



moilesautresart

Beth Gordon
Lila Ludmila Rétif
Cathie Bagoris

CV

Beth Gordon 16/06/1996
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<https://soundcloud.com/user-292731573>

Education

June 2021 | MA in editorial practices, Arba-esa Brussels (BE)

June 2020 | MA in Gender Studies, UCLouvain (BE)

June 2019 | MA in fine arts, Esad TALM Angers (FR)

Awards

Sept. 2021 | Prix d'Excellence de la Ville de Bruxelles (BE)

Curation

Apr. 2023 | Haemolacria, La Satellite, Maison Poème, Brussels (BE)

Dec. 2022 | From Bellies to Tentacles : Dénoyer les politiques natalistes pour des familles cyborgs, La Satellite, That's what x said gallery, Brussels (BE)

Sept. 2021 | Périodion, La Satellite, Brussels (BE)

March 2019 | Non-Functional Exhibition, from Cesare Pietroiusti's work, Esad TALM Angers (FR)

Residencies

Nov. 2023 | The Collective Laboratory, MUDAM-Contemporary Art Museum of Luxembourg (LU)

Oct. 2023 | Frans Masereel Centrum, Kasterlee (BE)

Sept.-Nov. 2021 | Dogo Residenz für Neue Kunst, Lichtensteig (CH)

Jan. 2021 | Gluten residency, Brussels (BE)

Exhibitions

Nov. 2023-Jan. 2024 | The Collective Laboratory, MUDAM-Contemporary Art Museum of Luxembourg (LU)

May 2023 | SYMBIOSIUM Cosmogonies Spéculatives, Fondation Fiminco/ CWB-Paris (FR)

Oct.-Nov. 2022 | 66th Salon de Montrouge, Montrouge (FR)

July 2022 | Kultur Verussen Festival, Lichtensteig (CH)

Apr. 2022 | Tactiques du rêve augmenté, La Verrière-Hermès, Brussels (BE)

Nov. 2021 | Dogo Totale 2021, Risiken, Stadtufer, Lichtensteig (CH)

Sept. 2021 | Périodion, La Satellite, Brussels (BE)
Demain, déjà, laureates exhibition at the Royal Academy of Brussels (BE)

Sept. 2020 | Nos Ombres Ont Soif | NOOS festival, cinema vidéodrome & other venues, Marseille (FR)

Dec. 2019 | Winter Solstice Festival, Komplot, Brussels (BE)

Nov. 2018 | Collective work, Curateyourself, Crédac Ivry-sur-seine (FR)

March 2018 | We are all vulnerable, Festival SKG, SMCA-Thessaloniki (GR)

March 2017 | The House of Dust, Art by Translation, Esad TALM Angers (FR)

Workshops

March 2024 | M'entends-tu pigeon-e ? festival publick>éditer et publier en pratique, ESA Le 75 (BE)

Oct. 2023 | il pleut des diamants sur la terre, La Satellite and festival accès)s(, ESAD Pyrénées, Pau (FR)

Publications & radio

Feb. 2024 | Trou trou : moilesautresart vous tunnelise, Fréquence FRAC, FRAC Corsica (FR)

June 2023 | ppll1444sshhh, Sabir Vol.5 (BE/FR)

May 2023 | From Bellies to Tentacles, Bonjour Mardi, Radio Campus Brussels (BE)

Apr. 2023 | édition.psd n°4 That's not my pigeon, Publication FR and EN (available)

Jan. 2023 | Celle qu'on veut pigeonner, Bonjour Mardi, Radio Campus Brussels (BE)

June 2021 | édition.psd n°3 fil.le.s de polypropylène, Publication FR (available)

édition.psd n°2 Citrus maxima xparadisi, Publication FR (sold out)

édition.psd n°1 les soleils qui tournent ont des oreilles, Publication FR (sold out)

May 2021 | Fil.le.s de polypropylène bleu, mammarrassise n°3

Cuma of hope, ACCATTONE n°7

March 2021 | Fil.le.s de polypropylène bleu, followed by an interview, EAAPES reader n°3

moilesautresart formed in 2017 and is made up of Cathie Bagoris, Lila Ludmila Rétif and Beth Gordon. They currently live and work in Brussels.

“ moilesautresart are mediums of the banal. Their practice reveals the spirit of ordinary objects and non-human presences to our too hasty eye. Sunflowers, seaweed, grapefruits, pigeons are no longer subordinated to the human presence – they are given their own existence. moilesautresart is therefore about the ontology of things and their way of relating to things. It is about celebrating the interspecific encounters described by Donna Haraway. Isn't art a good way to connect with others and the world? moilesautresart is the principle of the collective. [...] Through distorting reality, moilesautresart's projects establish fiction as a human science. [...] moilesautresart aims to de-hierarchise knowledge and to generate new ideas. [...] They pay attention to their choice of words for their etymological precision and the expressions they may have founded. They play with the fluidity of language and its political use.”

(Claire Contamine)

moilesautresart is also an active member of the collective of curators La Satellite, which focuses on feminisms in contemporary science-fiction.



Trou trou : moilesautresart vous tunnelise

2024, Sound piece, 1h04

Commissioned by the FRAC Corsica for
Fréquence FRAC.

A reflection on extractivism based on the motif of the hole to explore theoretical principles, historical facts, escapes into fictions, and the interplay of gaps and echoes. The collective creates a subterranean cartography in which drilling becomes the analogical form of a relationship with the world.

With the participation of Frédéric Humble,
Agathe Woolf and David Le Simple.
With the support of the MUDAM-Centre d'art
contemporain du Luxembourg.

[Link to the listening platform](#)



Paravent

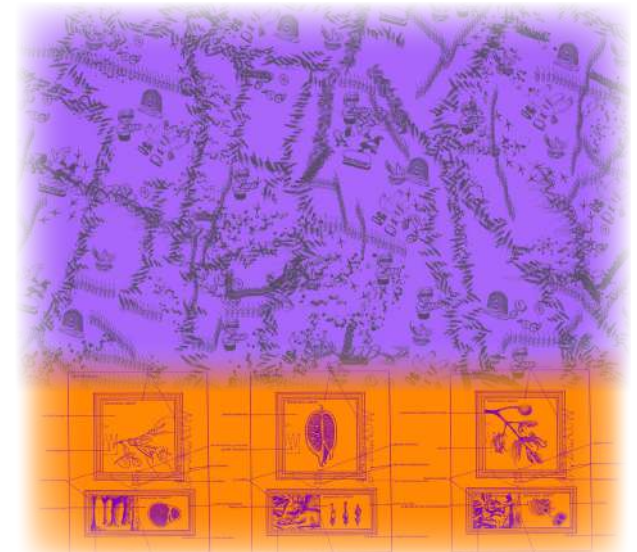
2023, 5 panels, tainted wood, silk-screen printed cotton textile

The folding screen is an attempt at solving the problem of the display of paper publications in exhibition spaces. During the creation of the motifs on the screen, the collective looked into Soviet revolutionary textiles, with a particular interest in motifs depicting trivial scenes or agricultural and industrial themes (representations of mechanical tools, scenes of agricultural and factory work); an industrial art driven by “the romantic dream of bringing art into the everyday life of the people”*. moilesautresart was also interested in how useful, everyday objects can be very decorative and carry fiction with them.

The folding screen can be an object to look at, a stage setting or a platform for performances, readings or sound pieces. The piece is destined to evolve over time, a new ornamented panel will be added every time a new issue of edition. psd is published.

* *Soviet Revolutionary Textiles*, by I. Yassinskaya. (1983).

With the support of MUDAM - Musée d'art Contemporain du Luxembourg / Coproducteur: Frans Masereel Centrum (Kasterlee).



Le paravent in the exhibition *The collective Laboratory*, at MUDA- Centre d'art contemporain du Luxembourg, December 2023, Pictures ©Robert Schittko et ©Eike Walkenhorst.

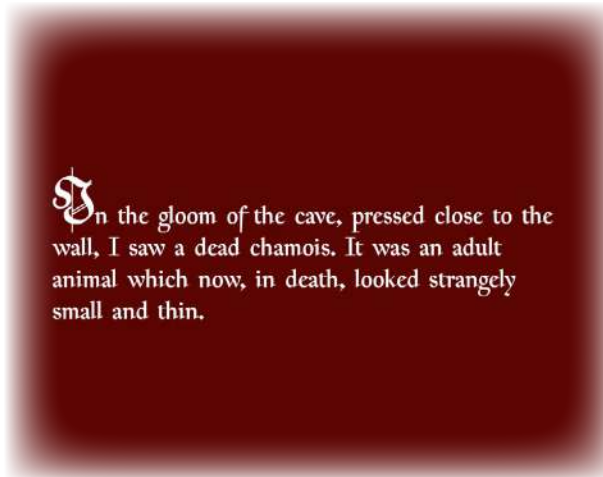
I wonder what happened to the exact time since there are no more men

2021, installation with screen, wooden bed and straw mattress, video 10min

This installation is an adaptation of the 1963 novel *The wall* by Marlen Haushofer which tells the story of a woman trying to survive a cataclysmic event. While on holiday, a transparent wall that closes her off from the outside world appears. All life outside the wall seems to have died. With a dog, a cow, and a cat as her sole companions, she struggles to survive and to come to terms with the situation. moilesautresart invites the audience to lie down and watch this account of the woman's everyday life.

The video is a composition of stills taken in Lichtensteig (Switzerland) and quotes from the novel, and the bed is the collective's take on an Enzo Mari design. This piece was made in the context of the Dogo Residenz für Neue Kunst.

[Link for the video](#)



*S*n the gloom of the cave, pressed close to the wall, I saw a dead chamois. It was an adult animal which now, in death, looked strangely small and thin.



I wonder what happened to the exact time since there are no more men, Dogo totale, Lichtensteig (Suisse), November 2021, installation with screen, wooden bed and straw mattress, video 10min

Citrus maxima xparadisi

2019-, performance, 30min

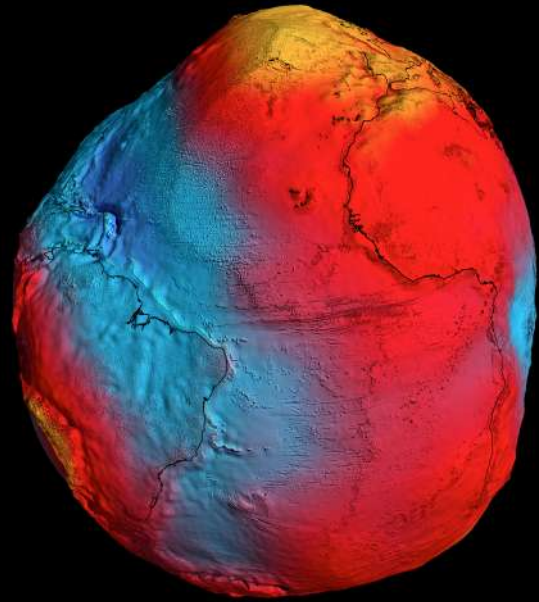
fruit, knife, 2 tables, 2 seats, videoprojector

Citrus maxima xparadisi exposes the terminological and taxonomic confusion that exists in french between grapefruit and pummelo. Based on the article by ethnobotanist Michel Chauvet, Pummelo or grapefruit: an exemplary case of conflict between use and standard, moilesautresart explains the reproduction of citrus fruits and tells the story of their importation to the West. This story highlights the fluidity of form of citrus fruits and the many names given to them over centuries. moilesautresart compares the use of these names and the scientific norms classifying the living, doing this they generate a reflection on classifying in itself. The performance ends with the sharing of a pummelo with the audience. *Citrus maxima xparadisi* is particularly influenced by *Les Hespérides*, by Giovanni Battista Ferrari (1584-1655) which aims to establish a classification of citrus fruits. This work brings together botanical studies,

literary writings and images among others produced by Cassiano dal Pozzo, halfway between botanical illustrations and works of art..



Citrus maxima xparadisi, 66th Salon de Montrouge, Nov. 2022, performance, 30min.
Pictures ©Zoé Chauvet Work Method.



Citrus maxima xparadisi, 66th Salon de Montrouge, Nov. 2022, performance, 30min. Pictures ©Zoé Chauvet Work Method.

Speuzli

2022, installation in three parts, nests, pastry, ornamental plaque

For Kultur Verussen 2022, moilesautresart present *Speuzli*, a slobbery installation in three parts : three human-made nests, a specially designed pastry, between a “Vogelnestli”, “Vermicelle” and a “Nid d’oiseau”, and an ornamental plaque describing the invention of this pastry.

As the Rathaus für Kultur’s artists come with the sunny days, migrating birds such as swifts, swallows and house martins announce the beginning of the spring season. The collective is interested in the birds using their saliva to stick debris together and form the futuristic architectures that are their nests.

Did you know that some bird’s nests are edible, such as swiftlet nests ? They are particularly prized in Chinese culture due to their rarity, high protein content and rich flavor.

During their stay in Lichtensteig in 2021, moilesautresart discovered their appetite for the Swiss speciality “Vermicelle”, and saw a bird’s nest in its shape.

Speuzli is an attempt to stick these bits together and create an art piece for both the seasonal and permanent inhabitants of Lichtensteig.



Speuzli, Lichtensteig (Switzerland), 2022
A slobbery installation in three parts. Pictures ©Hanes Sturzenegger.



Speuzli, Lichtensteig (Switzerland), 2022. A slobbery installation in three parts. Pictures ©Hanes Sturzenegger.

Fil·le·s de polypropylène bleu

installation with 30min sound piece,
three mp3s and 3 headphones, wooden bench

Closely linked to the magazine edition.psd n °3 bearing the same name, this installation was produced for *Péridion*, an exhibition organized by the collective La Satellite in September 2021. The sounds piece is an adaptation of three poetic texts written by moilesautresart in 2020 and published in edition.psd n°3 : *Sur plage, La chienne triste* and *Lire l'avenir dans les laisses de mer*. The stories take place on the beaches of the Breton coast. Three new characters are added to these stories : a bitch observes rituals performed by ecofeminists, an algae recounts its sensual encounter with blue polypropylene nets, a choir of activists sing to the greatness of a once persecuted bitch. The sound piece is accompanied by a wooden bench made from the old doors of the Atoma factory, where *Péridion* took place.

[Link to the soundpiece](#)



Fil·le·s de polypropylène bleu, Péridion, September 2021, installation with 30min sound piece, three mp3s and 3 headphones, wooden bench

Une affaire d'argent

2018, on-going performance, half a day
round table, chairs, three jugs and glasses,
colloidal silver, water

Une affaire d'argent was induced by research around the monetization of care work and its profitability. During this research, moilesautresart discovered the curative effects of silver. For a long time, it has been used for healing, thanks to its germicidal properties. Its monetary value partly originates from this ability to heal and preserve.

moilesautresart draws on these historical facts to rewrite a feminist history of the use of silver in care practices. The audience is invited to spend some time sitting around a table, sipping on a drink made of silver and water while the three artists tell them a story, between fact and fiction.



Une affaire d'argent, Crédac Ivry-sur-Seine, November 2018, on-going performance, half a day, round table, chairs, three jugs and glasses, colloidal silver, water. Picture ©Corinne Le Neün.

A babble between Natalie Beckett and an anonymous pigeon feeder

flat bread, text, microphones, video projector, beige clothes

A babble between Natalie Beckett and an anonymous pigeon feeder is a text written in collaboration with Anastasia Simonin during the Gluten World Residency. This text was performed at Rile.space (Brussels) during the event "Living content" in June 2021.

A babble between Natalie Beckett and an anonymous pigeon feeder is set in a future where people no longer eat. It's a discussion between Natalie Beckett, a researcher in

the history of ecosystems, and a member of Albumen, a group of activists campaigning for the reintroduction of the ingestion of food, the right to farm and to feed other beings, such as wheat and pigeons.

Gluten World is a residency organised by William Reidiboym and Giuliana Diada at the FINCA, Auderghem, in January 2021. Gluten World thinks of gluten as a plastic matter around which to think, eat, and make art.



Leurs créatrices ne protègent aucun avenir

2021, digital version only.

Texts and illustrations by Luz de Amor,
laura fernandez antolín, Beth Gordon,
moilesautresart, Lila Rétif, Erwan Robin,
Noé Sabard, Anastasia Simonin & Kazuo
Marsden

Leurs créatrices ne protègent aucun venir is
a compilation of texts and images produced
in the context of a reflexion on work as
experience, formalized by the question
“How does work affect us?”.

In this book, the authors discuss, among other
things, the concepts of success and failure,
their relationship with their employers,
the way in which they experience the paid
activities that occupy their weeks, the search
for a balance between the said artistic activities
and practices, but also the relationships they
maintain with their families and places
of childhood, the agricultural world and t
he links that may exist between the agricultural
and cultural worlds.



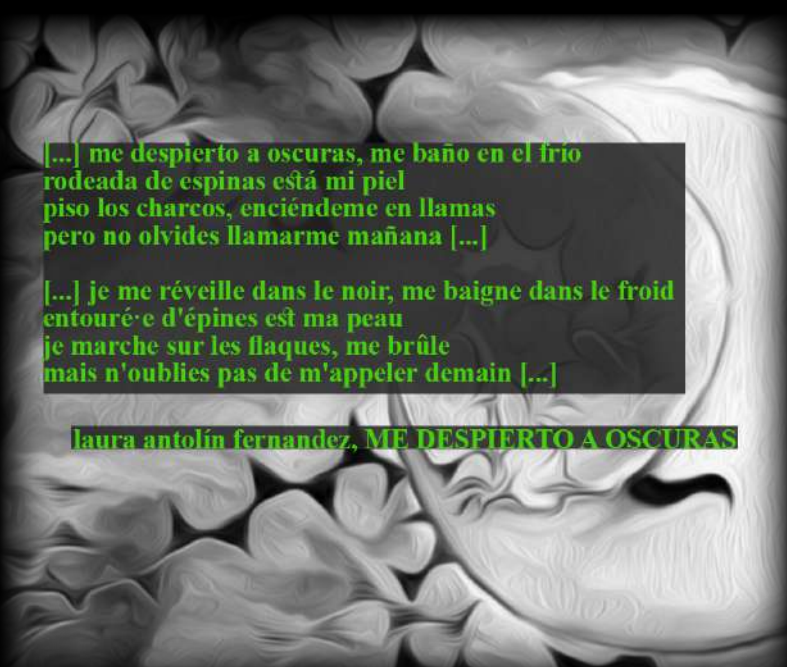


[...] nos mécènes remboursent certains élevages [...]

**Noé Sabard, CE CRITIQUE N'EMBALLÉ
AUCUN ÉCHANTILLON**

[...] On a cette responsabilité envers nous-mêmes, de survivre, de vivre, d'exister. On grandit, on se guide, on sélectionne. On trie, on garde, on jette. On dit non, plutôt que oui. On demande, on attaque, on défend. On se choisit, plutôt que choisir ce qu'on nous donne. On fait, on refait, on recycle. On s'engage envers de nos valeurs. On exerce notre volonté pour faire preuve de pouvoir. On répond à nos besoins vitaux, à nos décisions, à notre vie [...]
Nous sommes le rêve d'un œuf, nous sommes le futur d'une famille, nous sommes l'avenir d'un enfant de 7 ans, nous sommes le vœu d'un ado de 14 ans, nous sommes ce qu'on peut être à 28 ans, nous sommes ce qu'on est [...]

Luz de Amor, QUAND ON A RIEN, ON A TOUT



[...] me despierto a oscuras, me baño en el frío
rodeada de espinas está mi piel
piso los charcos, enciéndeme en llamas
pero no olvides llamarme mañana [...]

[...] je me réveille dans le noir, me baigne dans le froid
entouré e d'épines est ma peau
je marche sur les flaques, me brûle
mais n'oublies pas de m'appeler demain [...]

laura antolín fernandez, ME DESPIERTO A OSCURAS

[...] Une fois bien enfoncée dans la boue, la botte en caoutchouc qui est un tout petit peu trop grande permettra au pied de se dégager une seconde en avance.
Ensuite viendra la botte, pressée vers le haut par le pied prisonnier, en dehors du mélange de bouse, de terre et d'eau. L'événement créera un son des plus doux pour nos oreilles, un SSSSMOOTCH, un SSSPPOOTCHHH.
Nous entendrons chaque fois un son différent, tout en reconnaissant une sorte de structure semblable, quelque chose d'assurément mélodique, que nous incarnons dans le SSSSS, le TTTTT et le CCCCCHHHH [...]. Dernière dernière note : nous avons vérifié sur Wikipédia et les mouches à merde ne vivent pas dans la bouse. Certaines espèces de mouches à merde la mangent, c'est-à-dire qu'iels sont scatophages (ou caprophages, c'est la même chose). D'autres y copulent et y pondent leurs œufs. À ce moment-là, ce sont leurs larves qui mangent la bouse. Iels mangent aussi les larves d'autres insectes elleux-aussi scatophages et vivant e-s dans la bouse [...]

moilesautresart, BOU(S)ÈS



Tilia Cordata, P. Miller, 1768

2019, vidéo, 8min55sec

This film is an adaptation of a text by Camille Abbad. It tells the story of an erotic encounter between the narrator of the film and a linden flower. Is it possible for humans and plants to communicate? *Tilia cordata* (P. Miller, 1768) is the scientific name for the lime tree filmed here, Phillip Miller is the scientist who gave it his name in 1768. This title suggests a transformation of the gaze. The observing botanist becomes an admiring lover.

“To perceive the world in depth is to be touched and penetrated by it to the point of being changed, modified. For a sessile being, knowing the world coincides with a variation of its own form - a metamorphosis brought about by the outside. This is called sex: the supreme form of sensitivity, which allows us to conceive the other at the same time as the other modifies our mode of being and forces us to move, to change, to become other”.

(Emanuele Coccia, *The life of plants: A metaphysics of mixing*, Rivages, 2016).

vimeo : <https://vimeo.com/356012870>



Tilia Cordata, P. Miller, 1768 (Screenshots)
vidéo, 8min55sec

Arte por kilo

2017, performance, acrylic painted canvas (130x100cm), stanley knife, sales register, pen, plastic bags and sheets of paper, black felt tip pen, scales and aprons

Performance made in a market in Mexico City on November 16th, 2017.

Arte por kilo consists in the sale of a still life representing fruit and vegetables. The canvas is sold by the kilo. At the customer's request, the painting is cut, weighed and wrapped in paper and plastic bags. The painting's price is aligned with the average price of the fruit and vegetables sold on the market.

During the performance, the painting is almost entirely sold. moilesautresart is left with the carcass of the painting.

Arte por kilo was inspired by a dream a member of the collective had, shortly after their arrival in Mexico City.



Arte por kilo, tianguis Calle San Felipe, Xoco, Mexico City, November 2017 performance, acrylic painted canvas (130x100cm), stanley knife, sales register, pen, plastic bags and sheets of paper, black felt tip pen, scales and aprons



EL PUESTO
ARTE DE FRUTA

ARTE POR KILO

\$ 50 /KILO

\$1 /20g

Arte por kilo, tianguis Calle San Felipe, Xoco, Mexico City, November 2017 performance, acrylic painted canvas (130x100cm), stanley knife, sales register, pen, plastic bags and sheets of paper, black felt tip pen, scales and aprons. Pictures ©Romane Kouyoumdjan.

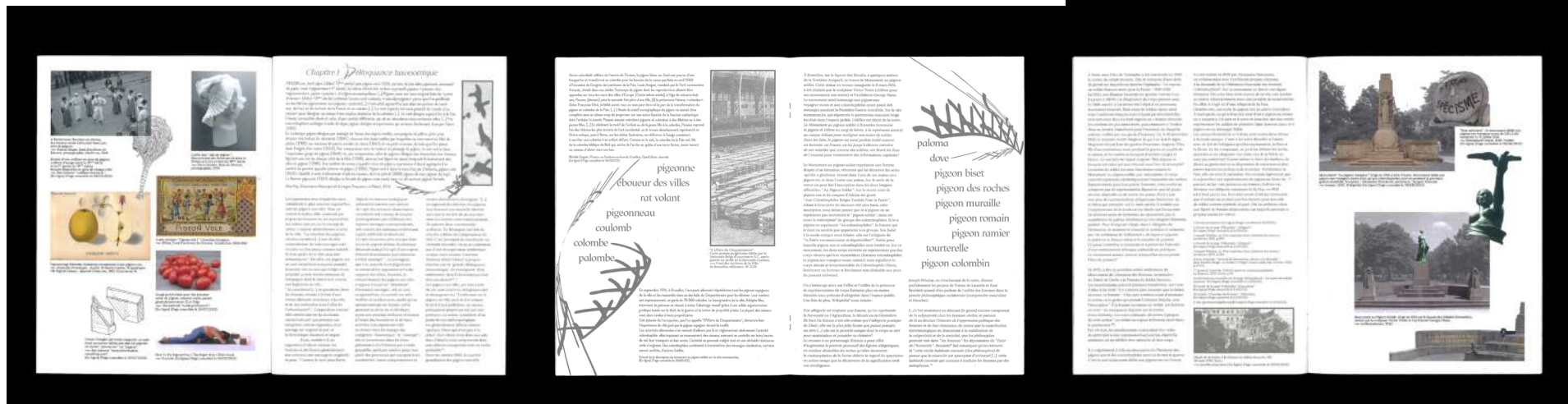
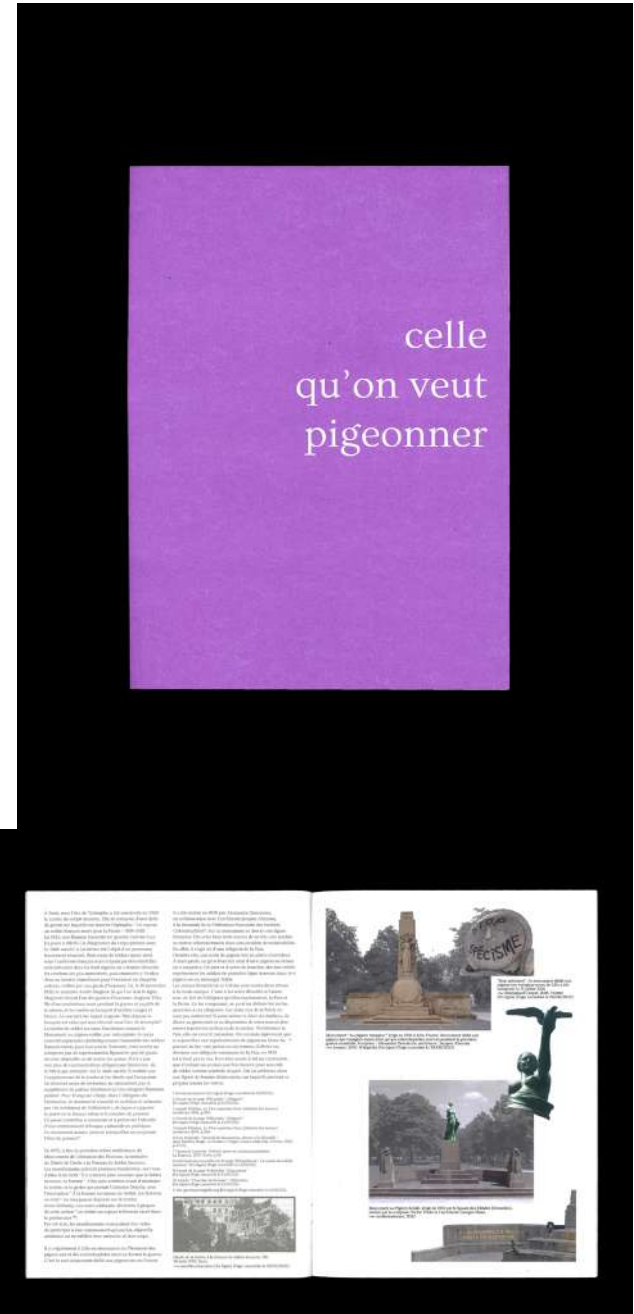
édition.psd

24 page magazine, size 27x19.5cm, risography and digital printing at Harry Studio (Brussels)

The magazine edition.psd regroups research documents, autobiographical or poetic texts in order to create new narratives around plant and animal life forms. edition.psd de-categorises knowledge: botany, ethnography, history, history of art, philosophy and literature regularly intertwine throughout its pages. edition.psd attempts to develop the ethics of perception of particular situations and moments.

édition.psd n°4: *That's not my pigeon*
2023, in collaboration with Anastasia Simonin

Flying rats, carriers of illness. This is how pigeons are perceived. However, these disparaged animals have a long history of living and collaborating with humans and have in the past been seen as faithful messengers, pigeon-soldiers or poultry. This publication follows the trajectories and breaking points of these pigeon imaginaries by building on Alain Rey's etymological decrypting, a song from the Mary Poppins film, one of Ellena Savage's dreams and an observation of the Monument to the pigeon-soldier in Brussels.



edition.psd n°3: *Fil.le.s de polypropylène bleu*
2021 - reprinted in 2022

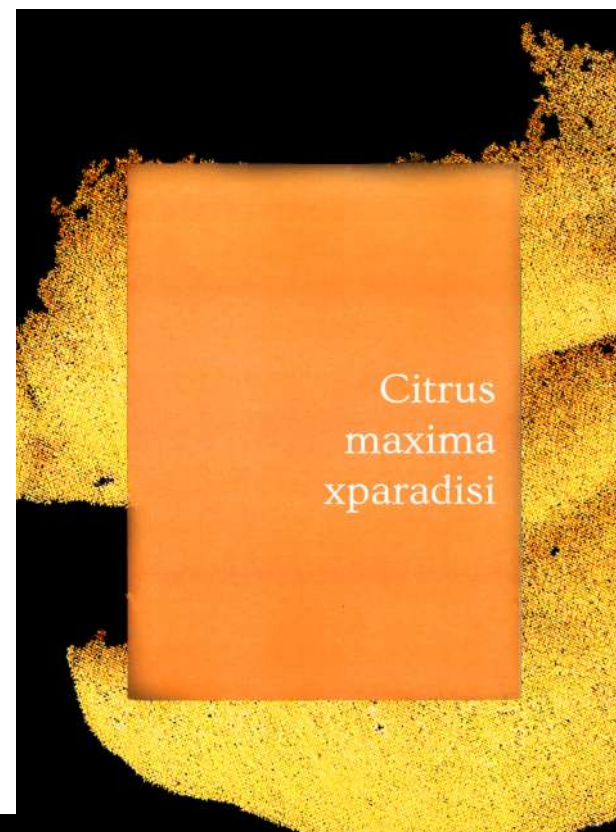
What are these blue strings we pick up when walking in the fields or on the beach? They make up our vision of the countryside, the landscape we call nature. Their abundance in the ground almost make them into a living being. This issue tells the story of this hard to classify subject/object by transforming it throughout its pages: a lasso, a leash, algae, and a killer plant.



edition.psd n°3, *Fil.le.s de polypropylène bleu*

edition.psd n°2 : *Citrus maxima xparadisi*
2021

In French, a confusion exists between two citrus fruits : the grapefruit and the pummelo.
What is their parentage? Can we and should we distinguish them?
Where does the vocabulary used to classify plants come from?
This issue attempts to answer these questions with the help of the ethnobotanist Michel Chauvet,
the Jesuit botanist Battista Ferrari and the feminist and lesbian activist Monique Wittig.



édition.psd n°1 : *Les soleils qui tournent ont des oreilles*

2021

Sunflowers look a lot like humans: their flowers look like heads, their stalks like bodies, and their leaves like hands. They look like they want something from us. What can we tell them?

A Mexican farmer, Don José Carmen, talks to his plants and they give him giant vegetables, and Hans Peter Schiffer managed to grow a 9,17 meter tall sunflower. This issue also invokes the Fox sisters, the founders of Spiritualism. How should we address beings who have a presence but no voice?



édition.psd n°1, *Les soleils qui tournent ont des oreilles*

Les drapeaux

2018, coloured and metallic cotton, polyester and tulle fabric, coloured thread, metallic and coloured embroidery thread, golden metal eyelets, 130 to 200x75cm

This project consists of four flags made by moilesautresart in reaction to the more and more frequent appearance of nationalist symbols in their daily life. Each flag is the symbolic representation of the collective's evolving friendship and work relation throughout the seasons. The collective does not see itself as an immutable or eternal group. Thus, it chooses symbols that transform with the seasons. moilesautresart gives importance to the time they spent together whilst making these flags. They are tools for moilesautresart to think about the group, community and «being-togetherness». The flags are now also revendication tools that can be shown in different contexts. They can be hung like artworks. They can serve as ornaments and decorate a space, and be the backdrop for another work. They can also be part of a procession, a march, a demonstration, as rallying signs and visibility tools.





The bag

2018-on-going, beige cotton fabric, thread, silk-print labels and works of art, 40x42cm

moilesautresart invites an artist to fill a bag. *The bag* is then sewn shut. Its content remains secret for moilesautresart and for anybody else. Each bag is intended to be worn, carried around and potentially forgotten.

The bag is a curatorial project. It is a device offering a visual and tactile rupture with the object it contains. The actual content of the bag is less important than the principle connecting all the bags.

Artists who filled *the bag* : Anna Haudebault, Amélie Jouve, Valentin Messenger, Mégane Bignon, Anastasia Simonin, Charles Dubois, Margaux Chalazonitis, Violette Lamarche, Anne-Claire Noyer, laura fernandez antolin.

People with *the bag* in their possession: Jacinthe Sicot, Vanessa Theodoropoulou, Sébastien Pluot, Valentin Messenger, Noé Sabard, Guilhem Chabas, Anne-Claire Noyer, Marianne Kerdat.



Ten bags composing the curatorial project *The bag* proposed by moilesautresart from February 2018-on-going, beige cotton fabric, thread, silk-print labels and works of art, 40x42cm

mutual aid contracts

2018, laser printing on paper, hand writing and ink stamp, 21x29,7cm

Signatories are invited to come to an arrangement on the terms of their mutual assistance.

The contract is a way to formalize the implicit contracts of everyday life in order to provoke/maintain/pay attention to relationships.

The mutual aid contract is currently available on the website of the Intersecting guidelines of care research program led by Loraine Further and Florence Cheval.

This version of the contract is an evolution of the Aid Contracts put into place by Lila Ludmila Rétif during her third year at art school. Her practice then consisted in helping or assisting other students.

← MUTUAL AID CONTRACT →

Helper.s one:.....
will help helper.s two:.....
by doing the following action:

In exchange helper.s two (.....)
will help helper.s one (.....)
by doing the following action:

Complementary information:

The Mutual Aid Contracts were initiated by moilesautresart in May 2018 in the context of the *On practice* workshop in Athens.

The parties are invited to find an agreement on the terms of their mutual assistance. A third-party is necessary to guarantee the fulfillment of the contract.
This contract is a way of formalizing implicit everyday contracts in order to provoke/maintain/care for relationships.

We, the undersigned, declare to have read, understood and approved this present contract and certify to act in consequence.

Signature by helper.s one,
preceded by the words
read and approved,
date and location

Signature by helper.s two,
preceded by the words
read and approved,
date and location

Signature by a third-party,
guarantor of this contract,
date and location



Simulation oh oui ! d'une session de travail (partie 1) at ESAD Grenoble, March 2018, texts et images printed on A4 format sheets of paper, folder, 34x25cm.
Pictures ©Réseau cinéma en écoles d'art.

Simulation Oh yes! of a work session

2018, texts et images printed on A4 format sheets of paper, folder, 34x25cm

Simulation Oh yes! of a work session is the result of a collaboration between moilesautresart, Anastasia Simonin, Guilhem Chabas, Pauline Perazio, Suzie Bougon and Sarah Fastré. The performance takes place in two stages and in two different places.

It starts with four performers reading the text “Simulation Oh yes! a working session” during the opening of the the Réseau Cinéma en Ecole d’art’s exhibition in the Fine Arts School in Grenoble. This text is a scripted version of a preparatory work session for the exhibition. It discusses the erotic relationship to collectible or “exotic” objects.

Secondly, on a plane between Paris and Athens, four other performers follow a protocol that has been transmitted to them by text message. The protocol consists of wrapping objects inside the airport and then unpacking them inside the plane during the flight. The performers are then free to dispose of the unwrapped objects as they see fit.



Penser ensemble, faire à plusieurs.e.s

2019, cardboard box, laser printing black and white and colour, hand-sewn body, silk-print recto-verso posters, 34x25x12cm

Box containing the master theses of moilesautresart made in 2018.

penser ensemble, faire à plusieurs.e.s contains four works. *Quoi Qui Pourquoi Comment ?* brings together transcripts of conversations on subjects such as pedagogy, elitism, activism, curating and gender. *J'aurais compris si elle avait dit qu'elle souhaitait que le sol ai un goût sucré* is a set of six serigraphed posters of rewritings of artists' writings. It uses conflict as a starting point to generate thought. *Journal à l'attention de mon heteros autres* begins with a personal journal and is followed by theoretical texts analysing the main subjects mentioned in the journal entries such as work and life, dependence, compromise, collective writing, participation, partying and witches.

De la difficulté de collaborer, is written six-handed and presents an email exchange, the main subject of which is the questioning of the operative modalities of a collaborative group.

Penser ensemble, faire à plusieurs.e.s, overall view, 2019





Left-hand corner : Overall view of the different works from *Penser ensemble, faire à plusieurs-e-s*, 2019

In the top center: *De la difficulté de collaborer* in *Penser ensemble, faire à plusieurs-e-s*, 2019, laser printing

Bottom left: *Quoi Qui Pourquoi Comment ?* in *Penser ensemble, faire à plusieurs-e-s*, 2019, hand-sewn binding and cover made with see-through paper, laser printing

Center bottom: *Journal à l'attention de mon heteros autres*, in *Penser ensemble, faire à plusieurs-e-s*, 2019, hand-sewn binding and cardboard cover, laser printing

Bottom right: *J'aurais compris si elle avait dit qu'elle souhaitait que le sol ai un goût sucré*, in *Penser ensemble, faire à plusieurs-e-s*, 2019, six silk-printed posters, recto-verso



De la difficulté de collaborer



QUOI Entre juin et octobre 2018, plusieurs rencontres se sont déroulées dans divers lieux.

Chaque rencontre fut singulière et devait réunir un groupe constitué au minimum de deux personnes. Les participants-e-s étaient avertis-e-s à l'avance sur le lieu et le thème de la rencontre. Les participants-e-s avaient des « profils » variés, des domaines d'expertise et des intérêts différents. Le but de ma proposition était de créer un espace de partage, de confrontation, permettant l'émergence d'un « événement ». Je ne voulais pas que les participants-e-s se sentent floués de s'être réunis au sein d'un groupe.

Il m'est tenté à ce principe s'est avéré plus complexe qu'il n'y paraissait parce que je me suis rapidement rendu compte que les participants-e-s n'avaient pas tous le même statut de participants-e-s. Certains étaient des personnes qui avaient une expertise dans un domaine, d'autres étaient des personnes qui avaient une expertise dans un autre domaine. Il m'est tenté à ce principe s'est avéré plus complexe qu'il n'y paraissait parce que je me suis rapidement rendu compte que les participants-e-s n'avaient pas tous le même statut de participants-e-s. Certains étaient des personnes qui avaient une expertise dans un domaine, d'autres étaient des personnes qui avaient une expertise dans un autre domaine.

QUI Qui invite à ces conversations ?

Une partie des personnes participant-e-s à ces rencontres sont des étudiant-e-s.

Une autre partie est composée de connaissances de connaissances, d'amis-e-s, de voisins ou d'amis-e-s.

Enfin, d'autres participant-e-s étaient de parfaits « inconnus-e-s », contacts-e-s par petites annonces.

J'ai beaucoup fonctionné par réseau, parce que c'est une manière assez simple et sûre de rencontrer des personnes-e-s, sans que les personnes contactées se sentent dérangées. Pour chaque conversation, je suis allé-e chercher les personnes à inviter. Les personnes contactées des personnes à inviter. Les personnes contactées des personnes à inviter. Les personnes contactées des personnes à inviter.

COMMENT

Comment créer un climat de confiance au sein d'une discussion rassemblée des personnes-e-s ? Comment créer une ambiance confortable pour tout le monde ? Comment accéder à une situation de transmission mutuelle ?

Le moment des lectures de textes en introduction aux conversations était un moyen de lancer un débat, en apportant d'emblée un « objet » extérieur sur lequel nous pouvions effectuer une discussion. Le dialogue est à l'origine du dialogue : elle ouvre le dialogue et le dialogue est à l'origine du dialogue. Au contraire, le dialogue est à l'origine du dialogue. Au contraire, le dialogue est à l'origine du dialogue.

POURQUOI

Je m'intéresse à l'école, à ce qui fait une école, aux pédagogies possibles, aux moments et aux lieux de transmission, de rencontres, d'échanges, d'apprentissage, de moments de partage d'informations, de savoirs et de sentiments. J'ai aussi approfondi un questionnement sur l'expertise. Qui est experte et en quoi et pourquoi ? Comment une personne devient-elle experte ?

L'école représente le partage de savoirs. C'est un lieu de rassemblement dédié à ce partage. Pourtant, l'école semble parfois être un système trop rigide et codifié, parce qu'il repose sur des rituels établis, des règles d'apprentissage, de comportements, d'attitudes, des temps de travail et des espaces, etc. L'école, elle-même, est un lieu de rassemblement dédié à ce partage. Pourtant, l'école semble parfois être un système trop rigide et codifié, parce qu'il repose sur des rituels établis, des règles d'apprentissage, de comportements, d'attitudes, des temps de travail et des espaces, etc. L'école, elle-même, est un lieu de rassemblement dédié à ce partage.



De la difficulté de collaborer

Le livre est une œuvre collective...

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Les cowboys et les ... Jimmie Durham, 1990

Écrits et Manifestes, Paris, Beaux-arts de Paris le Extrait p.53-59

[...] Depuis le début du XX^e siècle, les interventions de (pour opposition aux interventions communautaires). Ces (l'absence et l'authenticité de l'indien concernent un état

Je ne crois pas que nous ayons produits plus d'artistes qu'il n'y avait ou simplement parce qu'il y avait un plus grand marché. Mais ce marché n'a jamais été le "marché" que nous avons créé en réponse à nos demandes, mais plutôt le visage "indien", le corps "indien" romantique.

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