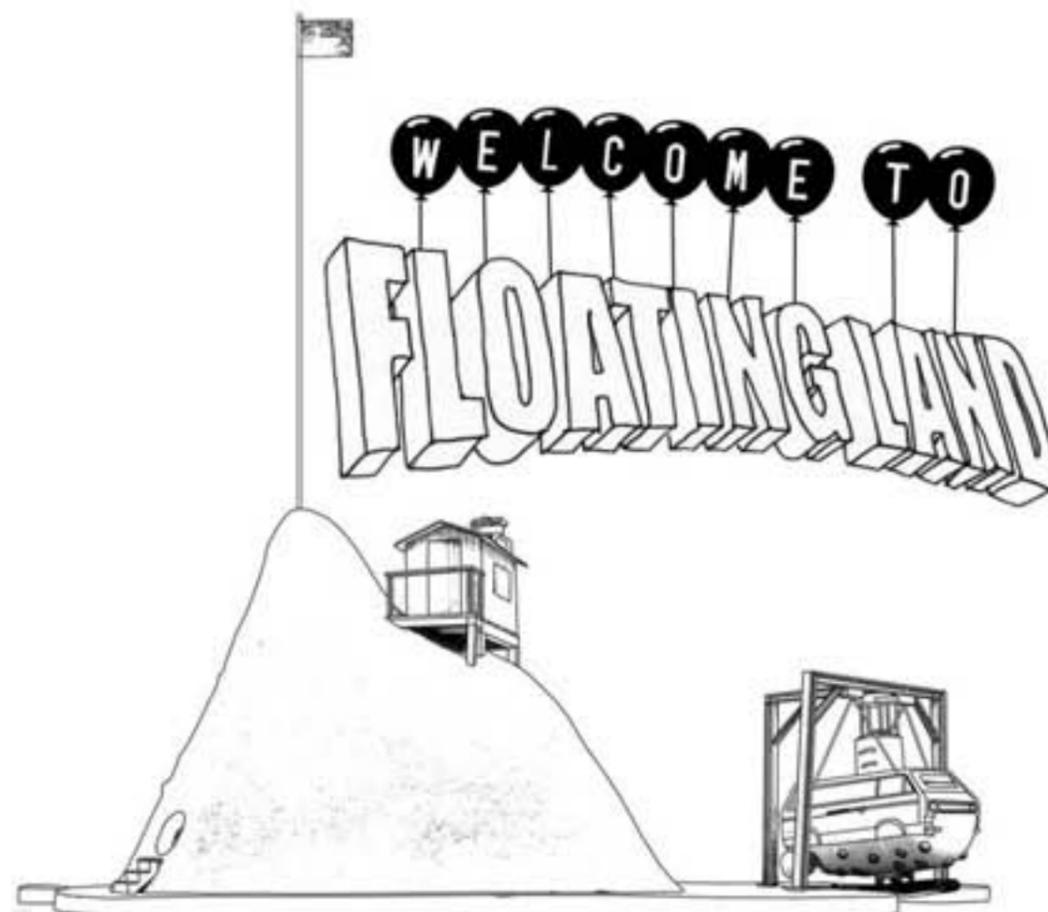
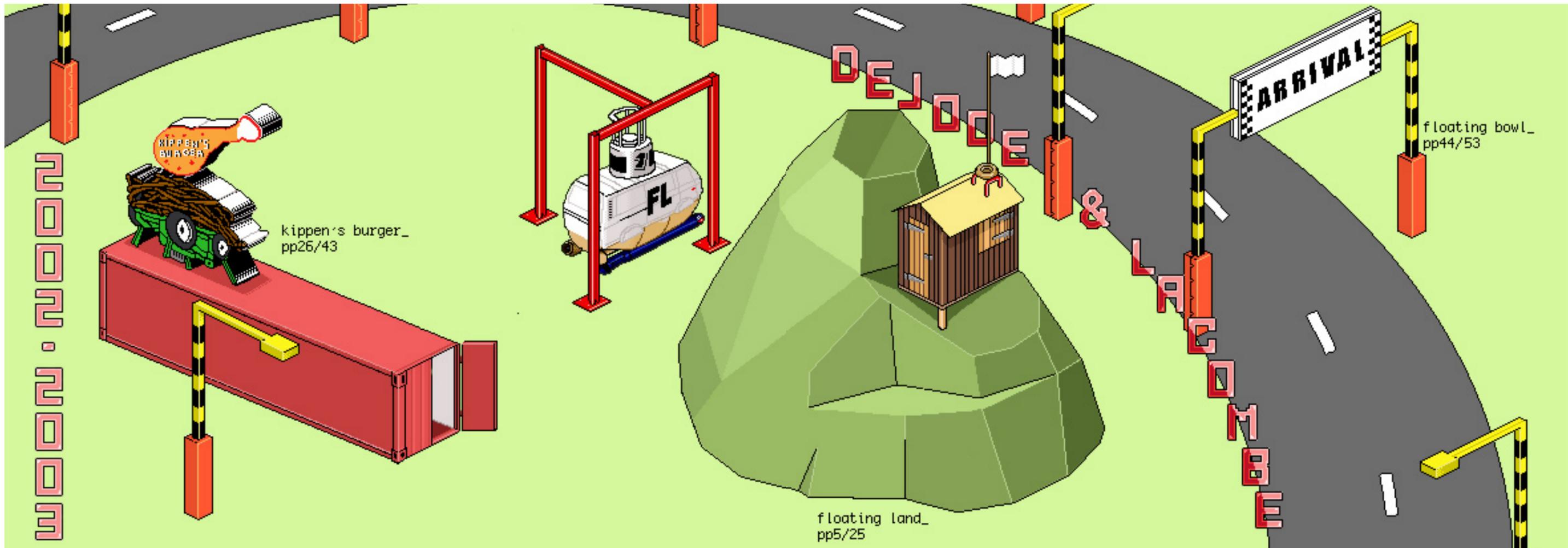


SOPHIE DEJODE & BERTRAND LACOMBE

2002





kippen's burger_
pp26/43

floating land_
pp5/25

floating bowl_
pp44/53

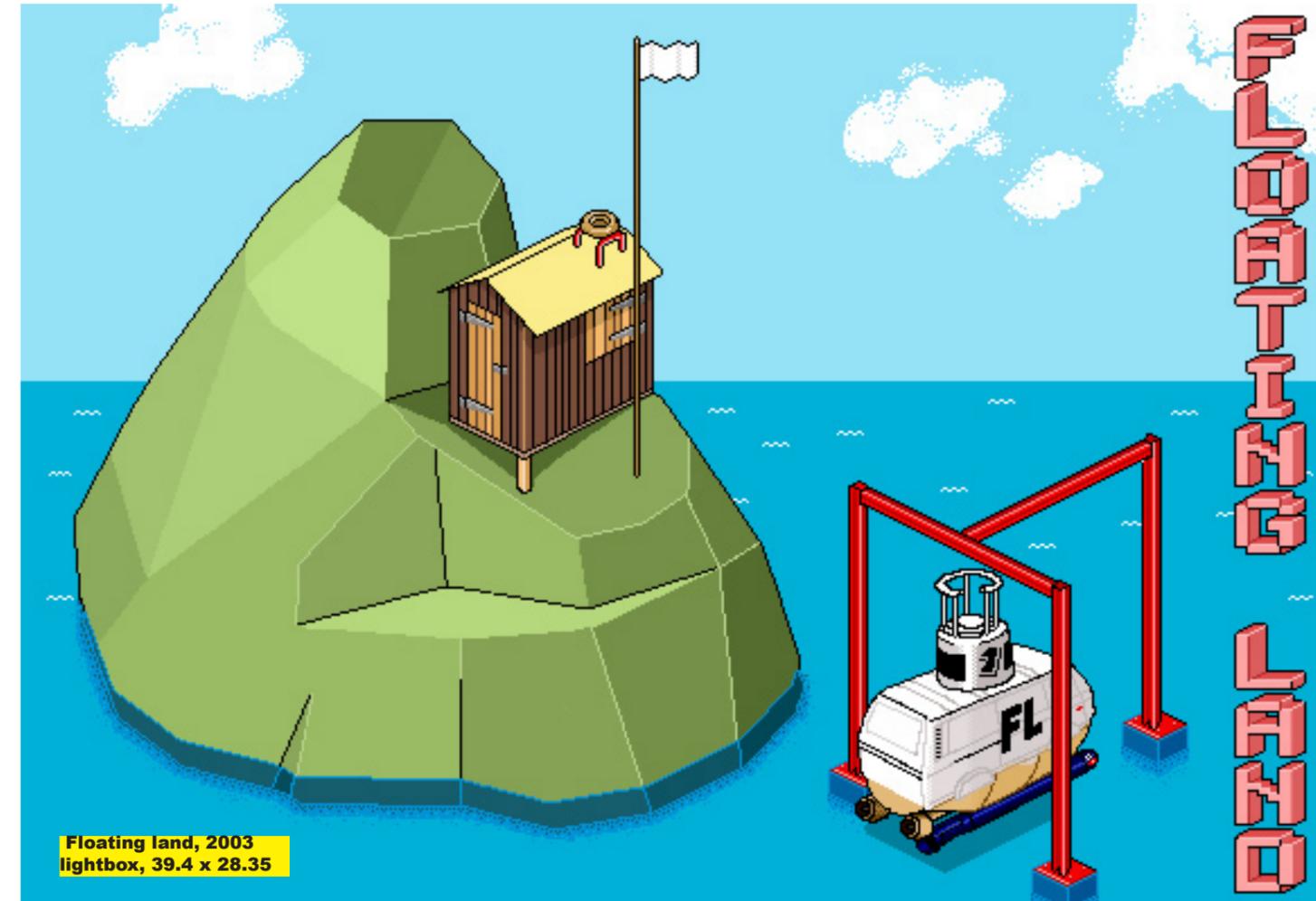
W O O N . N O O N

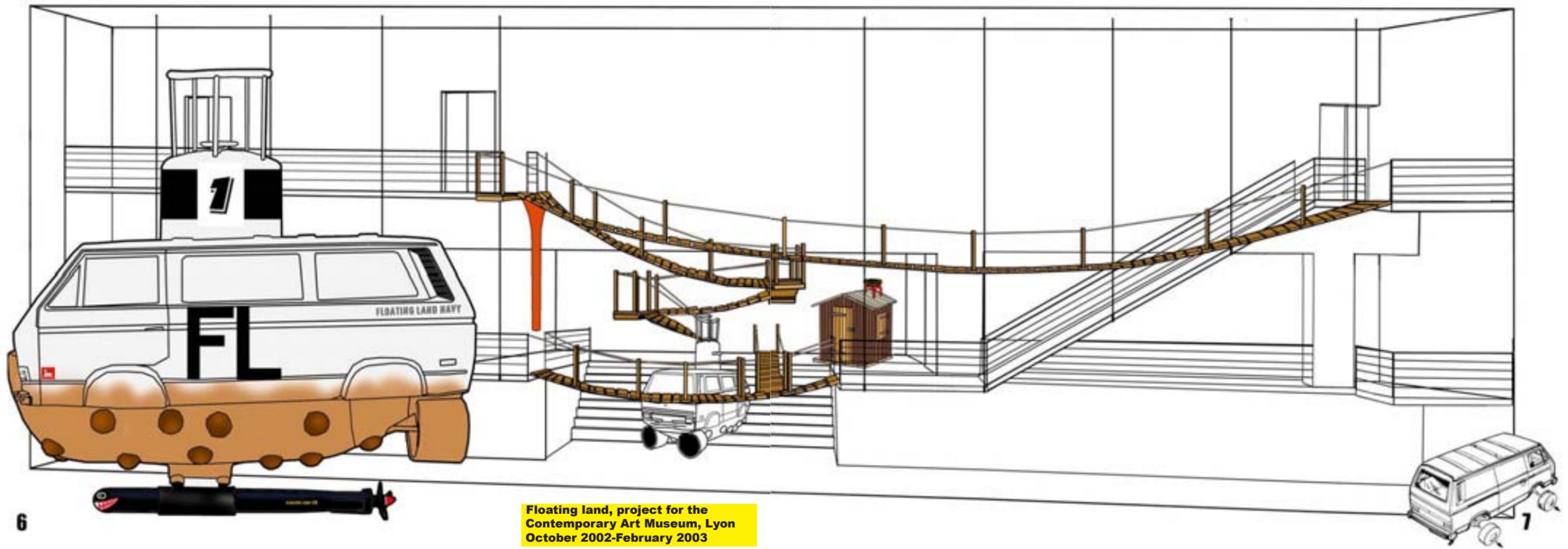
«FLOATING LAND»
Dejode&Lacombe
2001

Floating Land developed as a reaction to the current real estate shortage, which prohibits the creation of independent art spaces. The essential idea was to build a sovereign, independent micronation intended for the diffusion of contemporary art which would also explore questions related to self-governance, survival, defence and the nomadic lifestyle.

This autonomous state will take the shape of a mobile floating island measuring approximately 150m² which can be docked in the waters willing to accommodate it. Six artists will be invited to collaborate in the development of the island's structure and functioning, and to adopt temporarily the nationality of Floating Lander.

Floating Land will become a meeting and living space for a new artistic community.

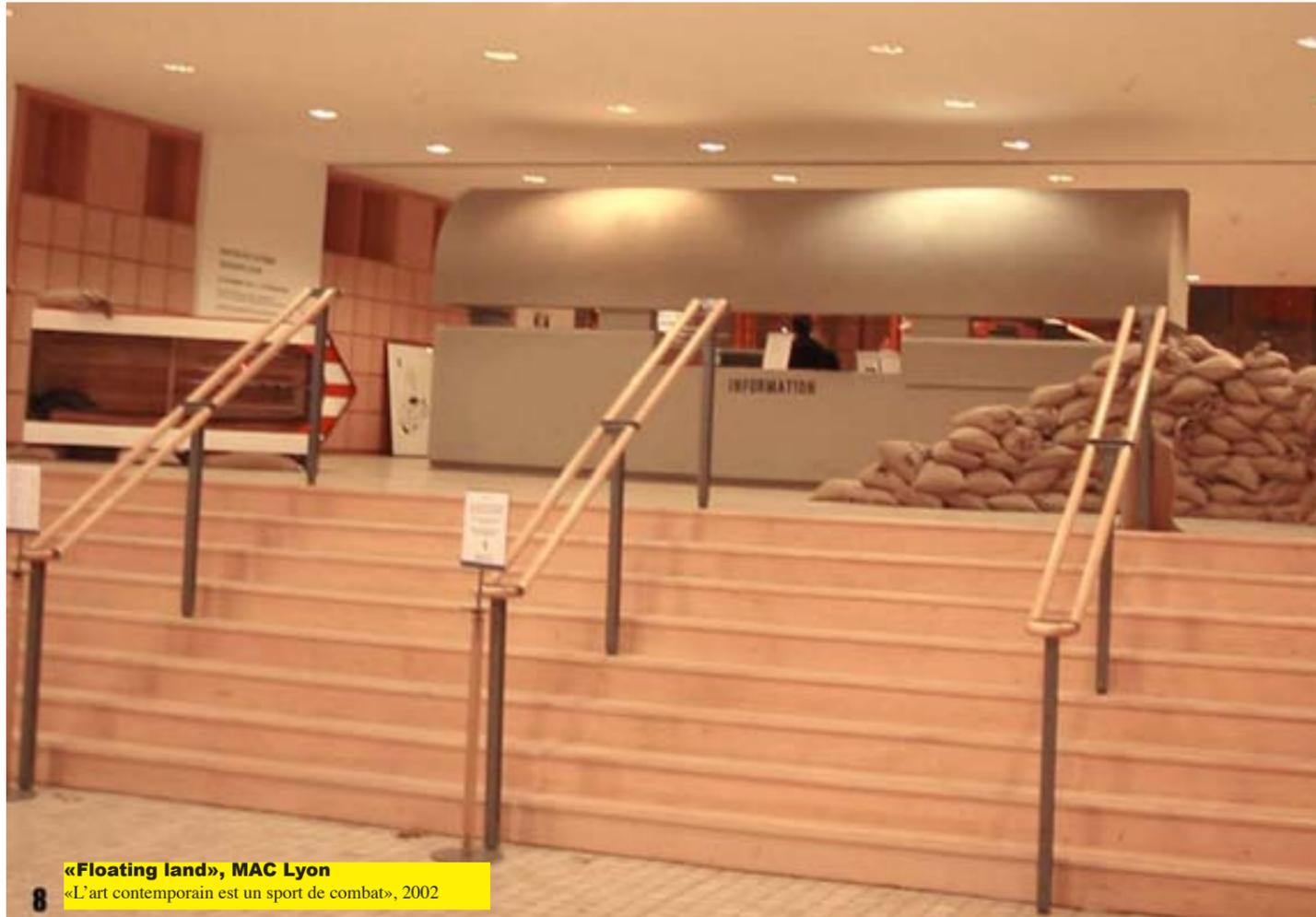




6

Floating land, project for the Contemporary Art Museum, Lyon
October 2002-February 2003

7



«Floating land», MAC Lyon
 «L'art contemporain est un sport de combat», 2002

**A POLITICAL FICTION:
 «Floating Land»
 Daniel BAILLY
 2001**

The question of a definition of the nature of contemporary art can only be explored through an understanding of the infinite aesthetic responses which, since the classical prohibition of the mixing of genres (a proscription that weighed both on art work's internal limits and categories, but also on any attempt to spill from one discipline into another), have argued in favour of an extension of the boundaries beyond material and cultural limits.

In this widened field of contemporary art, where interdisciplinary practice produces an effect of deterritorialisation, the nomadic micro-state Floating Land brings a scientific extension to this territorial approach to art by putting military and diplomatic science at its service.

«According to the strategist, armament is neither the soldier, nor the means employed, but positioning first and foremost, the disposition and direction of the forces present.»(1)

By defining the question of armament in such a way, primordial importance is given to a defensive surveillance position rather than an offensive strategy.

The political operation of Floating Land adopts this position of armed defence by using its natural borders as both a strategic function and as diplomatic fiction.

If a diplomatic fiction exists, it is precisely within the limits of the island, in its very insularity that it can be found, its limits functioning like a foreign embassy with its protected enclosure inside

which the national laws are not in force.

The island becomes a kind of enclave with prerogatives of immunity and inviolability which remain purely symbolic systems in the absence of any definitive legal statute.

Floating Land thus assumes the right to create policies on dubious grounds (in a legal uncertainty which ambiguously places it in a position of infraction), rather than following rules determined in advance which would transform it from the start into a commodity obedient to the public and advertisers (i.e. promoted to the status of institutional information satellite). It is a hypothetical future of contemporary art, like a cultural exception detached from the ground of the institution (its architecture testifies to this in a very literal way), and it is exactly in this the proclaimed utopia that wishes to establish in the order of the things its own principle of reality, because: «a utopia is not an impossibility but a possibility which has not found a reality»(2)

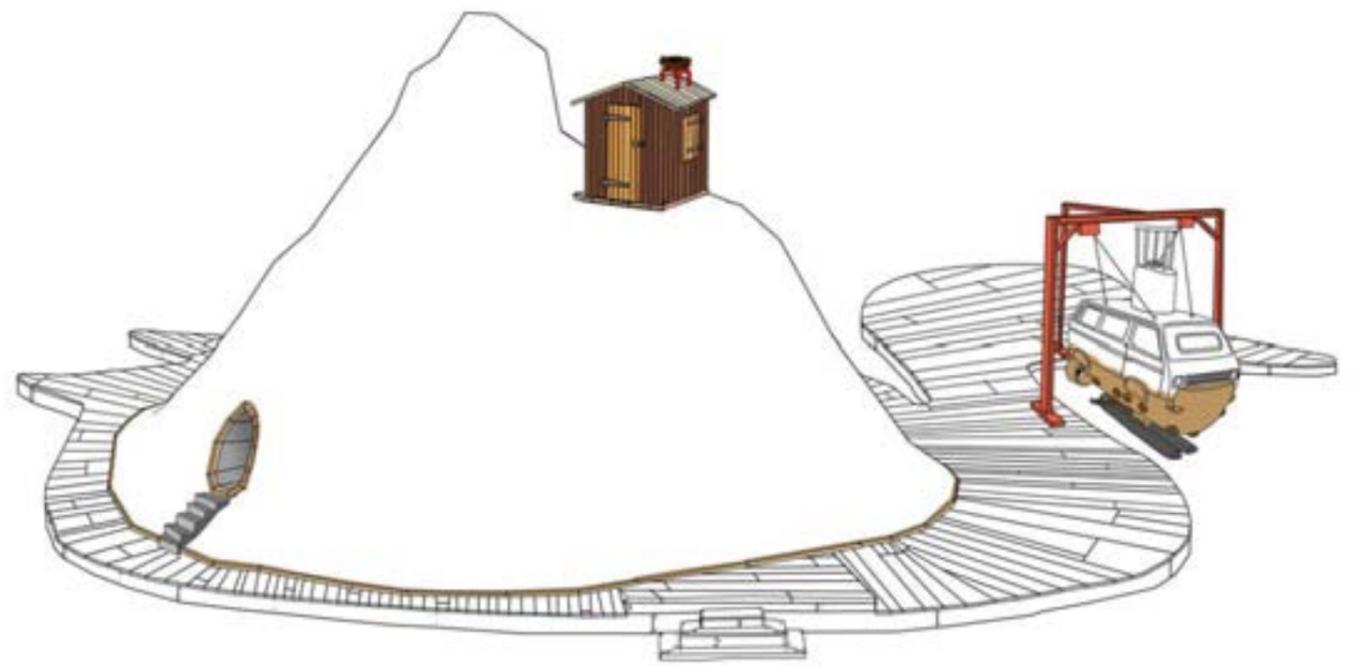
(1) Paul Virilio, L'ESPACE CRITIQUE, éd Christian Bourgeois, 1984, n p 164

(2) Robert MUSIL, L'HOMME SANS QUALITE, Tome 1, éd du seuil, coll poche





«Floating land», MAC Lyon

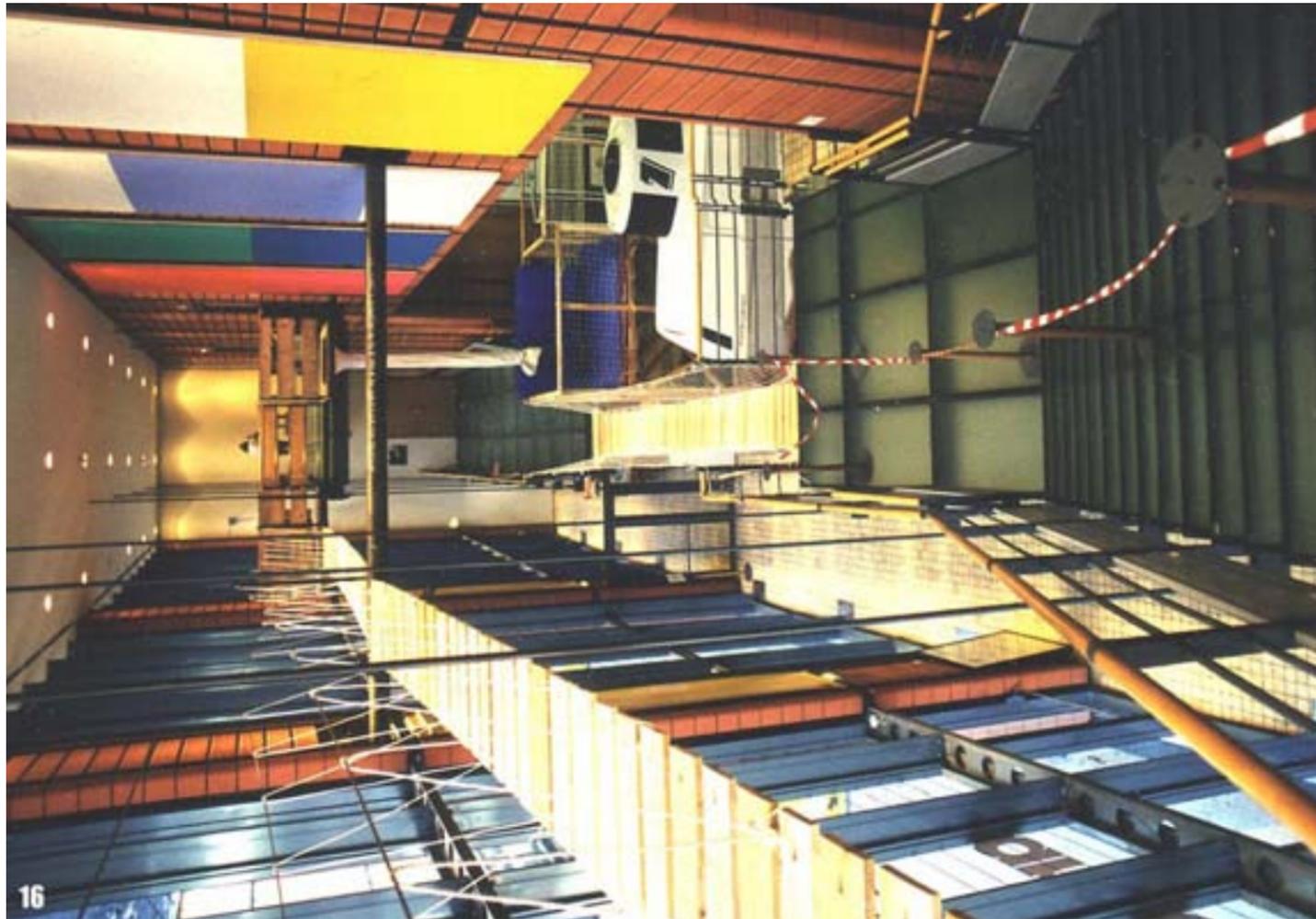




14 «The submarine», 2001
lightbox, 34.65 x 25.6



«Floating land», MAC Lyon 15



«FLOATING LAND»
Sovereign and
Independent Nation
Marie Guilhot-Voyant
2002

The work of Sophie Dejode and Bertrand Lacombe is integrated in a clearly defined artistic project: the constitution of Floating Land, a nomadic micro-state intended to facilitate, accommodate and promote contemporary creation

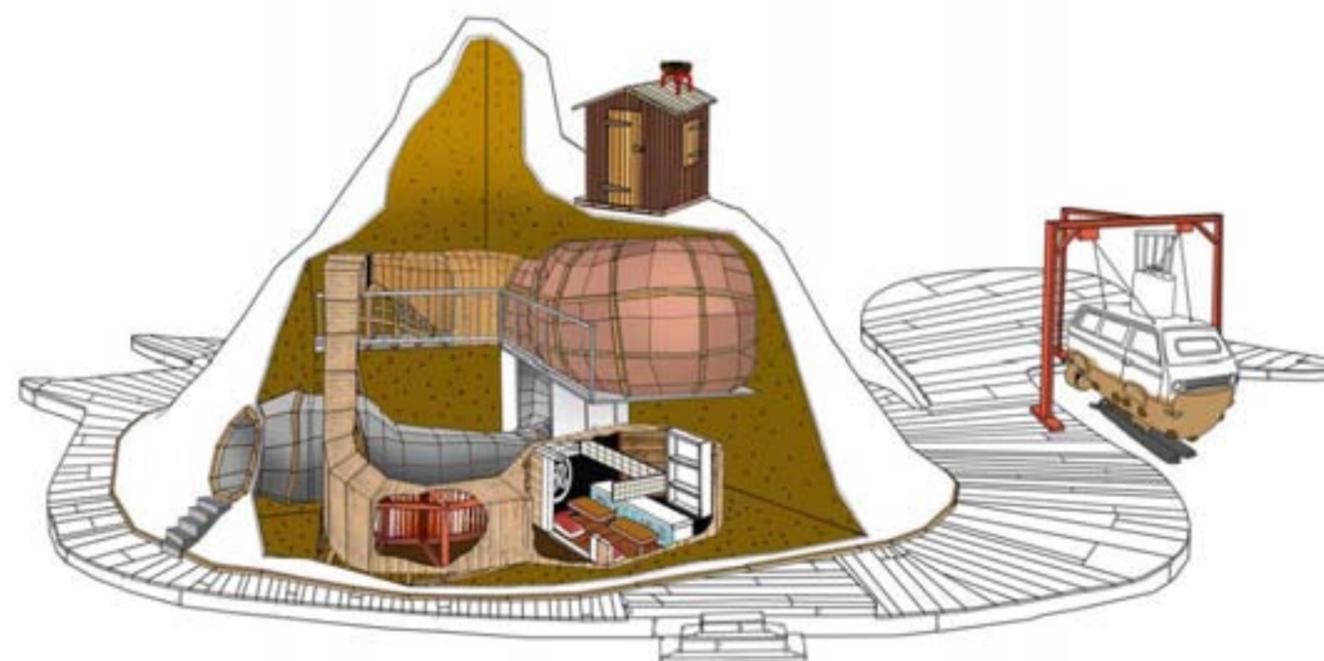
Floating Land is conceived as a new political, economic and social territory, populated by citizens concerned with the questions of creativity and self-governance. In the architectural construction of Floating Land, Dejode & Lacombe use their artistic freedom to respond to daily needs: eating, sleeping and travelling.

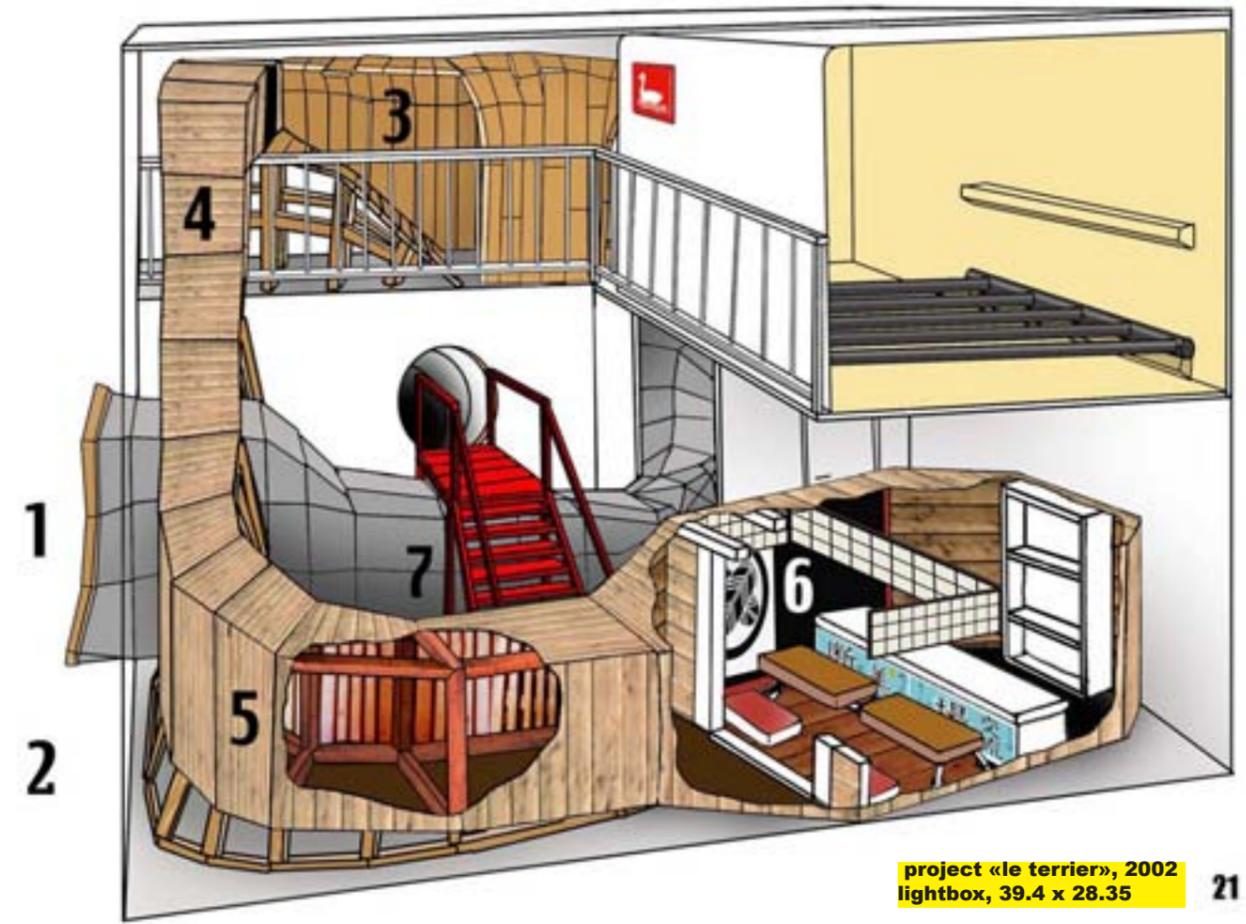
For Floating Land's residents, the artists create living spaces, user-friendly areas and poetic modes of transportation, both absurd and functional.

From drawings, sculptures, installations, films to performances, the work of Dejode & Lacombe is not limited to any specific medium, scale or material.

The elements do not occupy only space, but also time, changing with the movement of the micro-state and the desires of its inhabitants.

Floating Land incarnates a subversive interface between realism and utopia.

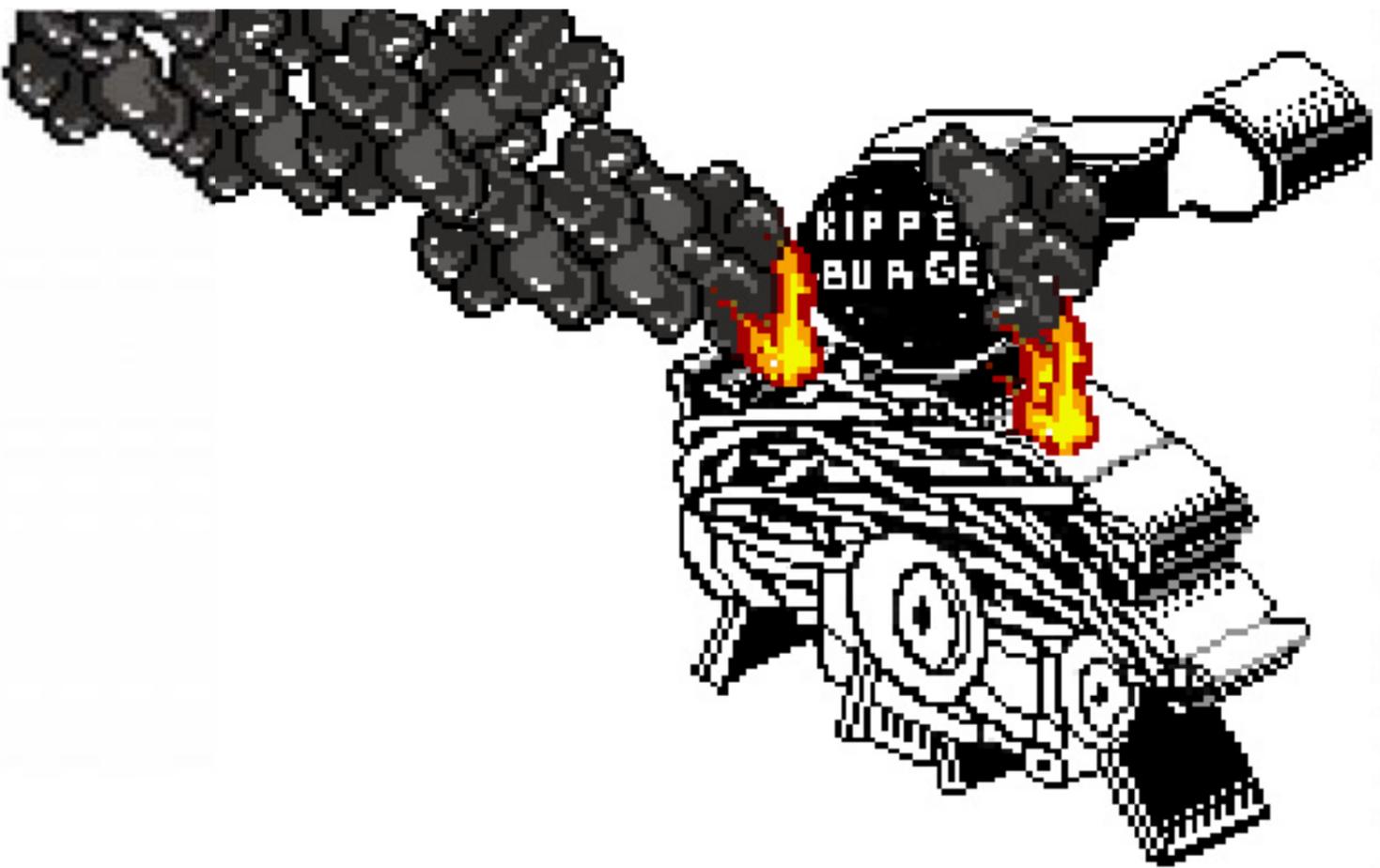




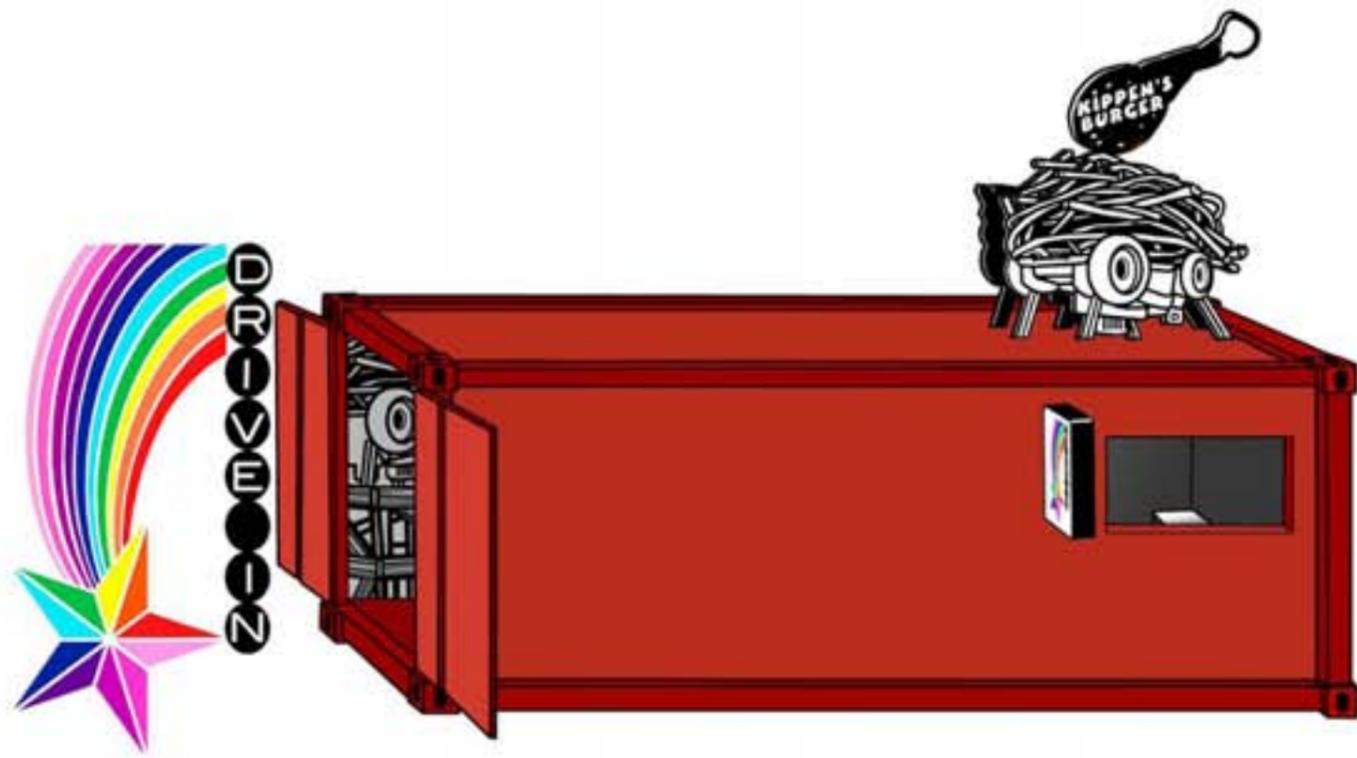
project «le terrier», 2002
lightbox, 39.4 x 28.35







KIPPEN'S BURGER





«KIPPEN'S BURGER»
Dejode & Iacombe
2003

The exhibition « Kippen's Burger » is integrated in the more global « Floating Land » project, a nomad micro state, an artistic place of co production intended to be assembled in network, a political fiction which signs its insularity among the vast field of contemporary creation and, excuse of fantasy to offer a territory, a reality for utopia. « We have put in place this banana republic so that there are no limits to our megalomania. »

More precisely, « Kippen's Burger » presents certain new parts of « Floating Land », our next up and coming installation. The scale of this first inter artists competition of mini motorbikes on the grounds of Floating Land will be that of a true American show. The race will take place inside our creative landscape. The track will cross our artworks and those of the invited artists which for the occasion, will be put together such that it has the density of a toy city, whim of a spoiled child. « Floating Land » (Contemporary Art Museum of Lyon, 2002) enabled us to put in place the scenery and the base of the interactive project. « Floating Land » will allow its implementation through the creation of a network of artists collaborating in the making of the utopia. The playful aspect of the competition nevertheless points out the tacit rivalry which animates the microcosm of contemporary art.

« Kippen's Burger » is a prototype of fast food in navy containers, for a chain of restaurants destined for places of contemporary art (in Flemish, kippen means chicken). It will be the official



restaurant of the “Floating Bowl”. This fast-food chain can be seen as the first economic account of the political fiction which is “Floating land”. However, the roots of this concept are to be sought in two exhibitions carried out in Strasbourg.

In 1998, Bertrand Lacombe presented the history of a solitary character living at the heart of an Alsatian forest. Antitraditionalist, he fed his cats with meat of stork chopped by a lawn mower, hidden at the top of the roof of his hut, under an artificial nest. The «Kippen’s Burger» is a commercial extension. We like to maintain an ambivalent relationship with the public, so that our spectacular and playful installations take the forms of a trapped Disney Land. It is for us a way of questioning this slip of the contemporary art towards the popular culture of entertainment.

Should we add that this project is a homage to the German artist Martin Kippenberger (the whimsical uncle of Bertrand), of which eclecticism, creative bulimia, is used as model.

«My style, it is not to have some», «This life cannot be used as excuse for the next one», said this genius of the contemporary art.



«Régimes iconoclastes »
Laurence Pérrillat
2003

Sophie Dejode and Bertrand Lacombe propose culinary art as a solution to the current representation crisis in contemporary art. Beyond contemporary fads such as 'fooding', the Thai restaurants, fugu bars and Kippen's Burgers conceived by Sophie Déjode and Bertrand Lacombe over the last few years strive to bring contemporary art into a world of ambiguous user-friendliness, based on an exploration of the physicality of space and protocols of exchange.

Food Terrorism

In the restaurants built at the heart of their vast installations the act of eating is anything but banal. Behind their apparent ordinariness, the menus are actually the ideological and fictional agents of an artistic programme designed by Sophie Dejode and Bertrand Lacombe.

In these spaces, the act of eating takes on the form of an ambiguous impulsiveness and an unusual responsibility. How should we react when the artists propose the consumption of sushi made from Fugu, the poisonous Japanese blow fish, in their Fugu bar? What should one think of the burger made from stork meat, served in the region in which these birds

venerated as a symbol of local identity?

After a moment's doubt, one realises that this food cannot really be on offer. Nonetheless, once the fictional nature of the menu is confirmed, a sensation of uneasiness remains. Are we not completely vulnerable in terms of the food we consume? Weren't we always told not to eat food if we didn't know where it came from?

To consume poison, even in a fictitious form, is to consume poison all the same. And doesn't the mere fact of wanting to poison us almost amount to committing the act? This attitude is purposefully unclear and breeds doubt at a time when food hysteria is rife.

Beyond the physical danger, the simple act of accepting to consume stork meat, the flesh of the regional emblem, in the city of Strasbourg symbolises the sacrifice of conventional symbols and the promotion of radical iconoclasm and the rejection of nationalist values.

However in an apparent paradox, the various projects of Sophie Dejode and Bertrand Lacombe aim to determine and build territories, from Floating Land to the current Kippen's Burgers, and to reinforce them with a strong visual identity, a territorial iconography, like a region seeking to put forward its local characteristics (or its superiority). The stork burger symbolically kills the traditional hierarchy in an attempt to replace it with a new type of independent political microstructure, beyond the law. The allegorical symbols are thus rejected and replaced by a utopia and a fiction.

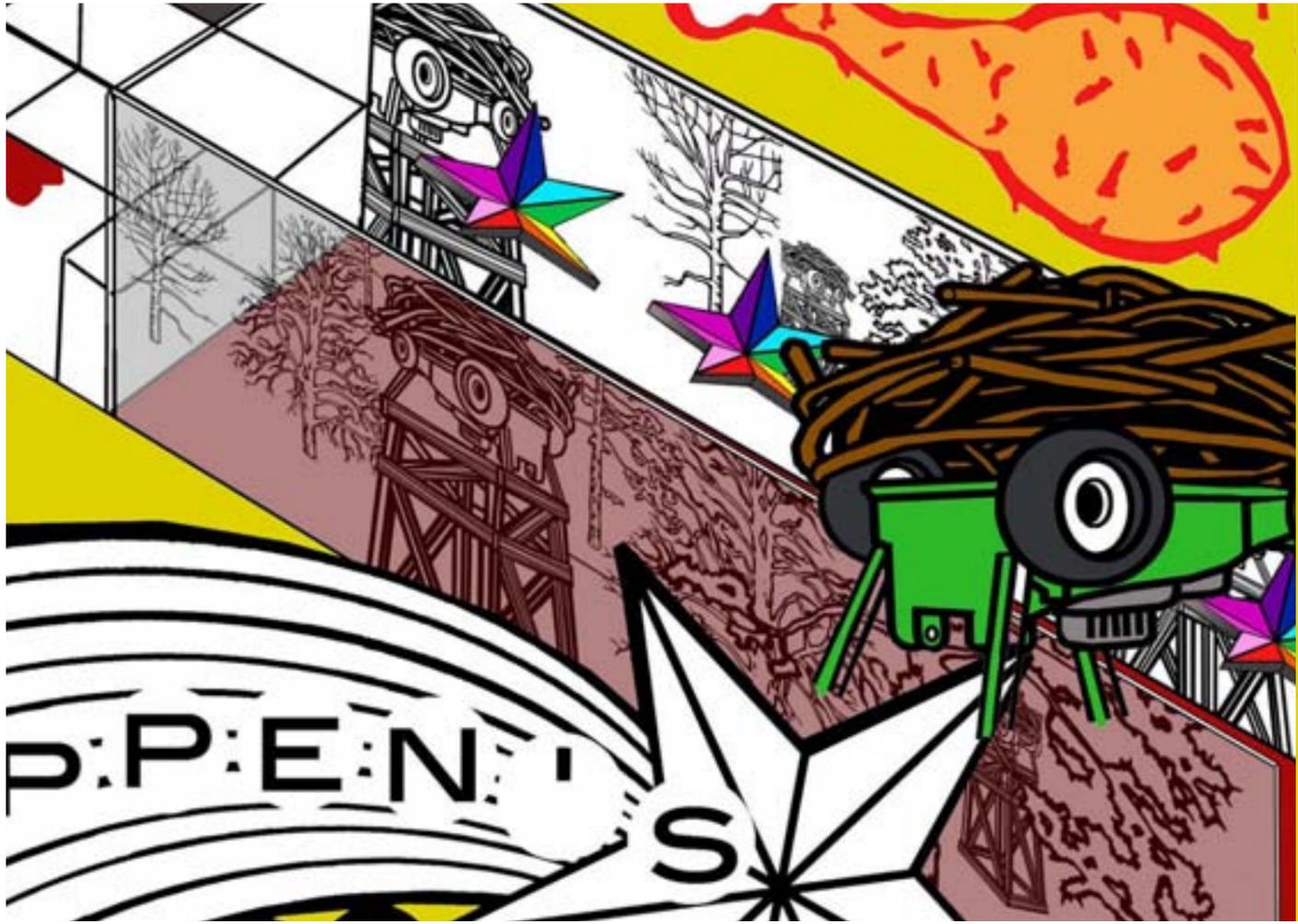
Kippen's Burger thus puts us in an ambiguous position between food heroism and passive, consensual terrorism.

A Dubious, Unsettling Form of Conviviality

And what about the protocol of exchange between the artists and their public? The various spaces conceived by Sophie Dejode and Bertrand Lacombe are zones of physical mobility and participation. But the physical confrontation is complex. At the end of an obstacle laden journey, the presence of a restaurant engages us in a process of introspection very rare in contemporary practice, since it invites us to question whether we want to eat or not. Few artists today build environments that test our body in such a way, that question our needs and desires.

Admittedly the material and social constructions of Sophie Dejode and Bertrand Lacombe's art links them to the relational aesthetics movement. Yet their work goes much further than that of most artists in this artistic current. First of all, the user-friendliness of their spaces is violently ambiguous, distorted by the rough installations. Secondly, the functioning of the installations depends on the presence of the artists who remain on site throughout the exhibition. Their presence as components in the work reinforces the relational ambiguity, as they observe us while we observe them.

Thus, Sophie Dejode and Bertrand Lacombe's artistic programme, while removing the meditative dimension associated with art, introduces an element of participation and a risky, engaged protocol of exchange in the construction of eminently physical territories.



PROCHAINEMENT...





APPEL À CANDIDATURE

FLOATING LAND GENEVE

FLOATING BOWL 

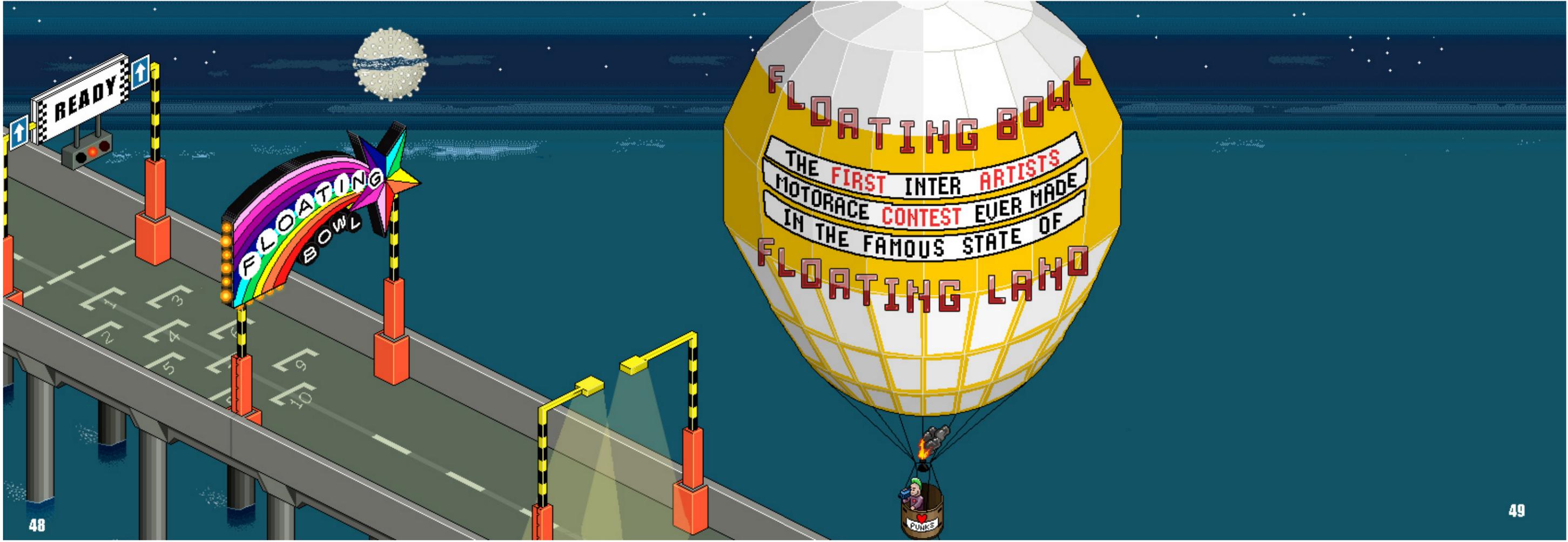
ÉTÉ/AUTOMNE **2003**

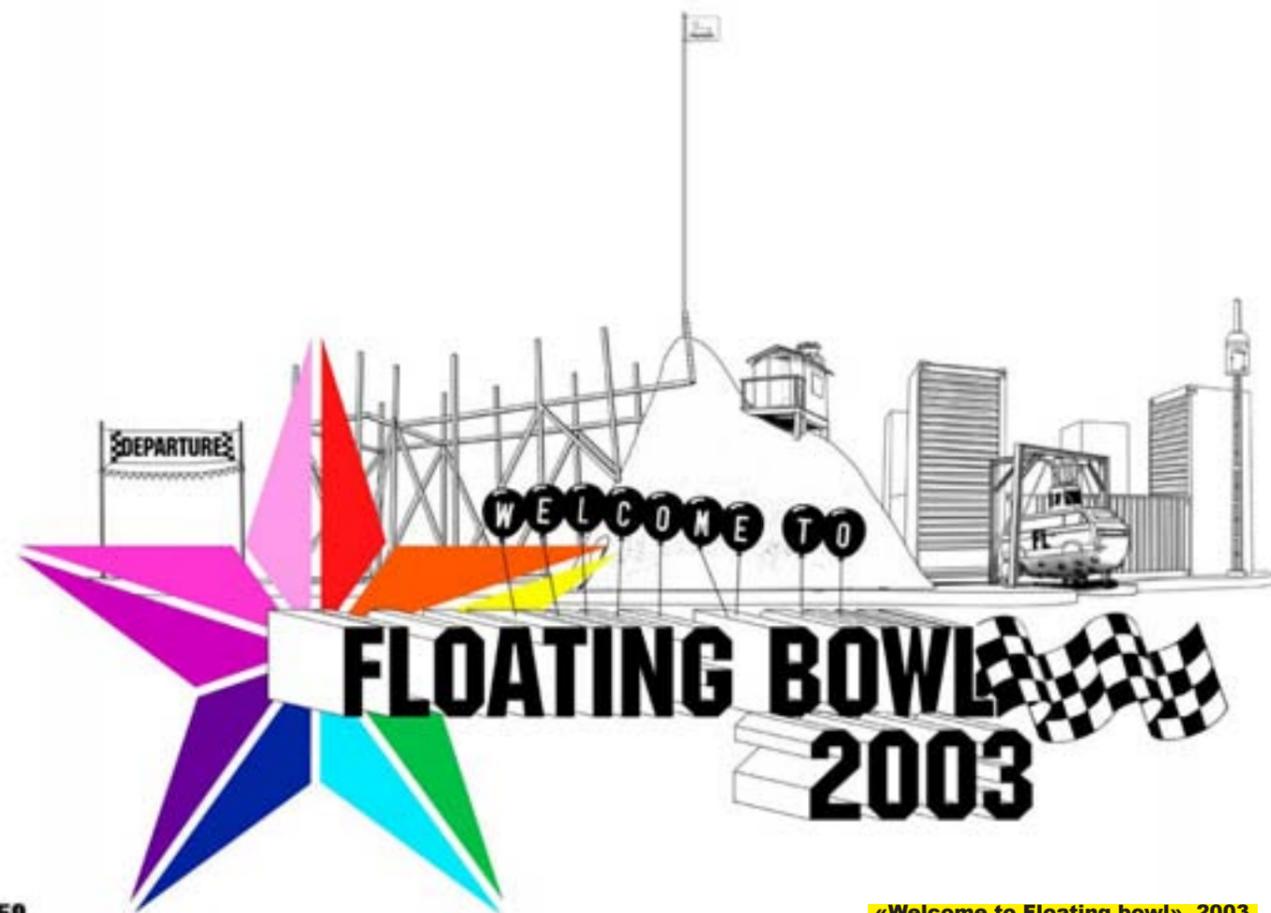
floatingbowl@ hotmail.com

CHAMPIONNAT DE MOTO INTER ARTISTES
LE TITRE DU MEILLEUR ARTISTE EST EN JEU

OSEREZ-VOUS RELEVER LE DEFI?

47





«Welcome to Floating bowl», 2003
lightbox, 35.44 x 29.95

«Floating Bowl»

Appel à candidature
Dejode&Lacombe
2003

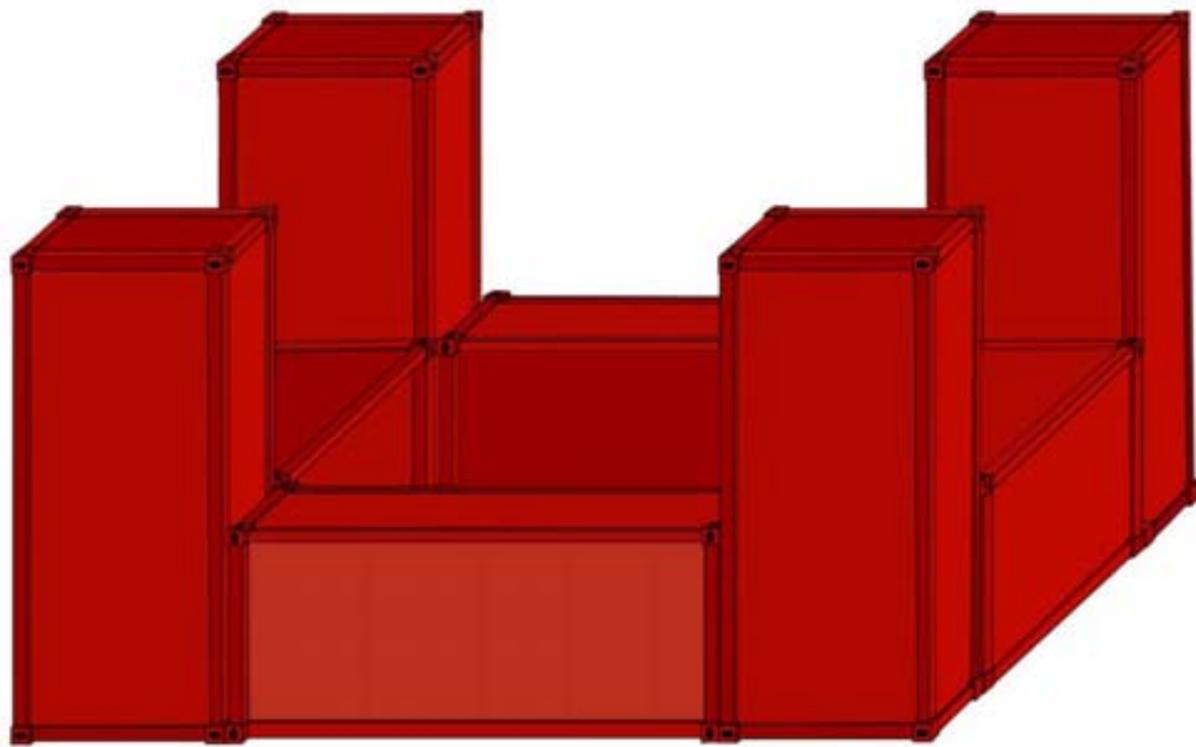
«The Grand Theatre of Oklahoma is calling you!
(...) You all are welcome! May he who wishes to become
an artist raise his hand! We are the theatre that needs
everyone, you all have a place here». («Amerika», Franz
Kafka)

Floating Land – a nomadic micro state, a growing artistic network of production, a political fiction that vaunts its insularity in the vast field of contemporary creation and who under the pretext of fantasy provides a territory, or a reality, to utopia – will very soon be the host of the first inter-artist mini-motorbike race: the Floating Bowl. The competitors will fight it out for the title of Best Artist. The race course will thus become a stage for the rivalry that exists in the contemporary art microcosm.

The scale of this collective exhibition will be that of a real American bonanza spectacle: a big top tent, bleachers on the side of the island's mountain, live TV coverage and retransmission after the event, sports commentators, kiosks selling artistic merchandise, trendy restaurants (the Kippen's Burger) and customised caravans for the artist/competitors...

The race will take place inside the Floating landscape. The course will run through the art work created by the duo and their guests which is shown together to recreate a dense 'toy town, the whim of a spoilt child'.

If the Floating Land exhibition (Contemporary Art Museum, Lyon) was the creation of the stage set and basis of our interactive project, Floating Bowl represents its completion as it will see the constitution of the first artist network working on the invention of a utopia.



This architectural project is designed to solve the problems related to our nomadic lifestyle. The idea is to propose the acquisition of the work free of charge to various art institutions on the condition that they pay the production costs and accept that we, and the artists in our network, be able to develop projects within it.

2003



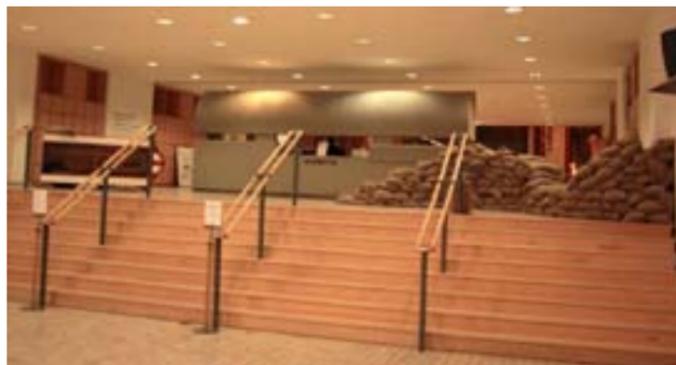
Sophie Dejode & Bertrand Lacombe For Sophie Dejode & Bertrand Lacombe, each new exhibition is an occasion to push the "Floating Land" project a little farther out. Floating Land is an independent and fictitious

nation located on an artificial island. After the Musée d'Art Contemporain in Lyon (winter 2002) and La Chaufferie in Strasbourg (January 2003), the work of these two surprising artists is now at Attitudes in Geneva (August 29-October 25), just before their presentation at the Lyon Biennale. But the most outstanding event will undoubtedly be signaled by the starter's pistol for the Floating Bowl, the highly anticipated mini-motorcycle race Dejode & Lacombe are organizing in Geneva in September. (For more information, visit floatingland.com).

2002 was a big year for Sophie Dejode & Bertrand Lacombe. They simultaneously opened four shows in and around Lyon: at the Musée d'Art Contemporain, the Métropolis and NEON galleries, and the Maison de l'Image, du Livre et du Son in nearby Villeurbanne.

On walking into the Musée d'Art Contemporain, visitors were plunged into a very special atmosphere: piles of sandbags, a sentry box laid lengthways on the floor and a machinegun. The museum reception desk was covered with a concrete shell, transforming it into a bunker and the women working there into sentinels. A little further on came a strange wooden cabin. On its roof, an upside-down lawnmower, camouflaged as a bird's nest; inside, a chaise longue, refrigerator and TV showing a movie where Alsatians wearing traditional costumes

marched through the woods toward the bucolic hut where Lacombe remained blissfully ignorant of this imminent danger. What had enraged these Alsatians? It turned out that the junk on the rooftop was a



stork trap. If one of these birds happened to land there, the lawnmower would start up and chop it to bits. "It's inhuman to feed our storks to your cats,"

complained the malcontents in this film, which revisited silent movies. After having passed the cabin and gone up the stairs, visitors found themselves on a wooden bridge hanging ten meters above the museum floor. Then, in order to come down again, you had to trustingly slide down a narrow tube of elastic fabric of the kind French firemen call a "sock." Finally, you could enter a sort of pocket submarine, in reality a van transformed into a submersible. Inside, a monitor showed footage of a lovely tropical sunset, doubtless as a reward for your troubles. Like the old people in that terrifying film *Soylent Green*,⁽¹⁾ you could finally die before a peaceful image. For those who have served in the military this little series of exercises will probably revive painful memories of basic training. In fact, what we're experiencing here is the defense system of Floating Land, a fictitious island nation that Dejode & Lacombe have been constantly updating for two years in one project after another. "Floating Land was born as a response to today's real estate crunch which makes it very hard to open new exhibition spaces. The solution was to construct a sovereign micro-nation, completely independent of the whole art system as well as society itself (without necessarily rejecting the principle of barter). It is meant to popularize contemporary art oriented toward the problematics of self-management, survival, defense and nomadism."

"Punks are not dead"

A maquette on view at the same time at the Métropolis gallery gave an idea of what Floating Land will look like: a floating island almost entirely covered with planking (like something between an improvised raft and a Swiss chalet), except for a small yard and a few buildings, including a dormitory/refectory and a shower. Another aspect of the micro-nation could be seen at the NEON gallery; its basement. When you opened the door of this small alternative space in Lyon, you entered directly into a sort of tunnel with wooden plank walls, like in a Hollywood gold mine.

Bent over and sometimes even on all fours, visitors followed this narrow gallery as it rose, descended and turned, going from one room to another as if on a speleological expedition. On the walls of one of these rooms the artists had painted a trompe l'oeil cave interior. This cave motif appeared in their work previously in a piece entitled *Don't forget your balloon*: at the entrance to a "magic cavern" was a stand with balloons inflated from a gas bottle, and candles to light the way when you descended into the entrails of the earth. The inscription "Free lollipops inside" was supposed to lure kids in. As was to be expected, thanks to the narrowness of the place, the balloons had to cross over the row of candles and... boom! This was, in fact, a trap for children. You might have thought that at the end of the journey through the big installation at the NEON you would come out on a savanna with roaming dinosaurs or a lake of molten lava. Oddly enough, after many contortions, you came to... a

miniature Japanese restaurant where the artists served up sushi to visitors on opening night. Readers will exclaim: yet another textbook manifestation of relational aesthetics. Maybe not. These artists had already tried the idea of this restaurant during a group exhibition (Camping 2000, at Romans), where they dug out a long tunnel that ended up in a Chinese restaurant. Instead of attending the opening night festivities, they opted to burrow into their hole and invite to dinner only four handpicked guests. A few months later, for the inauguration of another exhibition, contrary to all expectations the sushi bar was closed, and an inscription invited visitors to serve themselves from the fridge: "Down with conventional aesthetics, autonomous space welcome, this not a user-friendly space, sorry, we're closed." Whether with these meals that hijack Rirkrit Tiravanija's favorite principles or by proposing to set fire to children and cut storks up into cat food, Dejode & Lacombe set up a kind of perverted relational aesthetics. The ambiance is definitely not peace and love. Floating Land is not a hippie commune open to all, but a private space for art and life initiated by a couple who invite only those they want there, mainly artists they want to work with. Dejode & Lacombe are certainly not latter-day hippie-dippies. They're closer to punk, with all the cynicism and individualism that implies. Emblazoned at their recent shows was this inscription: "Punks are not dead."

Still, the hot links to art theory, self-management and nomadism notwithstanding, what is really remarkable about Dejode & Lacombe is their inexhaustible imagination and its formal expression. There is something very child-like about their perverted amusement parks, hanging gangplanks, log cabins and slides, something of a lost childhood, like Peter Pan's island Never-Never Land in J.M. Barrie's book. Further, islands and caves are theaters where children make up all sorts of stories and adventures. They are also archetypes that can be analyzed in a more psychological vein: island/individualism and cave/unconscious. This duo certainly leave a great deal of room for symbolism and marvels. At the NEON the experience was really disconcerting; you felt like you were wandering for hundreds of meters until you totally lost your bearings. The corridor wound back on itself like an intestine. It was like diving down the rabbit hole in Alice in Wonderland. There is a hint of Jules Verne in Dejode & Lacombe, with evocations of Fantasy Island and Voyage to the Center of the Earth. There is also a touch of Adolfo Bioy Casares, with the island mystery of his Invention of Morel and Plan for Escape, not to mention, lastly, Raymond Roussel's Locus Solus and Impression d'Afrique for their ability to inject the marvelous and the unexpected—for example, in setting up a sushi bar a few meters underground.

The Alsatian Burger

Their most recent restaurant was the Kippen's Burger, shown last winter at the Chaufferie in Strasbourg. It was, of course, an homage to Martin Kippenberger, the couple's idol and Bertrand's fantasy uncle. Also, in Flemish "kippen" means chicken, which is the filling for the hamburgers prepared in this country eatery set up in a shipping container.(2)

Actually, the meat comes directly from the lawn mower on the roof, or in other words any stork stupid enough to come to roost there. To inflict this kind of thing on the Strasbourgeois is not politically OK. The problem is that certain peoples in Africa, where these migratory birds winter, are particularly fond of the subtle taste of their flesh. Thus Alsations do everything they can to keep their precious fowl to themselves and not let them fly away to the slaughter, going so far as to stuff their little beaks with farm-fresh frogs. Imagine how these people felt about seeing their noble work undone, right in sunny downtown Strasbourg!

The Kippen's Burger will be the official restaurant at the Floating Bowl, a mini-motorcycle race Dejode & Lacombe are organizing in Geneva in September. Contestants will be chosen from among people the duo wants to work with.(3)

Each will customize their bike and their helmet. The winner of this race will be named "best artist." Isn't winning a race as good a criterion as any? The bikes turned out to be hard to handle and the two have taken the time to train.

So they're ready. What about the rest of the field? Dejode confides, with a smile, "It's going to be a massacre."



Translation, L-S Torgoff

(1) Video by Arnaud Maguet.

(2) The metal container is a module for these two artists. They plan to

a castle on the occasion of the Lyon Biennale using eight containers, four lying down to make walls and four standing on end to make towers. This castle is testament to Floating Land expansionism.

These artists intend to colonize certain European contemporary art venues little by little, building a castle at each of them just like the Vikings who marked their territory in a similar manner when they send their expeditions upstream. This kind of “war games” also recalls video games of strategy such as Heroes.

(3) Participants in the Floating Bowl: Gentil Garçon, Jean-Xavier Renaud, Bruno Peinado, Virginie Barré, Lang/Baumann, Petra Mrzyk and Jean-François Moriceau, Niels Trannois, Sophie Bueno, Olivier Millagou, Arnaud Maguet, Aïcha Hamu, Xavier Chevalier, Thierry Xavier, Stéphane Magnin and Emilie Maltaverne, Naoko Okamoto and Shingo Yoshida.



**Bathroom tile prototype for castle bathroom
Mosaic 9m x 4,50m
Lightboxes, digital printings(different sizes)**

**Lee 3 ceti tau Central Armory Show
CNAP, Villa Arson, Nice**

Floating bowl
Jean-Paul Felley & Olivier
Kaeser
2003

Floating Land is a «sovereign independent micro nation created for the presentation of contemporary arts, based on the issues of self-management, networks, survival, defence and the nomadic lifestyle.» Sophie Dejode & Bertrand Lacombe have been developing the idea of this autonomous territory, which takes the form of a mobile floating island suitable for various types of water, since 2000. Floating Bowl is the name of the event organised by Dejode & Lacombe in the context of Floating Land, for which they have invited other artists to collaborate on the creation of a self-formulated system. Floating Land is designed as a convivial living space for an artists' collective.

Accordingly, Dejode & Lacombe have invited fourteen other artists - or artistic duos like themselves - to take part in the exhibition at attitudes: Virginie Barré, Sophie Bueno, Xavier Chevalier, Aïcha Hamu, L/B, Stéphane Magnin & Emilie Maltaverne, Arnaud Maguet, Olivier Millagou, Petra Mrzyk & Jean-François Moriceau, Naoko Okamoto, Bruno Peinado, Niels Trannois, Thierry Xavier, Shingo Yoshida. They chose them as much for their artistic, as for their personal affinities. Yet their objectives push them in two directions at once: first of all, the invited artists will create in a territory designed by Dejode & Lacombe, and will all temporarily share the nationality of 'Floating Lander' which gives a communal character to the exhibition. Secondly, Dejode & Lacombe pour oil on the flames of the unspoken rivalry which animates the microcosm of the contemporary art scene, by organising a mini-motorbike competition in which the competitors will be the artists showing in the exhibition. Each rider will personalise the body-work of his bike before the race. The competition has no pre-set rules. A jury composed of art critics and representatives of artistic institutions will decide on the criteria by which the winner or the winners will be decided. Free reign is thus given to speeding, tricks, style, look, ganging up, cheating, elegance, humour...

After the competition Dejode & Lacombe will create Robot Force, a sculpture representing a post human figure to be made out of the different motor bikes designed by the artists for the race. This work will then takes its place in the crowded exhibition space, which is already occupied by a wooden mountain which can be entered into, a submarine made out of a

VW bus, as well as a welcome unit made from an individual bunker and an industrial vat.

Most of the Floating Bowl artists were born in the seventies, are French, but don't live in Paris, and have often shown together. Some of them already have a rich and established body of work, while others are artistically young. On a general level, they all feed abundantly on popular culture (cinema, music, comic books, video games, graphic design) and derive many of their references from the 60's, 70's and 80's. Their art is often centred around citation, appropriation, mixing and re-mixing. Some, like Stéphane Magnin and Dejode & Lacombe, occasionally occupy the role of gatherer/catalyst - rather than curator - of projects. The group of artists formed in Floating Bowl provides an interesting panorama of young, contemporary art in France, be this in terms of their cultural references, working practice, or personal and artistic networks.



Olivier Millagou
«Thrasher», wall pins



Emilie Maltaverne and Stéphane Magnin
«Motorcycleboy reign» and «Blabla lounge»



- sophie dejode et bertrand lacombe
- arnaud maguet
- aicha hamu
- sophie bueno
- niels trannois
- l/b
- petra mrzyk et jean francois moriceau
- stephane magnin et emilie maltaverne
- shingo yoshida
- naoko okamoto
- virginie barre
- bruno peinado
- thierry xavier
- xavier chevalier
- olivier millagou





«Le sous marin»

«Unité d'accueil»



«Floating land» (the mountain)





**«Kippen's burger», 2003
Wooden prototype**



EXCLUSIVE : « I WAS REFEREE AT THE FLOATING BOWL ! »
 Text by Richard Leydier

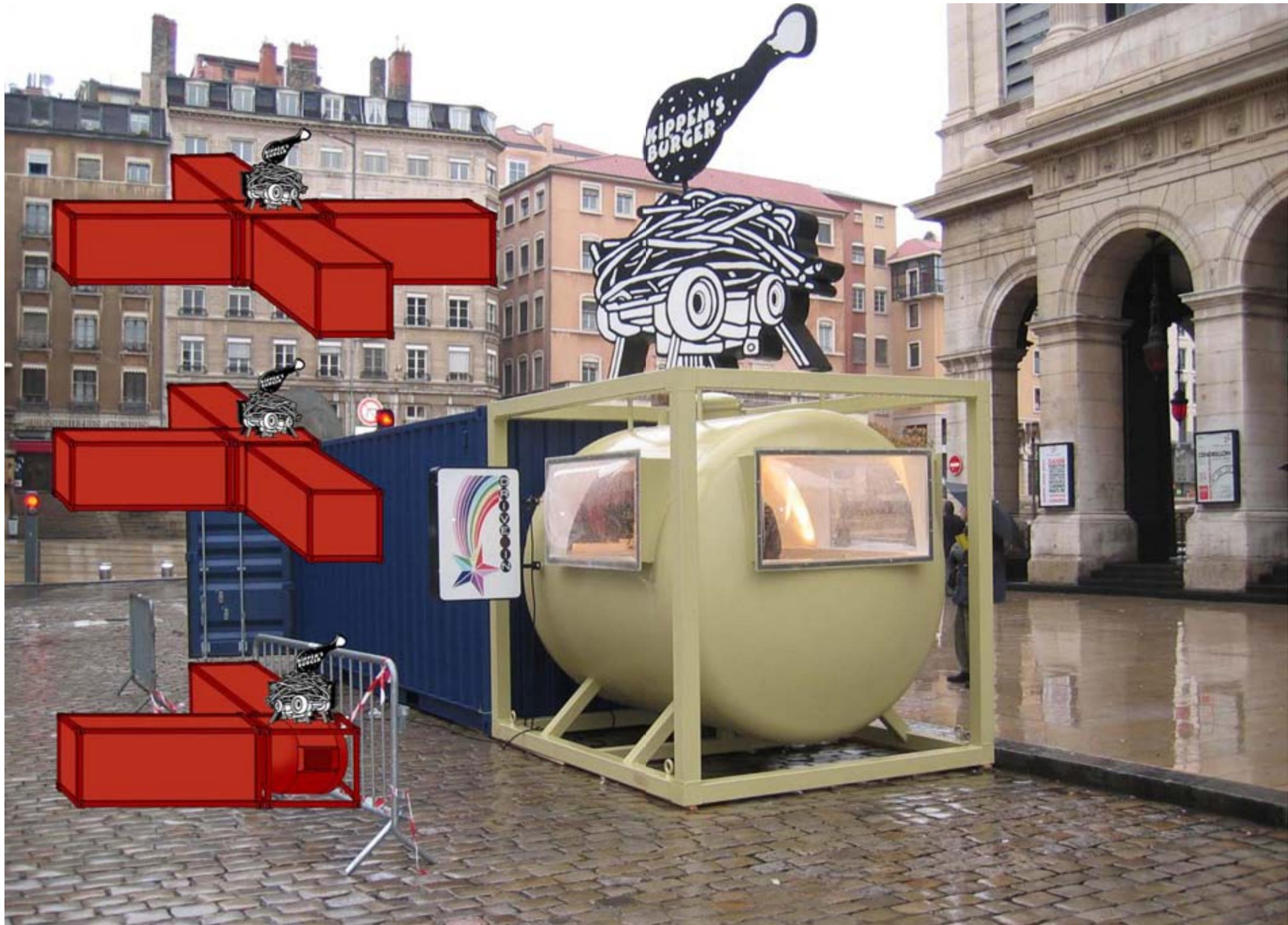
There was an atmosphere of excitement this Saturday evening August 30 at Attitudes, alternative art space of Geneva, where Sophie Dejode & Bertrand Lacombe organized the first Floating Bowl (see our September issue). The attraction was a race of mini motor bikes, event which is highly integrated with the Floating Land project, a fictitious nation imagined by the two artists. The duet invited a number of artists to display their work in the exhibition contiguous to the competition and at the same time to participate in this singular race. The demonstration was well framed by a prestigious, distinguished and especially incorruptible jury, brought together by Dejode & Lacombe, in order to prevent any act of fraud. Formed part of the jury, Laurence Perrillat (coed with l'Ecole du Louvre), Michel Ritter (directing of the Swiss Arts centre in Paris), Christian Bernard (directing of Mamco in Geneva), Samuel Herzog (art critic with the NZZ), Yves Tenret (professor with l'école d'art de Mulhouse) and Richard Leydier (myself). These highly skilled personalities had the heavy duty to come up with the prizes for the winners and to set the rules for the race: they were to judge as much the customisation of the vehicles - rewarded by the «esthétique de l'existence» award - as the driving style - the «struggle for life» award. The rules are such that the contestant who arrives first in a round was not inevitably the winner and the jury has to take into account criteria as various as the behaviour of the participants and, important also, the physique of the candidates.

The race covered the inside and outside of Attitudes, and the rain had made the runway slippery. Before each round, the direction of the race was drawn at random, the number of laps was fixed at five, and the candidates competed in groups of three. The competition was hard and there were some falls, fortunately without gravity (by precaution, a doctor attended the race). After 2h30 of races and many deliberations, the jury decided to give the prizes:

For the «esthétique de l'existence» award, that is the customisation, coming first is Shingo Yoshida, who had transformed his motor bike into a wheel, which made it not easy to handle. This deserving artist won a mysterious meal prepared by Samuel Herzog; arriving second, Naoko Okamoto, with his luminous motor bike which, because of all its electric connections, could not run. Naoko won a subscription with artpress (the lucky devil!) ; finally, Sabine Lang and Daniel Bauermann won a participation in a forthcoming exhibition at the Swiss Arts centre in Paris.

For the «struggle for life» award, concerning how well the pilots controlled their vehicles, the jury decreed the first prize to Xavier Chevalier who won an article in artpress; in the second place, Aicha Hamu won a workshop with l'école des beaux-arts de Mulhouse; as for Olivier Michelard (on the moto of Dejode & Lacombe), he certainly won the most beautiful prize, a drawing by Richard Leydier, an artwork carried out in his youth which represents a sleeping dog in Moorea, in Polynesia. Lastly, the special prize of the jury went to the couple Petra Mrzykand Jean-François Moriceau: they won the privilege to exhibit their work at Mamco.

The winners have, as it should be, sprinkled the crowd from the top of their podium, then everyone went to have a taste of the delicious soup prepared by Samuel Herzog in Kippen's Burger, the official restaurant of the Floating Bowl.





AND SOON...



ROBOT FORCE, 2003
Pocket bikes unit, fibre
glass, resin, metal
99 x 67 x 40

2004







76 years after the first Grand Prix Inter Artists of mini motorbikes which took place in Geneva, (Floating Bowl 03), Floating Land, a micro sovereign nation, was transformed into a police-controlled state, under the body of an amateur police force, ready to abuse of their power to obtain some personal satisfactions. Floating Land is peaceful, out of this world, but we can feel that all can rock. The circuit which circumvents the exhibition is deserted, the motorbikes are there and the police keeps a discreet eye on the small racing cars. All the ingredients are joined together for an extreme raid around the crowd thirsty of blood and heroes and we know that all the blows are allowed in order to win the trophy of the mythical race.

Kamikaze 1989

The title of the exhibition is inspired by Kamikaze 1989, a German B-movie with Fassbinder in the lead role. He plays an incorruptible police officer in a leopard skin suit and matching Mercedes, who fights tirelessly against the entertainment which is alienating the population via cable TV. His heavy fisted and unconventional methods make him an archetypal figure of the lone and misunderstood anti-hero.

Floating Land

Each new exhibition allows Sophie Dejode and Bertrand Lacombe to further develop the construction of Floating Land, a self-run artist residency and utopia for contemporary creation. Following several foundation events, this exhibition will form one of the first completed phases of the project.

Kamikaze 2089 brings together previously existing work with new pieces. The exhibition is constructed around the model of an entrenched, military camp surrounded by metal fences. The architecture is made from raised marine containers, heaps of wood forming unlikely shacks, a space module, coloured benches, menacing robots and strange motorised machines: an armed, inflatable Mercedes, transformed mini-motorbikes.

This strange park would seem to offer happiness and amusement, the shapes are attractive, the colours tantalizing, but the island is not immediately accessible. It appears locked, impassable. Only one entrance is available and to access the structures you have to outwit the traps laid by the fencing around each work. It resembles a labyrinth with false trails and dead ends; it is also

similar to a military assault course, as once you enter circulation becomes rigid, difficult and uncomfortable.

The Kippen's Burger, Floating Land's official restaurant, takes on new dimensions with the attachment of a supplementary container. It covers 16m in length and floats at 1,8m above ground. A cistern transformed into a kitchen opens via waiter's hatches into the two containers. The totality forms a restaurant complex with two rooms available. Lang and Baumann, two young Swiss artists, designed a total environment for the first one: a salon shaped from the rounded curves of minimalist art and 1960's Italian design. In the second container Le Gentil Garçon presents a new piece inhabited by ghosts and a monumental bone.

The mountain is one of the foundation pieces of the Floating Land environment. Wooden planks and casing are used to make a huge structure somewhere between a Swiss chalet and a burrow. A narrow entrance leads into a claustrophobic, winding tunnel which ends in a Japanese restaurant, then onto a bedroom in the style of a mountain shelter.

An Artist Residency

The couple regularly invites other artists to collaborate in their exhibitions. The Gentil Garçon designed a container and Roll'ywood was made with the Collective 1.0.3. This tube-like structure measuring 9,7m in length and 1,8m in height resembles a science-fiction style lunar-landing module. Inside it contains ten video monitors in a row showing rotating images taken from Dejode & Lacombe's production and installation archive. Random combinations of images freeze on the screens in accordance with a pre-programmed rhythm: "The terms rotation et collaboration that we associate with some of our work relates to the exploration of participation, via documentation circulation devises." Other collaborations can be found. A relaxation zone by Emilie Maltaverne and Stéphane Magnin is at the foot of a bleacher. This chill-out area allows those who have managed to reach it to have a much deserved break in a multi-coloured environment. Shingo Yoshido will show a strange motorbike which has been transformed into a large wheel inside which the driver sits. Cédric Tanguy will be the glamorous commentator of the mini-motorbike race to liven up the action. And finally, Arnaud Maguet has composed an original music which will be diffused throughout the exhibition.

Floating Bowl

The first Inter-Artist Mini-Motorbike Grand Prix organised by Sophie and Bertrand took place in Geneva in 2003. Ten riders, all artists, confront each another on a treacherous track, weaving between the art work and spectators in order to win the trophy of Best Artist. The choice of riders is given to five people who play the role of race organiser, jury and team managers. The five are made up of art critics, journalists or museum directors. They become the exhibition's curators as they select artists, stimulate meetings and allow networks to exchange. The sports competition provides a caricature of the rivalry that exists in the microcosm of contemporary art. The race has no rules and anything goes in order to be the first over the finishing line. The sports racing world also presents the artists with a rich source of immediately identifiable imagery. The motorbikes are customised, traffic lights indicate the start of the race, each rider has his own outfit and defends one of the ten colours that make up the Floating Bowl flag. The jackets, helmets and badges are produced especially for the exhibition and will be shown in the show as art work after the race. The two bleachers facing each other have their back to the race course, giving a new perspective on the exhibition.

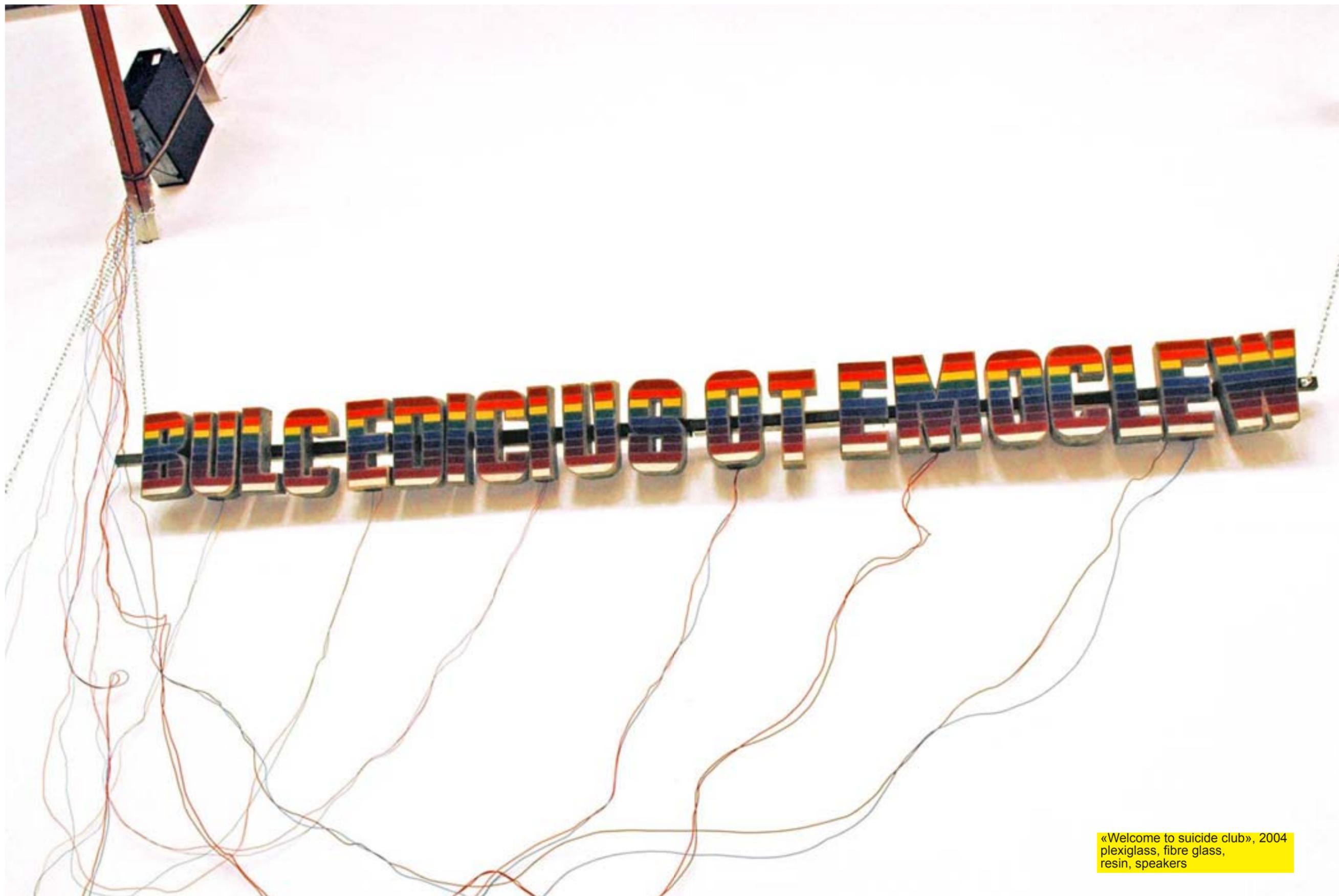
Welcome to Suicide Club

Dejode and Lacombe's visual references come from the world of video games and computers, B series and classic cinema, science fiction and serious literature, art and skate boarding...Just another example of today's 'cool' art, or an unimaginative use of the precepts of relational aesthetics? Not quite. The proposed interaction is booby trapped and the 'amusement' park is more perverse and cynical than it first appears. What is so appealing in their work is their unlimited imagination and its materialisation, coupled with their formidable energy which knows no bound, and can even move mountains!

«There is something very infantile in these parks filled with perverse attractions, in the wooden footbridges, the huts and toboggans, something of a lost childhood, like in JM Barrie's Never-Never Land. The Island and cave are the stages on which the children invent all kinds of stories and adventures. They are also archetypes that one can analyze on a psychological level: the island as individualism and the cave as the unconscious.»-

Richard Leydier in Art Press Summer 2003

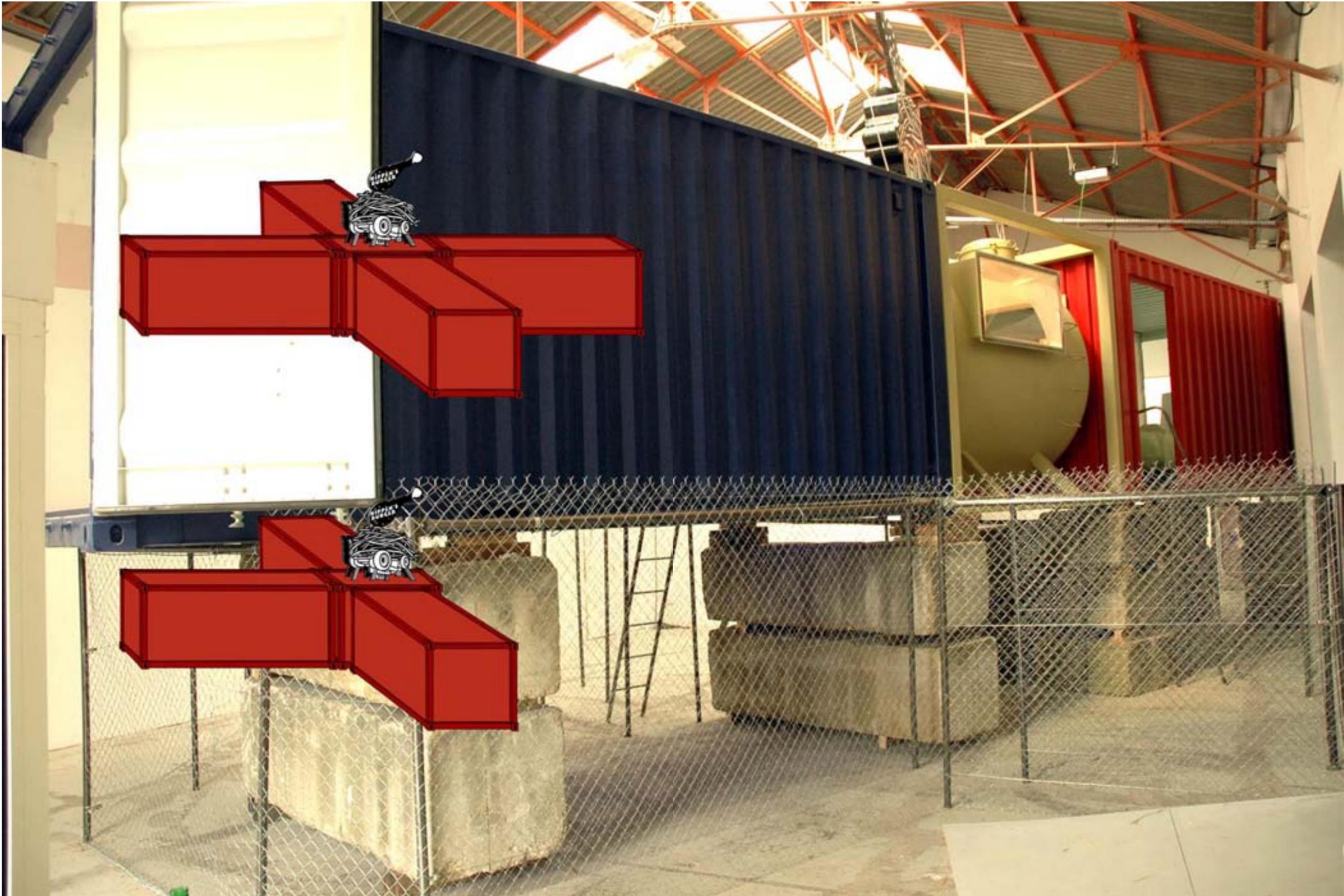
Yann Chevalier



«Welcome to suicide club», 2004
plexiglass, fibre glass,
resin, speakers



«Kippen's burger»
Container made with Lang/Baumann(CH)





«Kippen's burger»
«Fantasma», Le gentil garçon, 2004



Roll'ywood

1.0.3

Version Dejode and Lacombe

The terms rotation et collaboration that we associate with some of our work relates to the exploration of participation, via documentation circulation devises.

For this second incarnation of the Roll' ywood device we wish to, while following what we have learnt from the «rotation et collaboration» formula, reveal the ingredients which allowed this collaboration between Sophie Dejode and Bertrand Lacombe and 1.0.3.

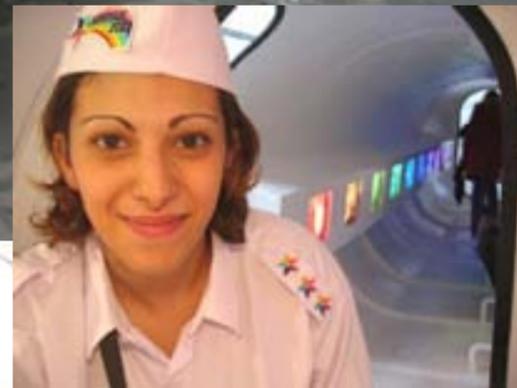
After removing from our first piece (Roll'ywood Version 1.0.3) everything that we considered freedom of spirit, scratches resulting from the action of our 40 fingers, we obtained by extraction a form of its previous existence nonetheless inextricably linked to its condition as a rotational system. Through discussion with the co-founders of Floating Land, we understood that following their invitation to participate in Kamikaze 2089, we were projected into a structure of our own. The perspective of floating that the name of their island introduces, appeared as an addition to our numerous terms for passive resistance. It is by alternating rotation and suspension that we came to understand the term to float.

A growing feeling of entering a far off, but not unknown land, we escape into observations related to the different behaviour of Floating Land. The public is invited to a competition between artists. In this way, the concept itself responds to a necessity for analysis through participation. And even if the question remains, through the notion of a challenged 'qualification' of the artist, the concept implies an exploration of professional and human relationships between artists. Roll'ywood is presented for this exhibition, in a space module.

The construction of this container responds to the search for representation



On the top of the picture, «Pendant ce temps là, nulle part», Le gentil garçon
Down in the picture, «Roll'ywood», Collectif 1.0.3/Dejode & Lacombe, 2004



through the 'historic', last bastion of legitimacy in a utopia enraged by existence or last puddle on which the wave is possible. It contains elements of a dubious memory, whose absence of temporal indications allows us to slide into the perception of documents between statements and hypotheses.

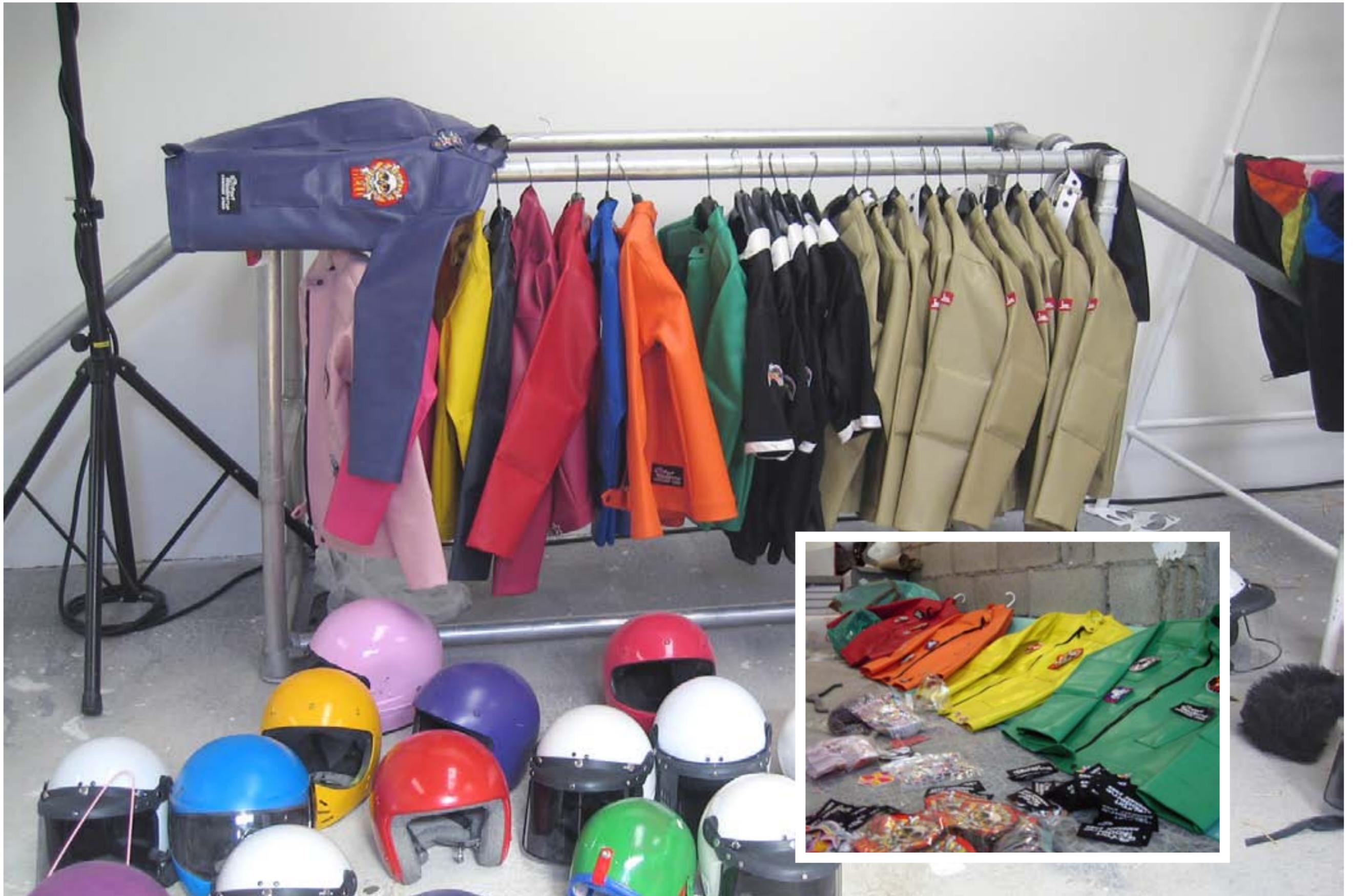
To feed this video system based around the metaphor of 'one-armed bandits', we brought together all possible visual documents, principally from Jean-Paul Lacombe's archive, then fixed them to a wheel with a pre-programmed rotation. From this came forth a second form of parody of election by a cocktails of images without orientation, as they have neither date nor title. Chance as a means of appearance for the document, communicating on possible representations of utopia, and what is utopia if it is not the rotation of images for projection, air pockets for the transmission of ideas. This system is a machine that counts the conquests, throws back the aspirations, opens future horizons, Aeneas' shield on which the promise of the Floating Land utopia shall shine.

"That which does not roll does not live, and that which stands not still says nothing", to this the current collaboration may add "that which does not float, must roll".

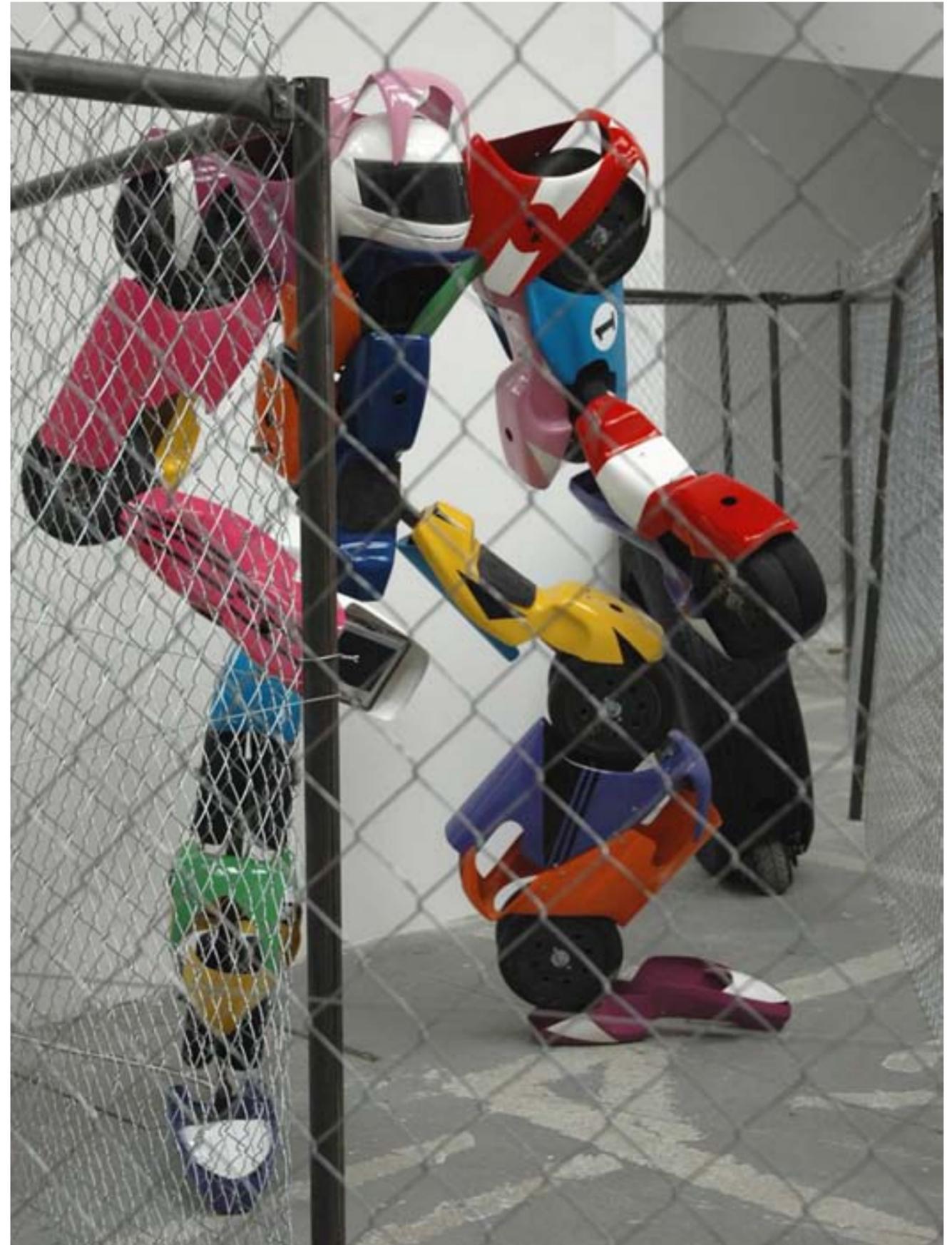
1.0.3
August 23, 2004 - Poitiers

«The happy end of M. Kippenberger's happy end
of Franz Kafka «America»», 2004
Skaï, metal, wood et wire netting





Robot force, 2004
Pocket bike units, fibre glass,
resine, metal.

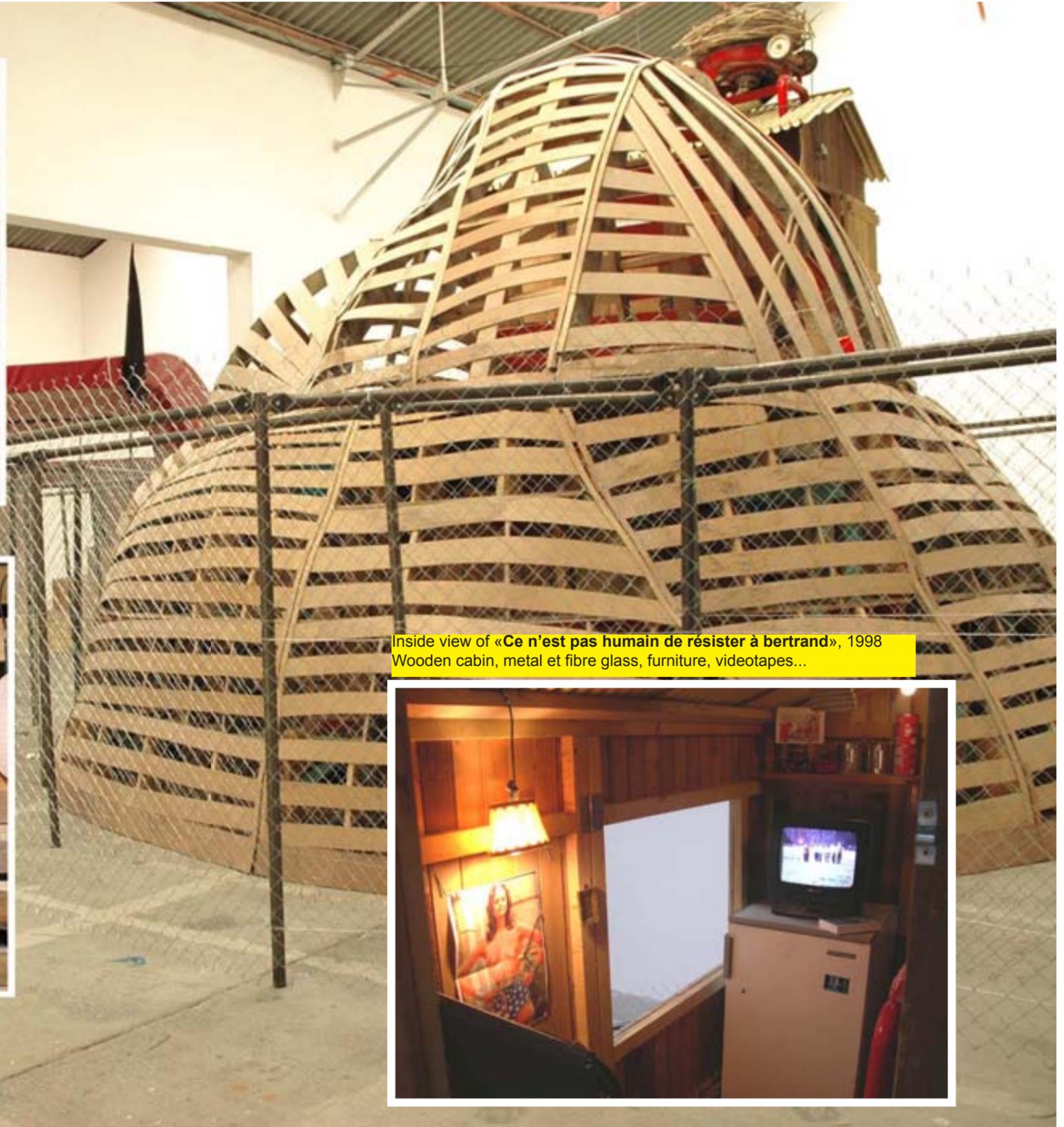




Floating land, 2003
Wood, metal, lawnmower, fridge, furnitures and video player



Espace de résistance (ceci n'est pas un lieu de convivialité, désolé, nous sommes fermés.....), 2000



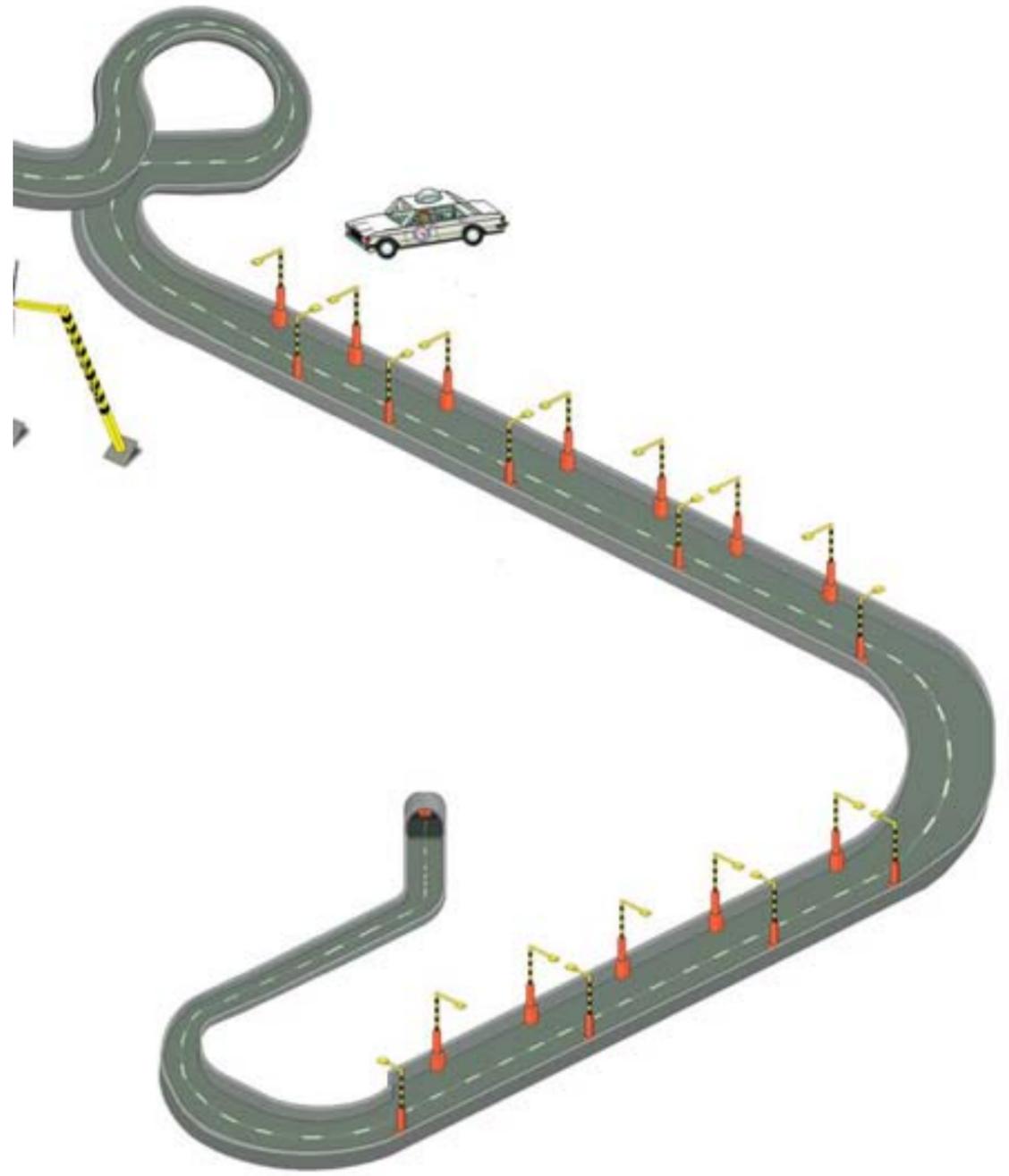
Inside view of «Ce n'est pas humain de résister à bertrand», 1998
Wooden cabin, metal et fibre glass, furniture, videotapes...







«Kamikaze 89», 2004
Mercedes 280 SE, machinegun MK2 Brem,
LCD screen, plexiglass



2005-2006

Sophie Dejode & Bertrand Lacombe

Katie Kennedy

2004

In 2001 the French artists Sophie Dejode and Bertrand Lacombe launched Floating Land, a fictional nation state occupied by the duo and an expanding network of artists, as a radical alternative to the production and exhibition processes that regulate the con-

temporary art world. Since then, this imaginary island is set adrift on the ocean of the art world, dropping anchor for each new exhibition in order to expand its physical and fictional borders.

Floating Land operates as an independent state in the confines of the museum or gallery space. The laws and customs of the island are applied within this territory, subjugating the control of the host structure. When Dejode & Lacombe select the artists they wish to participate in the exhibition, they effectively undermine the institution's role as an artistic authority. The duo take the place of the curator, substituting aesthetic or political selection criteria with that of artistic and human exchange.

The invited participants join the community and take on the nationality of Floating Lander for the duration of their stay. Participation in the exhibition provides the artists with the opportunity to continue their own artistic concerns in an atmosphere of collective exchange. It offers a unique occasion for discussion and interaction between different artistic practises in an art world increasingly dominated by the commercial paradigm of rapid and lucrative production.

The pieces produced by the invited artists are integrated into the super-structure of Floating Land's ever evolving landscape. The duo use the exhibition process as a system for the production of the sculptural elements that form the island. Dejode & Lacombe negotiate the presentation of Floating Land in exchange for a production budget. Thus, they actively subvert the exhibition system by using the production money to further establish their independent state, which itself rejects the values of the host institutions. This process also guarantees the unlimited expansion of the Floating Land, whose elements multiply like a virus in the contemporary art machine.

The plastic environment that constitutes Floating Land further establishes the anarchistic precepts that form the basis of Dejode & Lacombe's work. The first manifestation of Floating Land, which took place at the MAC Lyon in 2001, was a military installation formed from watch towers, sand bags and wooden bridges, while the museum's information desk was transformed into

a bunker. This set the tone for the future; Floating Land is not a welcoming island paradise open to all, but rather an independent state whose frontiers one crosses at one's own peril.

The following exhibition at the Neon Galley, Lyon, reinforced this idea of inaccessibility. The artists invited the public to explore the depths of Floating Land. Thus, a series of winding, tight wooden tunnels lead the visitor on a disorienting journey ending unexpectedly at an underground Japanese restaurant. Indeed the tunnel or path is a recurring feature of Floating Land. In the exhibition *Kamikaze 2089*, the visitor was obliged to follow a pathway closed in by wire-fencing. This labyrinthine trail produced a feeling of insecurity and repression in the visitor accustomed to circulating freely in the exhibition space.

In the same way that the viewer is confronted with an ambiguous environment, so to are the participating artists. Dejode & Lacombe cynically demonstrate the limits of their utopian artistic community through the mini-motorbike race/performance, *Floating Bowl*. Artists who have been working side by side to create an exhibition are forced into competition with one another on the opening night. Furthermore, a jury of art critics and museum directors are invited to judge the participants on randomly selected criteria. In this way, the duo vividly illustrate the inherent rivalry between artists and the arbitrary nature of success in the art world.



Dejode & Lacombe's Floating Land can also

be seen as an acerbic response to the current trend in contemporary art for interactive installation pieces, known as relational aesthetics. What at first appears to be an adventure park of fun attractions and fast-food, an art world Disney Land, soon reveals itself to be an empty, consumer 'unfriendly' environment. The fast-food stall proposing a dubious stork burger is permanently closed, while the space is devoid of any possibility of participation. The viewer is confronted with the vacuity of the proposed entertainment and an unsettling feeling of exclusion.

Floating Land is not only a project that evolves physically and geographically, but also conceptually. The next step in the project will be an exploration of the possible relations between artists and the public as the Floating Landers will

remain resident, working and living in the Floating landscape throughout the exhibition. In this way, Dejode & Lacombe continue their radical response to the established art system by reacting from within, just as a virus entering a computer alters the configuration of the mainframe from the inside.



FLOATING LAND/ FRICHE RVI LYON/ SUMMER 2005

"Floating land", relational and nomad territory "stuck in the width of the contemporary "socius" (Bourriaud), an every day utopy in progress, a political fiction outside of the institutionnal borders of the contemporary art world, to settle "make a rhizome" (Deleuze, Guattari), for the lenght of a summer in a cultural former factory in Lyon.

"Leave the museums, to stick to the world, to embrace its bounces, to be in the most diverse places, offering the audience a sensible and original experience" (Paul Ardenne "a contextual art")

First occasion for us to live and experiment in real time this camp-territory that we just built, to create production workshops, host artists in the sculptures and on a network of floating platforms, and most of all give the audience a chance to participate to this real/ fiction experience; "handfull of dust, handfull of stars" (Barlier) that is out ideal.



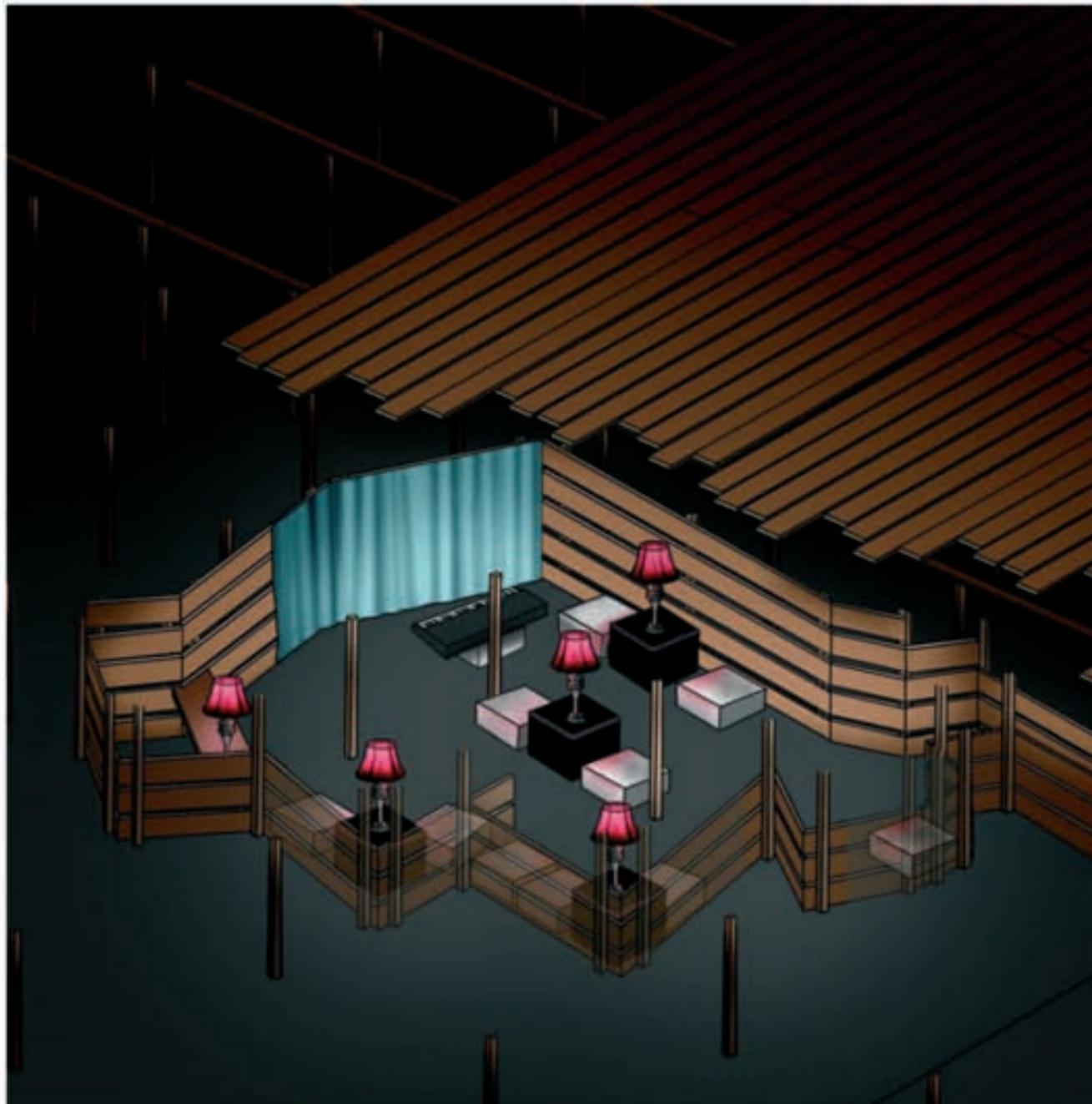






Singing in Paradise





Our happy punk rats tribe has left the gallery space, where only an ostrich's head sneaks through the ceiling. To which parallel world does it belong? Short leaps of invisible sound; cut-up conversations and unclear melodies come out of there and create in our formatted fantasies, all sorts of reactions. An invitation to a parallel exploration. Some of the most adventurous will go out of the gallery's borders and will explore the stairway, there they will find a small concrete platform inbetween the two floors of the building and hidden behind the rear stairway, a giant milk bottle with a rat-mat in a giant white suit cooks and gives away ostrich omelettes. Switch to a world of fantasies. A lilliputian door, shiny sparklings, magenta beam of a enlightened sign "bar"... laughs to be heard in the back. Switch in the hidden world, on your knees though the door and the Lewis Carrol adventure starts, at the end of the dark corridor, you get to a smokey "speakeasy", (an illegal bar in the prohibition times in the



U.S and Canada). It is an homage to the freedom of illegality, beyond the frontier of the normative global reality. The punk rats are turned into "bootleggers", masters of this smugglers party. A claustrophobic piano player and an african american singer with a very low end voice, play a blues that would make a german mechanic cry, a thing you could loose your soul for. "singing in paradise", a dreamer's song.



At the Joyce Yahouda gallery, the ceiling is pierced by an ostrich head that comes out and looks down to check out what's going on in the gallery. The ostrich sticks her head into the contemporary art world just to see. It checks out the audience. The solution of escape may be hidden in art eventhough people are said to be afraid of it. Art is the way out?

Bernard lamarche

COMING SOON...



Dancing in paradise
Sophie Dejode & Bertrand
Lacombe
2006

Who played this cruel joke, on bloke after bloke, packing like a rat, across the desert flat? In a few lines, our project is to make a musical where the action takes place in a fridge. Here's more or less the script for this installation, video and performance project.

It's dark. We observe the sushi boxes lying in the refrigerator. Nothing happens.

All of a sudden, a hidden door in the back of the fridge opens, the scene comes to light and a group of punk rats enters the scene and messes up with the food. Each rat will perform a repetitive action of food sabotage: one of them will shave his legs in a mayonnaise bowl. Another will paint rat poison to make it look like rice for the sushis. Another will find himself stuck in a box and will try to escape (in the buto dance way) throwing himself onto the walls.

Each of the moves will produce a particular sound, each sound as it will be repeated and overdubbed will participate to the creation of a real musical with a leading dancer, in a black suit.

That is for the video. The realisation of this video will need a serious collaboration with a composer and a choreographer.

The diffusion context is simple; the installation will require 2 separate rooms separated by a door. The fridge is built in the first room. Opened on both sides and with a refrigerated extension that will allow to stock and distribute the sushis.¹

The video or the performance is screened or played in the next room. we will place the same environment than in the fridge: the same elements, come construction elements that will be part of the musical (sushi box, rat poison box)

Those elements that we will build in resin will be equipped with sound and will play the soundtrack for the video (or a game of space and sound).

We are conceptualizing how to build a carriable scenery because we'd really like to tour with this musical as a live project in theatres and other concert venues. It is very important to us to offer this to a different audience. The cross disciplinary topic is something we really want to develop.

Behind this form of cooking relation, the theoretic content is to bring forward the consuming attitude of the audience and the work of the institutions to change art into a product and to some sort of "entertainment". We don't want to feed the attempts of those who come to see the so called subversion of art. Art places have become a curtain that hides a machine that cleans up culture. We want to criticize the consumption of images. Television told people that happiness can be lived through something else, everyone has lost the necessary distance and the capacity of action. "Spectacle has made the world unreal, it took away our capacity of anger"²

"Real morality doesn't care about morality". "Dance of iniquity"; a gang of punk rats against refrigerated dreams and the alienation of consumist societies. Our message: piracy, sabotage. But not in the way of empty contestation or destruction. there is more sense in the creation of parallel universes, social alternatives or a twist of reality. To take those places as our own to inject dream. The principle of a musical according to Fred Astaire is to use misery to turn it in a dream.³

"To all fishes that jumped out of their bowl to escape boredom"⁴

"As necessity finds itself socially dreamed, dream becomes necessary. The spectacle of a bad dream of modern society only shows his will to sleep. Spectacle is the custodian of sleep".⁵

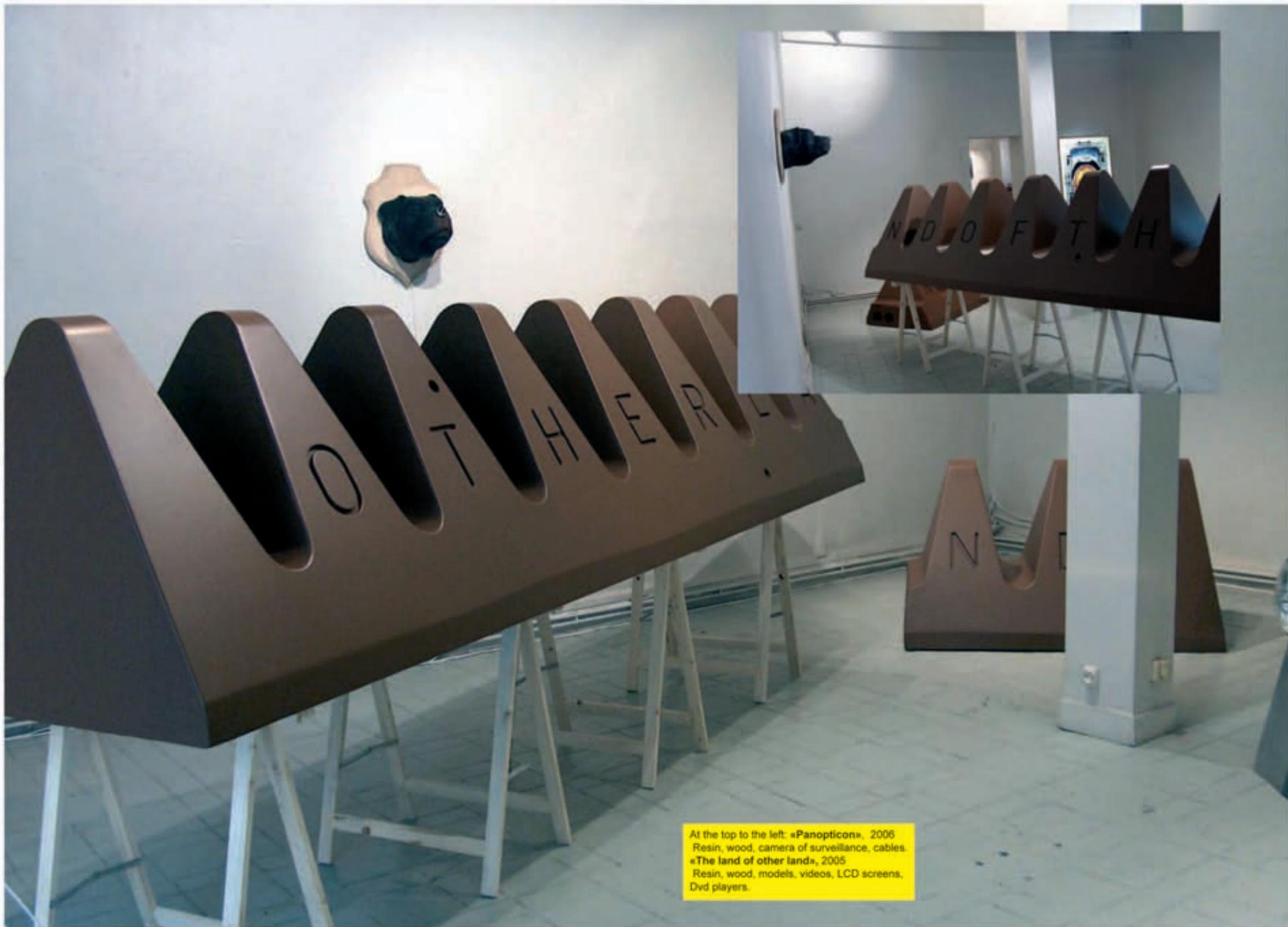
¹ book n°4

² Guy Debord, « La société du spectacle »

³ Pascal

⁴ Camille de Toledo, « Archimondain Jolipunk »

⁵ Guy Debord, « La société du spectacle »



At the top to the left: «Panopticon», 2006
Resin, wood, camera of surveillance, cables.
«The land of other land», 2005
Resin, wood, models, videos, LCD screens,
Dvd players.



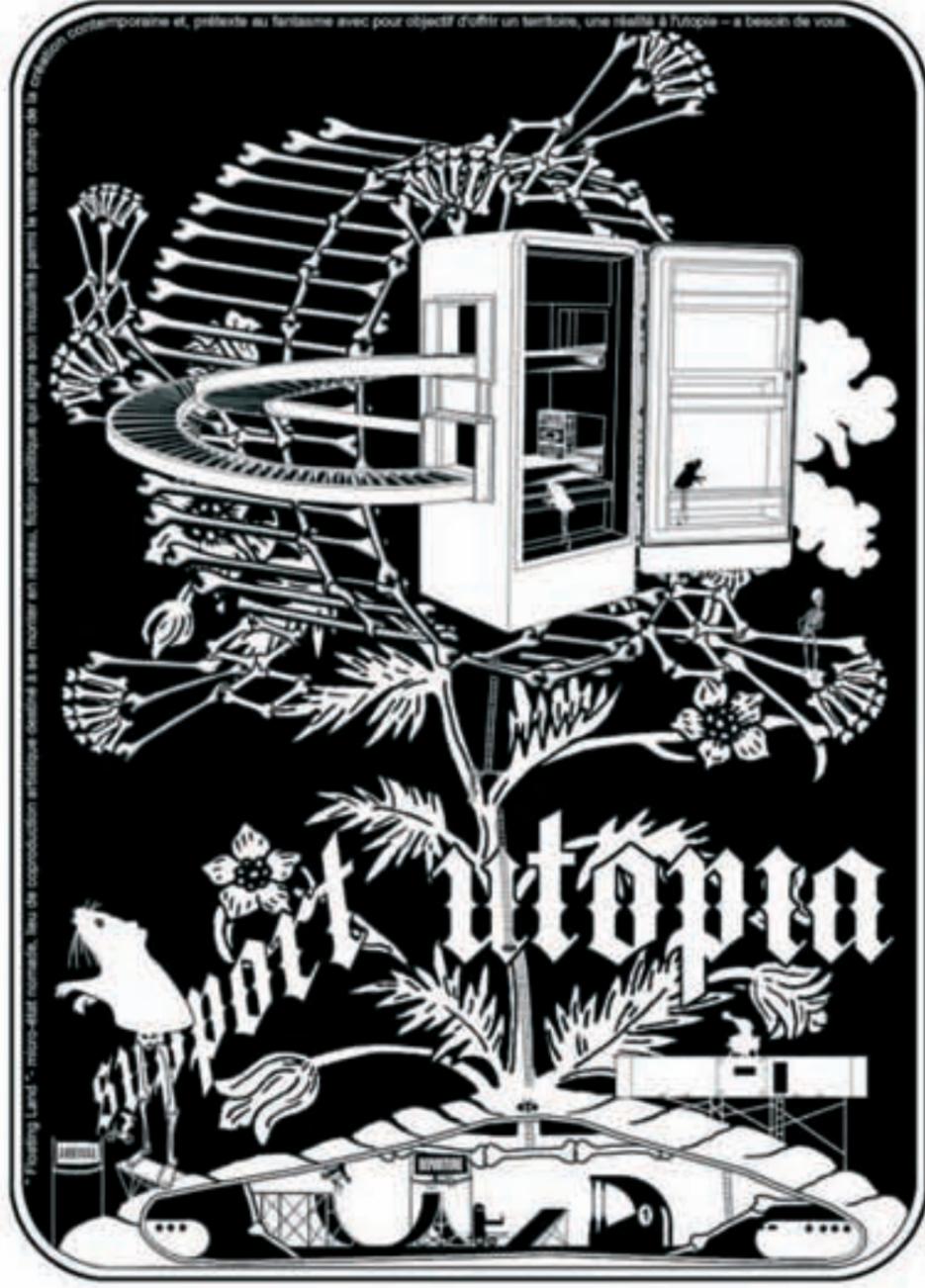
At the bottom to the left: «Robot forces», 2004
Resin, metal, sound system
On right: «Support Utopia», 2005
Lightbox, digital prints and «Fly with me to another world», 2006
Steel, aluminium, rubber...

«The world as the will and the representation», 2006
Taxidermized rat and rabbit, wood, paper, steel



«Support Utopia», 2006
Series of 6 digital drawings, 80 cmx120 cm









View of the exhibition «Kebab trauma»
at the gallery Metropolis, Paris

«Giant waffles moulders», temporarily without
title, 2006 Steel, distillers with gas, cement mixer,
wheels....

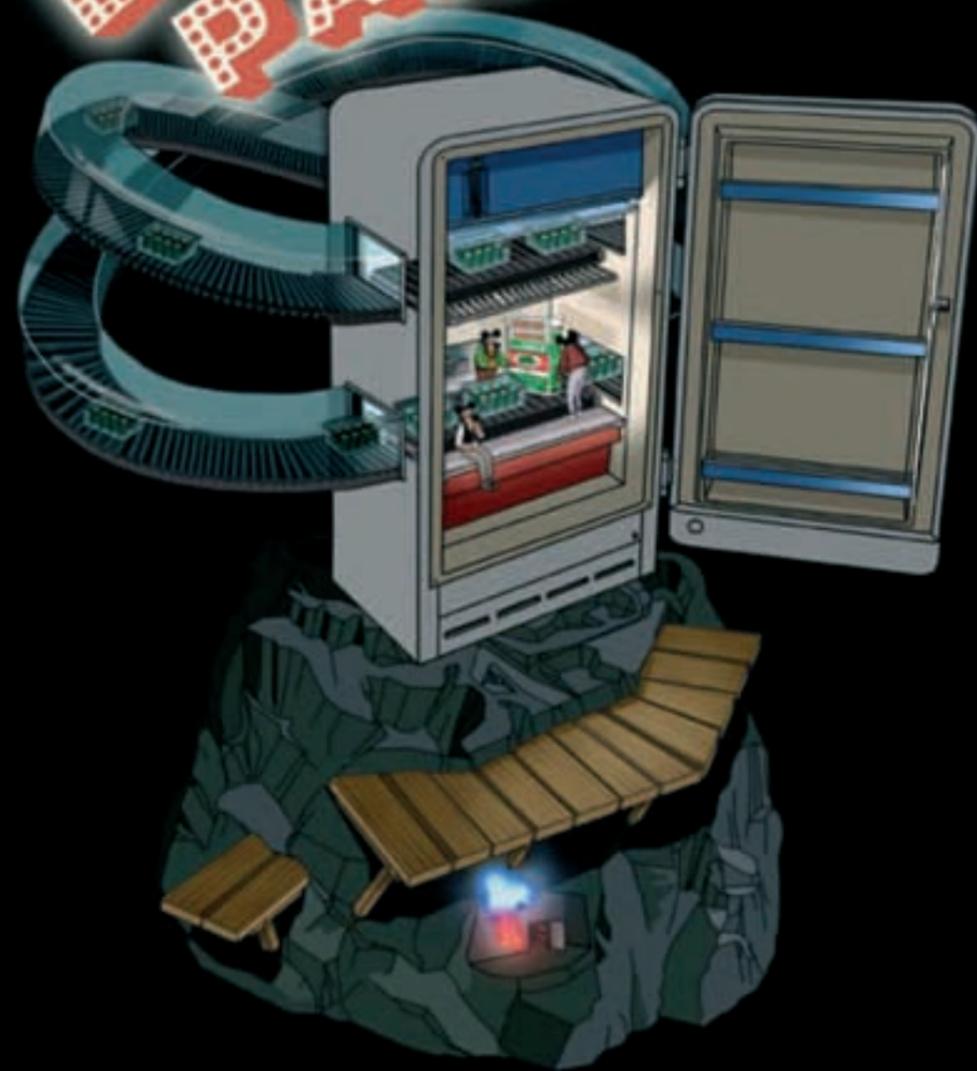


«The world as the will and the representation», 2006
Taxidermized rat and rabbit,
wood, paper, steel



2007

DANGING IN PARADISE



Dancing in paradise

Anne Bertrand
2007

To all the fish who fled boredom and jumped out of the bowl.
Camille de Toledo

Skol has teamed up with Centre Est-Nord-Est to present Dancing in Paradise, a bold new production by the French artist duo Sophie Dejode and Bertrand Lacombe. Dancing in

Paradise is a more complete sequel of Singing in Paradise, organized in 2004 by Joyce Yahouda and shown on the 51/2 floor of the Belgo.

Assisted by composer Merlin Ettore and choreographer Andrew Tay, the artists re-appropriate the spectacular medium of musical comedy, leaving troubles and woes behind to produce something beautiful, light, dreamy. Set within an installation/decor, the show will only be presented once, the night of the opening: a crack corps of rats perform a dance in the icy atmosphere of a giant fridge, an allegory representing a struggle against the refrigerate dreams of human beings anaesthetized by mass consumption and mass media. Subverting the ritual of art openings, the artists expose the art world's tacit complicity with the very system it presumes to criticize.

In this new ramification of Floating Land — a nomad territory of encounter that evolves from one exhibition to the next, involving in their successive productions, an ever fluctuating community of participants — the “modern” work of art is replaced by a setting that invites spectators to complete the project, to imagine its sequel, transforming visitor inertia into action, cynicism into enchantment. The decor will remain in place for the duration of the exhibition, allowing spectators to invest the space and to extend the work in unforeseeable ways.

The artists wish to thank the following people for their generous support: Caroline Andrieux, David Armstrong Six, Alexis Bellavance, David Bettan, Nicolas Bougaieff, Pierre Bourgault, Guillaume Briand, Jean Brillant, Patrice Caron (from BANG BANG), Raphael Ettore, Emmanuel Galland, Pierre Giroux, Joannie Labelle, Nathalie Lafortune, Maryse Larivière, François Maes, Aude Moreau, Geneviève Nobert, Denis Raby, Jean-Michel Ross, Laurent Teissier, Marie-Ève Tourigny, Chang Wee, Fondation pour l'art contemporain Claudine et Jean-Marc Salomon, Galerie Metropolis, Manufacture de matelas Sélection Inc. and everyone else who got involved. They are also especially grateful to the dancers for their exceptional contribution.

This interdisciplinary project is part of Skol's 20th anniversary As If All Were Well programming, which also celebrates artists' capacity to act locally, in a truly self-run project.

Biographical Notes

Sophie Dejode (Lyon / Berlin) and **Bertrand Lacombe** (Berlin) have been collaborating on the Floating Land project for four years. Always seeking out new opportunities to expand the project in surprising and serendipitous ways, the duo has shown earlier incarnations of the project in Montréal (Singing in Paradise , 2004) Geneva (Floating Bowl, 2003) and Lyon (Floating Land, 1999).

More info @: <http://www.floatingland.com>

and: <http://www.galeriemtropolis.com>

With his enigmatic, in-your-face-and-ears drumming wizardry, **Merlin Ettore** (Montréal) mystifies his listeners with an eccentric yet organic stage presence. Genetics were also good to Merlin: he began playing drums before he even stood or spoke. Today, after 500 concerts in the US, Canada and Europe, his numerous projects and contributions still titillate the entire globe. Amongst his latest collaborations: Guy Nadon, Don Preston (Frank Zappa's ex-keyboardist), the eclectic bass and drum duo MetriK and the Floating Land project in collaboration with Sophie Dejode and Bertrand Lacombe.

More info @: <http://www.myspace.com/blandiloquentia>

and: <http://www.myspace.com/hybridrum>

Andrew Tay (Montréal) was born in Windsor Ontario where he attended the Walkerville Centre for the Creative Arts. Since finishing his B.F.A in contemporary dance at Concordia University, Andrew has had his work presented at Espace Tangente, Studio 303, the National Theatre School, Festival Vue Sur La Releve (Montreal) and the Square Zero Dance Festival (Ottawa). Residencies have included the Foundation Jean-Pierre Perrault, the summer artist in residency program at studio 303, and a week long, intensive workshop with Kathy Casey and her dance company Montreal Danse . He is currently working as artistic director of Wants and Needs danse, a new dance company in Montreal which he formed with choreographic partner Sasha Kleinplatz. They will present their new full length work Because We Can in April of 2007 at Espace Tangente.

More info @: <http://www.myspace.com/andrewtay>

and: <http://www.youtube.com/?v=yprnMAqgarDY>







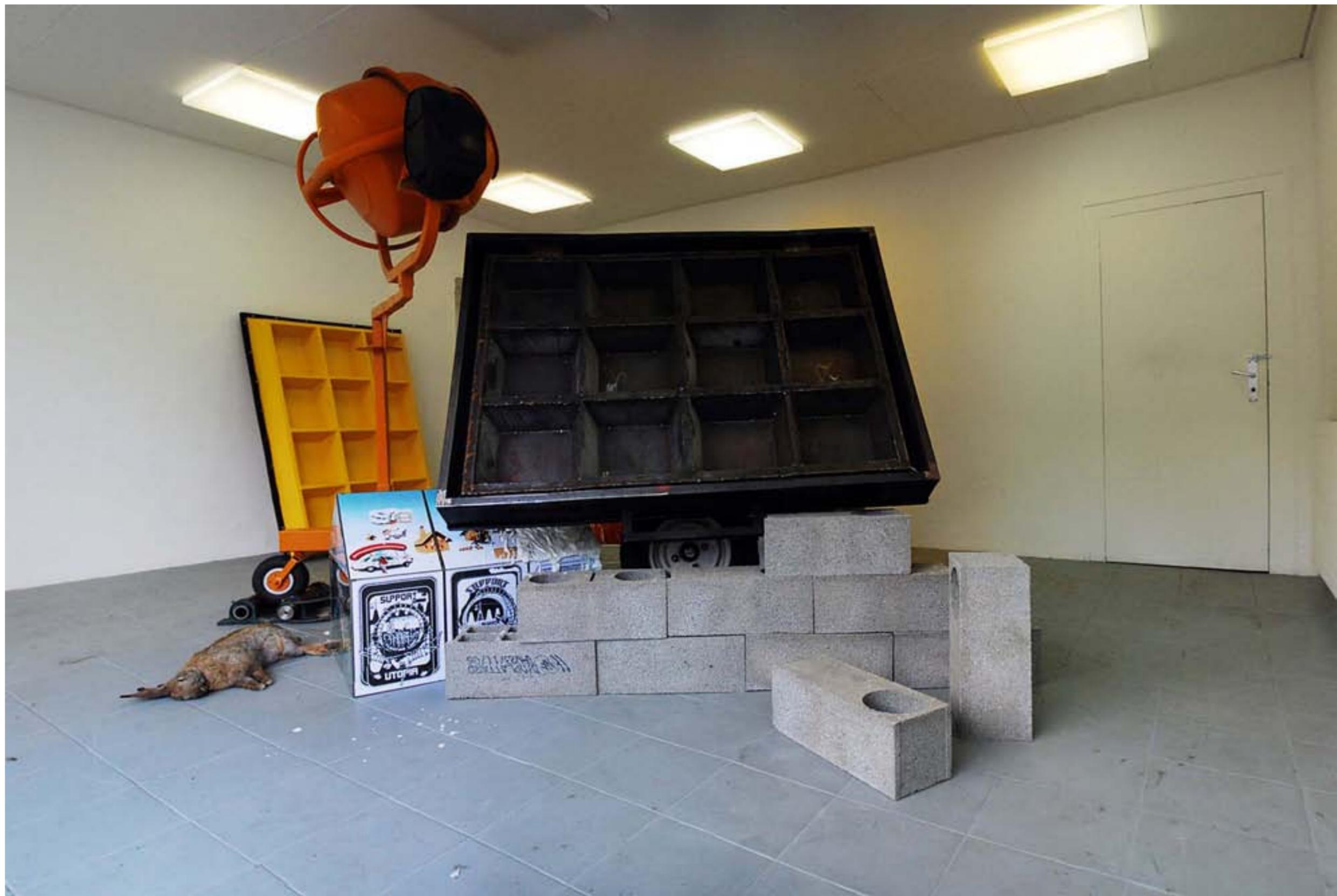






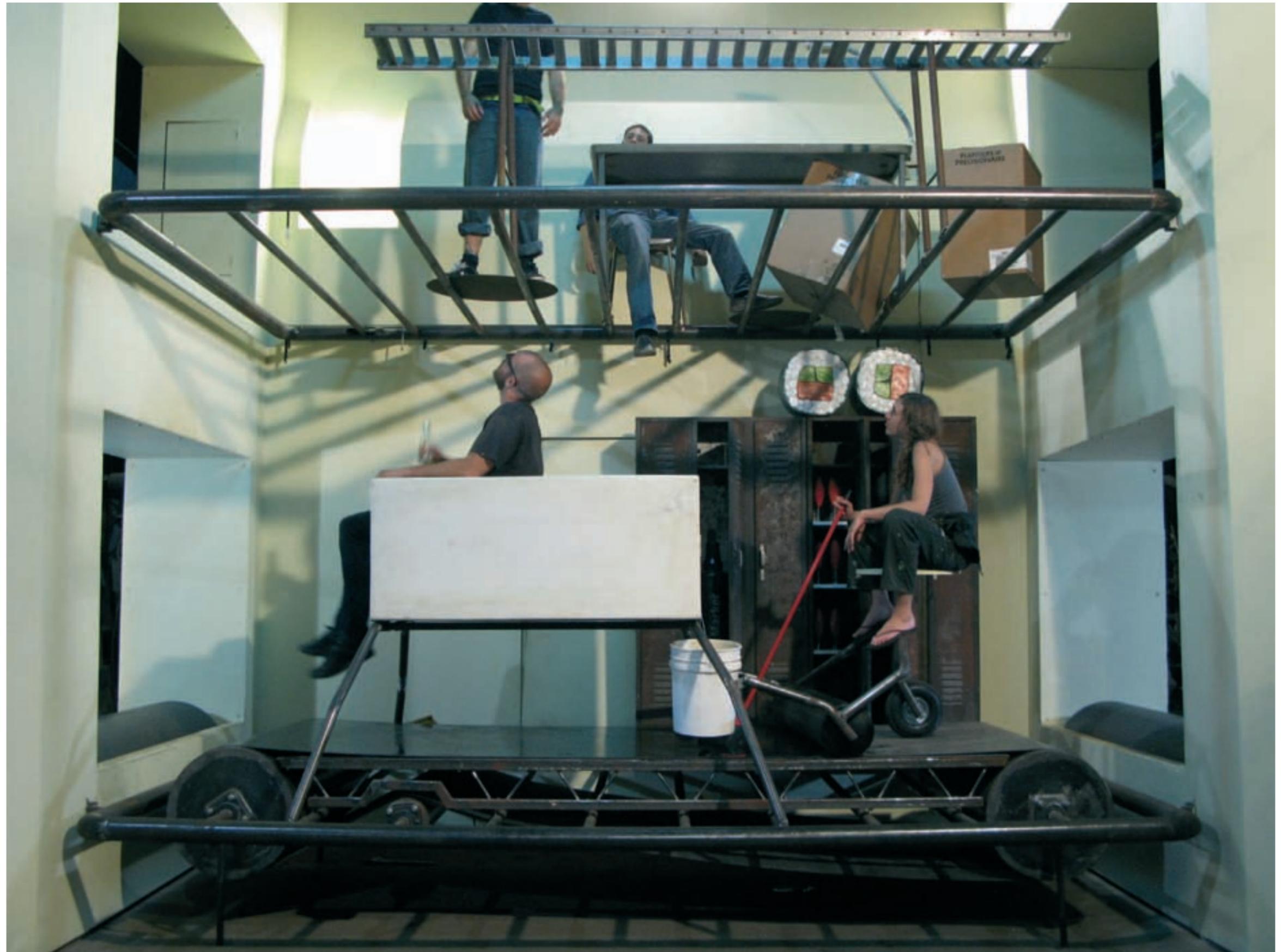


Espace Kugler, Genf



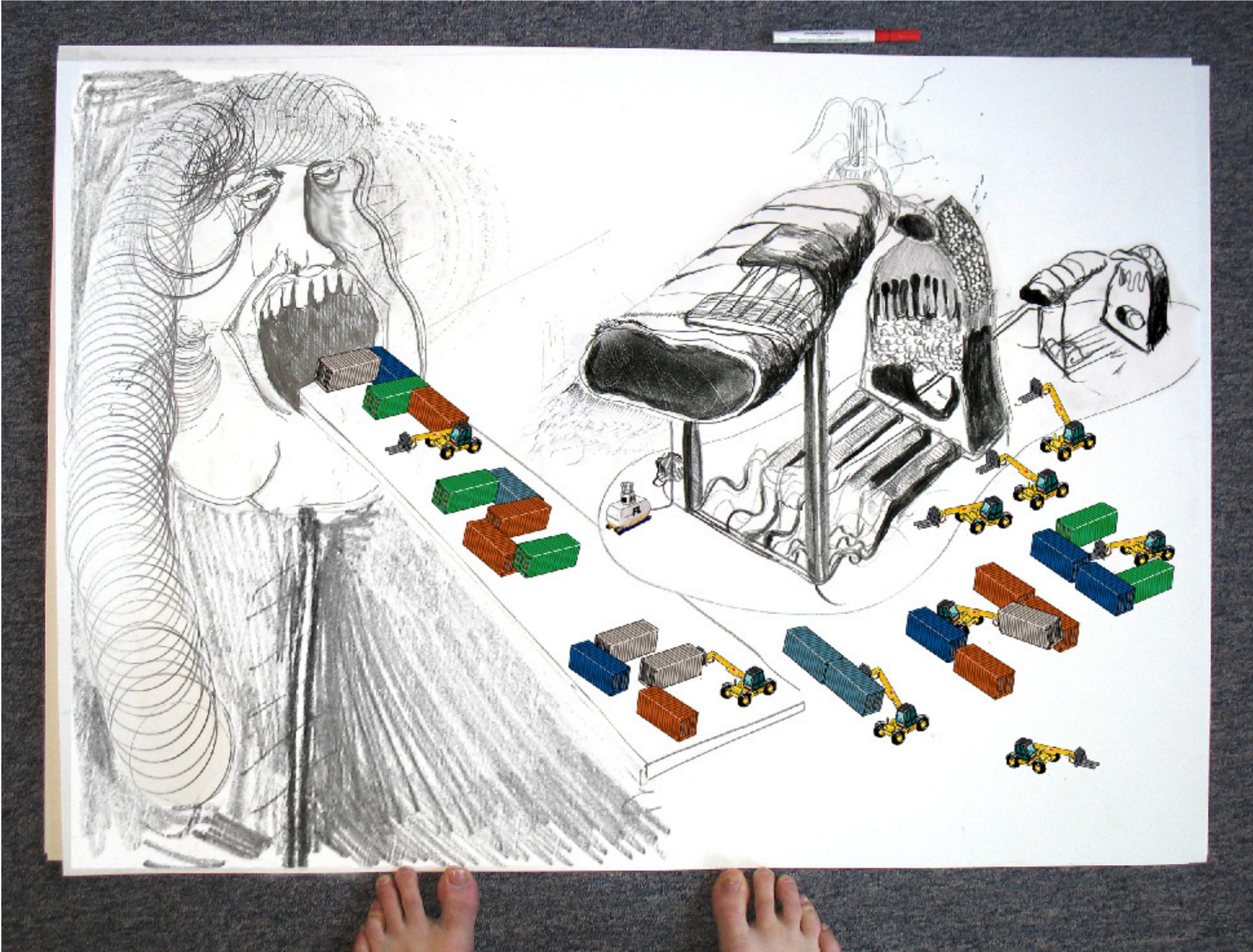


Dancing in paradise, CASH, Montréal









Thirty-two fingers
Carson Chan and Fotini
Lazaridou-Hatzigoga
2007

Thirty-two Fingers, a three-week collaborative exhibition by Sophie Dejode, Bertrand Lacombe and Philip Vormwald, seeks to negate institutional strictures by manipulating our perception of scale, proportion and repetition; the same formal devices traditionally employed to enforce convention.

By replicating PROGRAM's exhibition space at a smaller scale within the exhibition space, the artists have effectively freed the gallery of its mandate to only exhibit architecture related projects; The mini-PROGRAM, therefore, will host 4 separate openings between the 15th and 29th of March, 2008 - all of which will feature work that may deviate from PROGRAM's normal curatorial direction.

The institutionalization of formal architectural and spatial devices like scale, proportion and repetition finds its origin in the architecture treatises of classical antiquity. The ancient Greek, the Romans, the architects of the Renaissance, the 18th century neo-Classicists and more recently, the postmodernists, have in one way or another, imposed, sustained or indexed an architecture that is determined by strict design rules or tenets. Rules for design, like social codes of conduct, are often meant to impart a sense of civic cohesion. The proportions of Greek temples, (determined by the lower diameter of the columns), have been endlessly replicated to invoke a sense of spatial harmony; The Roman Empire laid out repeating street grids to imprint their control on newly conquered cities; In Beijing, the Tiananmen Square (440,000 square meters) was scaled to illustrate the insignificance of the individual compared to the state.

Thirty-Two Fingers, the number of fingers originally shared by the three artists, provides a fresh look at how artistic practices can continue to critically engage the institution. Through an ostensibly simple copy-paste-shrink sequence of Photoshop operations performed on the gallery's floorplan, the artists were able to put forth a radical critique of PROGRAM's organizational, functional and conceptual structures. Who will direct and curate mini-PROGRAM? Can a gallery be a sculpture? Is it an object or a container?

About the artists:

Philip Vormwald (1978) was born in Heidelberg, Germany and grew up in Paris. After studying film at Sorbonne he went to the Ecole Nationale Supérieure des Beaux Arts in Paris. Philip's work is driven by a desire to materialize and fix the different steps and moments of understanding caused by thinking and feeling, during moving,

through the practice of drawing, writing, film and sculpture.

Invited artists: Martin Hyde, Xavier Metz, Jonathan Cejudo, Frederic Mancini, Maxime Ballesteros-Biguet, Baptiste Cesar, Nicolas Rivet, Benjamin Roth.

photos by Maxime Ballesteros-Biguet





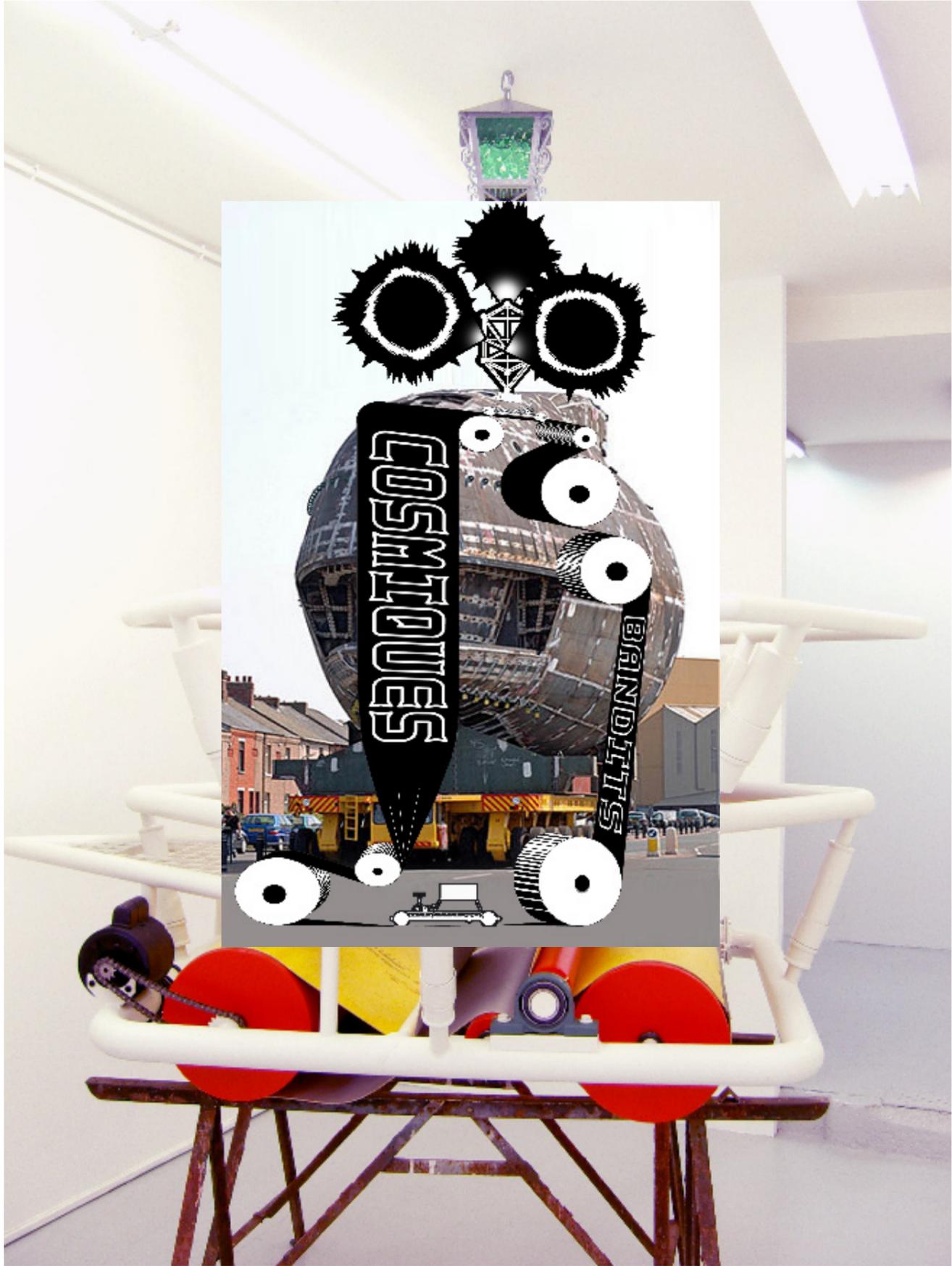




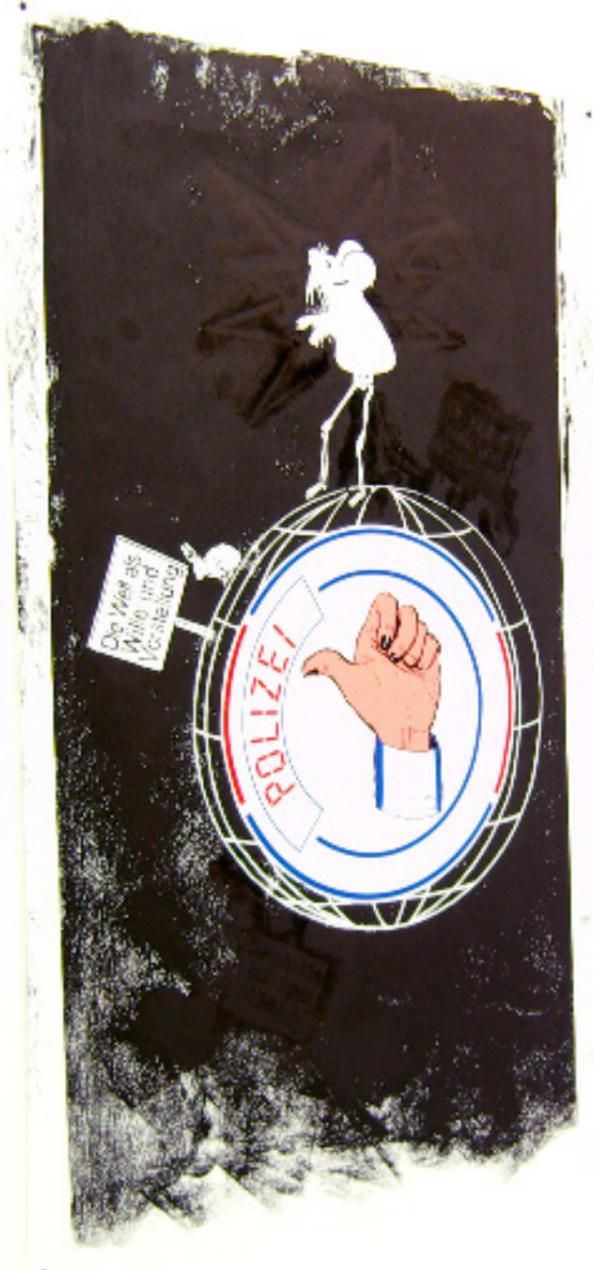


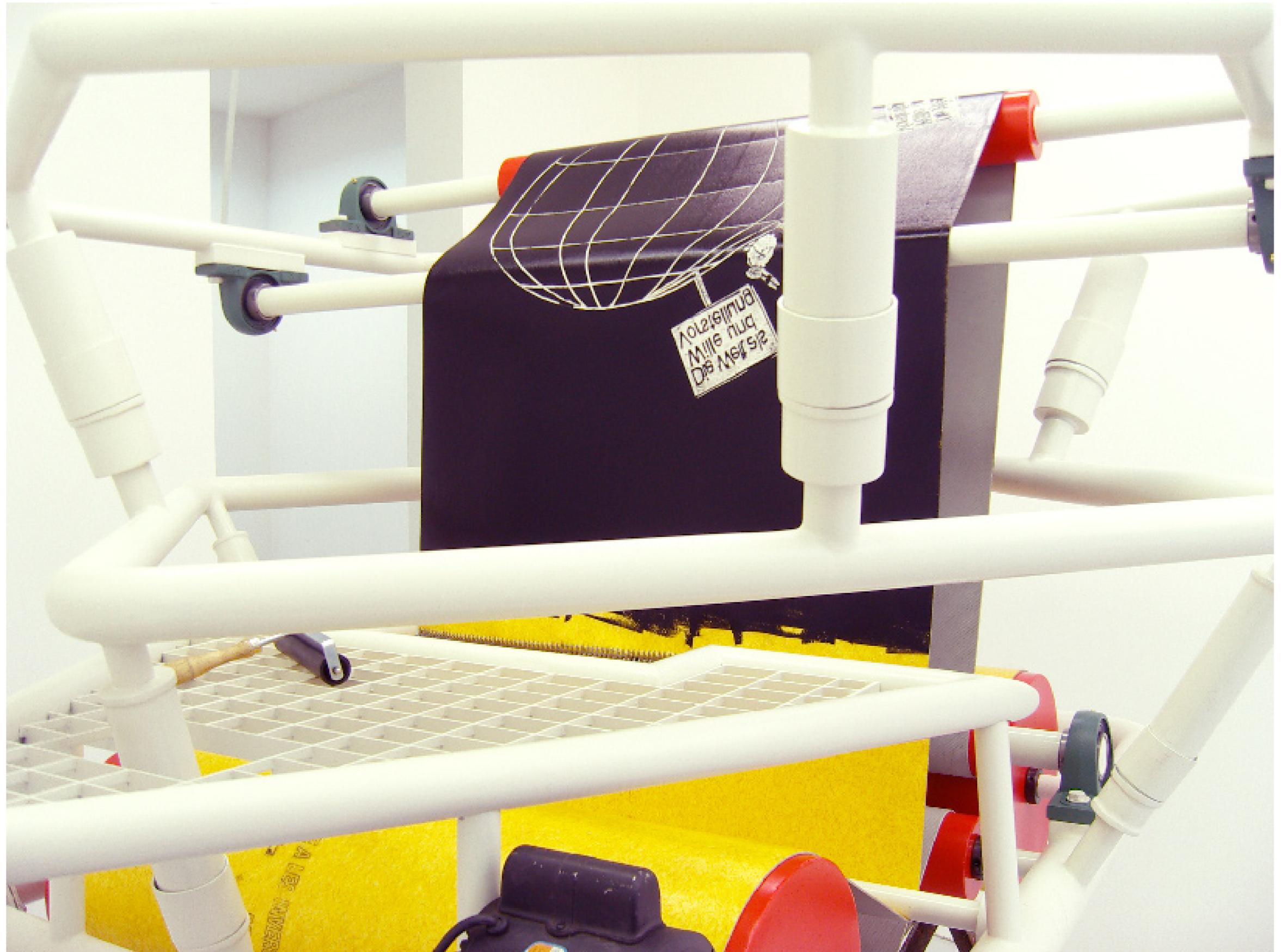


2008











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