

Press Release

Jeremiah Day

«Si c'est pour les gens, ça doit être beau», dit-elle

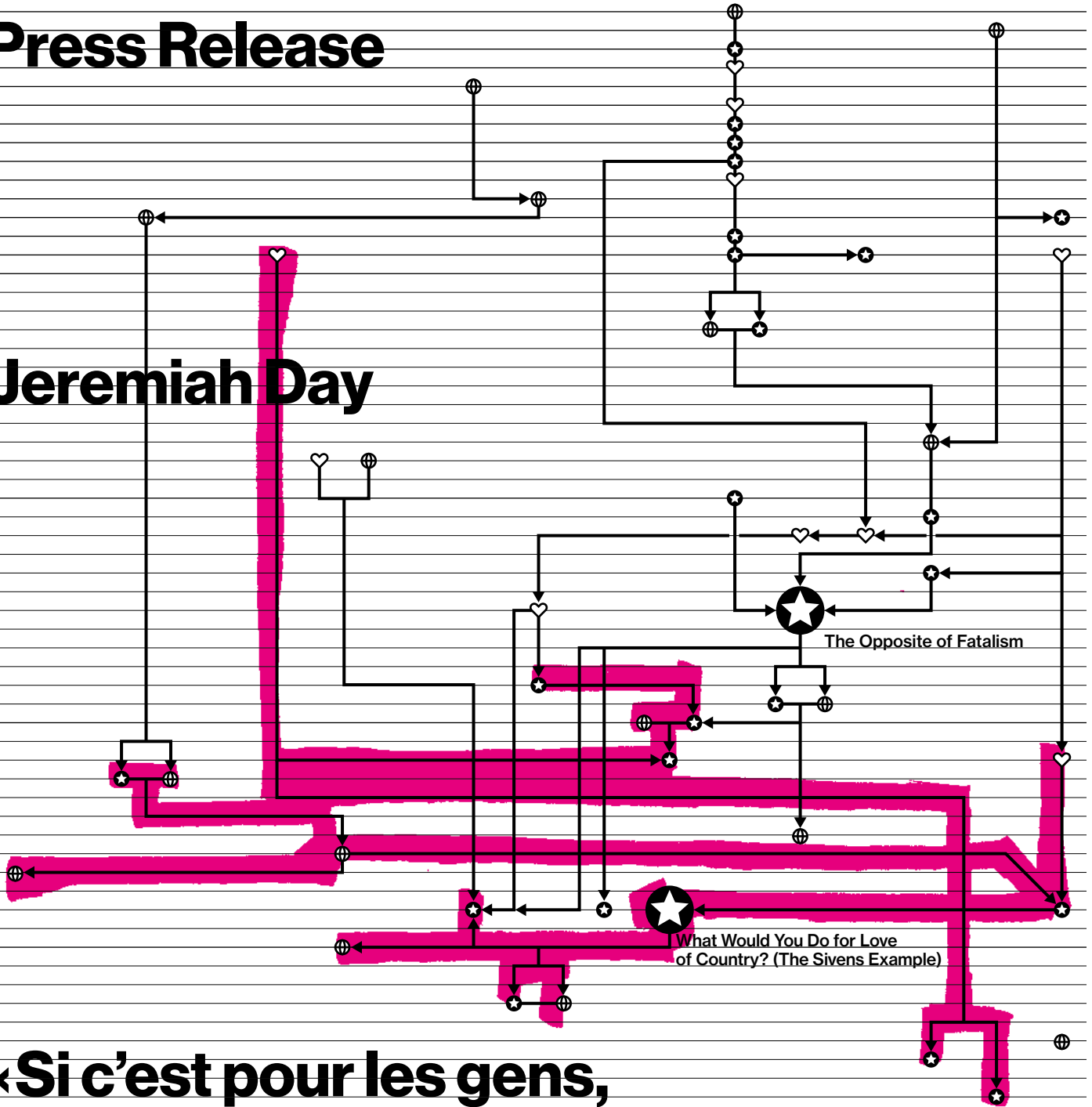
1939
1979
1982
1983
1985
1998
2000
2001
2009
2010
2014
2015
2016
2017
2018

2019

2020

2021

2022



Événement:
★ Artistique
⊕ Politique
♥ Rencontre

→
Relation de cause
à effet

★
Présenté
dans l'exposition

*implication
du Lait*

Jeremiah Day

“If it’s for people, it has to be beautiful”, she said

Exhibition from

to

03|10|20 10|01|21

Opening 2 October at 6.30 pm

Curated by :
Antoine Marchand

Ahead of the exhibition, a meeting with the artist is scheduled for **Tuesday 29 September 2020 at 6.15 pm** at the Médiathèque Pierre Amalric in Albi.
Duration : 1 hour / Free Entrance

Echoing the exhibition, an event dedicated to the performance titled *The Opposite of Fatalism* is being organized in the premises of the art centre on **Saturday 26 September 2020**. It will involve, in particular, Jeremiah Day, Claire Filmon, Adrian Schindler and Chicks On Speed..

In his work, the Berlin-based American artist Jeremiah Day re-examines recent political struggles and conflicts, revealing their subjective contexts and traces. To do this, he has developed a narrative form in which personal and political realities intermingle, thus offering a thoroughly personal vision of these at times forgotten moments of history.

The distinctive feature of his method lies in a transversal approach. As a student of and regular collaborator with Simone Forti, one of the pioneers of Post-Modern Dance, he has turned performance into a now central and structure-providing practice. Since 2014, Jeremiah Day has in effect presented many performances, which contain movement, improvisation, photography and the *spoken word*, in order to broach universal historical and political subjects, but within an intimate and incarnated context.

With the exhibition *“Si c’est pour les gens, ça doit être beau », dit-elle [“If it’s for people, it has to be beautiful”, she said]*, Jeremiah Day’s intent is to pursue and further develop the lines of thinking involved in this recent performance work, and explore a series of social, political and climatic events which all raise the same question: how are we to achieve a positive citizen’s involvement, in favour of the common good? With this project, Jeremiah Day makes art the basis of an intense reflection about civil society, while this latter seems to be more divided than ever.

What is the culture of a multi-ethnic democracy? Who are the “people” and how do they describe, reflect, commemorate and speculate about their situation and what should be altered or differently governed? Do images and words (and exhibitions and performances) have something to bring to these discussions? All so many questions raised by Jeremiah Day, whose project – started in early 2020 at the Badischer Kunstverein (Karlsruhe), and predating the health crisis caused by the coronavirus and the events associated with the police murder of George Floyd in Minneapolis – takes on a whole new meaning today.

The show at Albi will bring together a selection of recently produced works which all evoke emblematic citizens’ gatherings, and the contested landscapes in which they take place. In Day’s approach to site and choreography, evictions frame the loss Berlin’s self-organized bohémias and in Istanbul the layers of nation, ecology mix - both

revealing the world as an inherited puzzle, a work-in-progress with our role in it still uncertain, our capacities not yet defined. Be it the Civil Rights Movement in Alabama in 1965 or the recent student climate strikes staged by the “Fridays for Future” movement, events are mobilized to reflect on the meaning of citizens keen to alter the course of history or defend themselves from injustice.

Two hitherto unseen works will round off the selection: one will be dedicated to those direct democracy institutions known as citizen assemblies, called *Town Meetings* in New England, *Anteiglesia* in Spain and *Elizate* in the Basque Country; the other will refer to the recent events associated with the project to build a dam at Sivens, near Toulouse in southwest France.

Jeremiah Day (born in 1974 in Plymouth (USA)) lives and works in Berlin. He studied at the University of California in Los Angeles (UCLA). His work and his performances have been presented in many institutions all over the world, such as the Badischer Kunstverein, Karlsruhe (2020) ; the M Museum, Louvain (2019) ; the Neuer Berliner Kunstverein, Berlin (2018) ; the Kunsthalle Wien, Vienna (2018) ; BAK, Utrecht (2017) ; the Museum of Modern Art, in Warsaw (2016) ; CCA, Glasgow (2015) ; the MAXXI, Rome (2015) ; the Liverpool Biennial (2014); Arnolfini, Bristol (2014) ; the Santa Monica Museum of Art (2014) and the Centre Georges Pompidou, Paris (2014).

He is represented by the Arcade gallery (London) and Ellen de Bruijne Projects (Amsterdam).

This exhibition is the fruit of a collaboration with the Badischer Kunstverein (Karlsruhe), the Musée M (Louvain) and the Villa Romana (Florence).

A publication, designed by Will Holder and distributed by les presses du reel, will be available at the end of the exhibition cycle.

Exhibition place

Le Lait centre d'art contemporain
28 rue Rochegude
81000 Albi, FRANCE

Opening

From Wednesday to Sunday
From 1 pm to 6 pm
Free entrance - Accessible to all

Administration

Carré Public
6 rue Jules Rolland
81000 Albi, FRANCE

Information

T.: +33 (0)9 63 03 98 84
centredart@centredartlelait.com
www.centredartlelait.com
facebook.com/centredartlelait

Press contact

murielle.edet@centredartlelait.com
T.: +33 (0)9 63 03 98 98
M.: +33 (0)6 72 82 22 78

Exhibition Partners



Institutional Partners



The Art Centre is part of the DCA networks (French Association for the Development of Art Centres), the Air du midi network (Regional Associations of Midi Pyrénées Art Centres) and the LMCA (Midi-Pyrénées Laboratory of Contemporary Art Mediations) The Le Lait art centre has the «centre d'art contemporain d'intérêt national» label.