the world (Images in Toronto, CUFF in Chicago and FID Marseille).

Born in 1977 in Bordeaux, he lives and works in Paris.