



TMproject
21st century fine arts

Laurent Faulon

May 28 - June 22, 2013

Together with aparté association and the Mamco Geneva, TMproject has the pleasure to invite you to the opening reception of french artist Laurent Faulon's exhibition.

On Tuesday, May 28th, 2013

6.30 pm

An encounter at the MAMCO with Laurent Faulon, Christian Bernard and Pascal Beausse

Presentation of the first monography dedicated to the artist Laurent Faulon, published by the association aparté for the 2012 Picker Award winner.

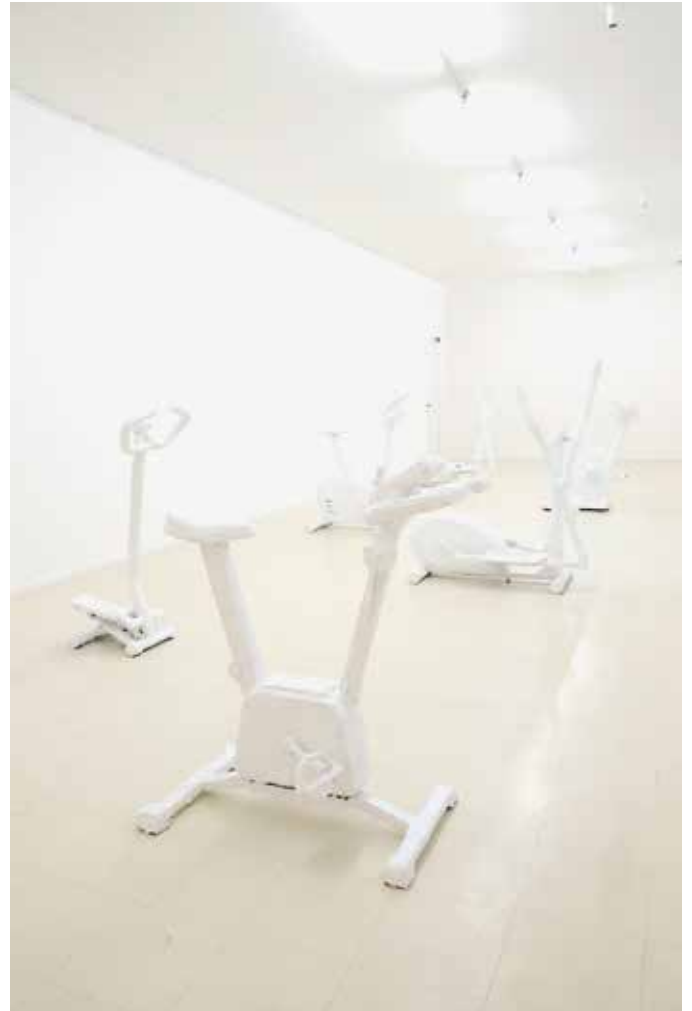
8.30 pm

Opening reception at TMproject gallery

For his first installation at TMproject, Laurent Faulon (born Nevers, France, 1969, lives and works in Geneva) presents four slender sculptures in a virginal white. A return to the origins, an exercise in social health, from the public baths to the spa. How to stay in shape.

Four disjointed fitness machines looking like antique plasters in their synthetic matrix. The silicone seeps into the knuckles, jamming the gears of the sweat machine and paralyzing our efforts.

From the bathroom to the control room, Pompeii - Fukushima, the hygiene of the disaster.



White Fitness, Zentrum, Stadtgalerie Saarbrücken, Germany, 2013, fitness equipment, white silicon



A brief reminder of the facts (excerpt)

Known for performances criticising the subjection of the body to various kinds of disciplines (power techniques that make the individuals all the more obedient as it is useful and vice versa), for his analysis of the consumer economy (including devices aimed at drawing the attention of subjects towards goods) and for his desiring machines that turn the logic of this economy upside-down (objects or mechanisms are activated and imitate our behaviour and fantasies, calling into question the dividing line between pure and impure). Laurent Faulon is not an artist with a standard career pattern. His work cannot be summarised by a list of exhibitions in venues that would give him legitimacy - with the artist in return giving legitimacy to the venues that welcome or invite him.

All these options affect the topography and the setting in time of certain projects begun in low-rent housing, construction sites, a community apartment, etc., sometimes in places such as Russia, Armenia, Macau or Japan. In contexts that have nothing to do with museums, art centres or galleries - considered as showcases, comfortable places in which an artist should be seen. The places that Laurent Faulon uses are charged with political, social and economic meaning. They form a different environment each time, where strong gestures are used to reveal what he calls «occupations» (art as a question and not as an answer given in a pre-conditioned framework), the conception of which is opposed to the sports challenge type approach that often summarises so-called *in situ* art.

Pierre Tillet

Art critic, he works for *Cahiers du Musée national d'Art moderne*, *Frog* and *O2*.

Life ! Life ! Life ! (excerpt)

Laurent Faulon methodically dismembers - in the symbolic sense of course - the *civilised* human being. The libidinal theatre on whose stage social rituals are played is his place of work. The spectator of one of his actions or a witness of one of his situations, you are gained by a troubling feeling of déjà vu. You recognise places, objects, images... You recognise them so well that their presence out of context disturbs you : what familiarity ! Your life has been formed in the company of all these silent things. You have incorporated them in your environment, without even thinking about it. All the material items used by the artist are drawn from the clutter that forms your very life - the heap of things that surround you, that wear on your body and that you ingurgitate. All these things clustered around your body, that clump together on the surface of your skin and go as far as penetrating via orifices to irrigate your organs and that you don't seem to be able to do without. In truth, because you have to admit it, you would not be able to do without the nonetheless strange company of these everyday consumer objects, these diabolically animated machines that fetter your life by giving you an entirely fallacious impression of freedom.

The libertarian virulence of art which alone, together with its companions poetry and philosophy, is able to invite you to take a cold look at the conditions of your captivity and the need to escape. At the hinge between a short twentieth century and an uncertain twenty-first, art is working on searching through a landscape drawn by administrated disaster. You are contemporary with the planetary awareness of a coming but nonetheless indeterminate drama: everything was set up by the industrial revolution to allow the extreme fragilisation of the protective environment that allows life. But yet the humanisation process is incomplete. Art participates in this emancipation project. Critical thinking is one of its vectors. The artist lives in the heart of society but operates along its boundaries ; his necessarily paradoxical work is at the crossing of individual trajectories and the collective project.

Pascal Beausse

Art critic, curator, and guest lecturer at HEAD, University of Arts and Design, Geneva.