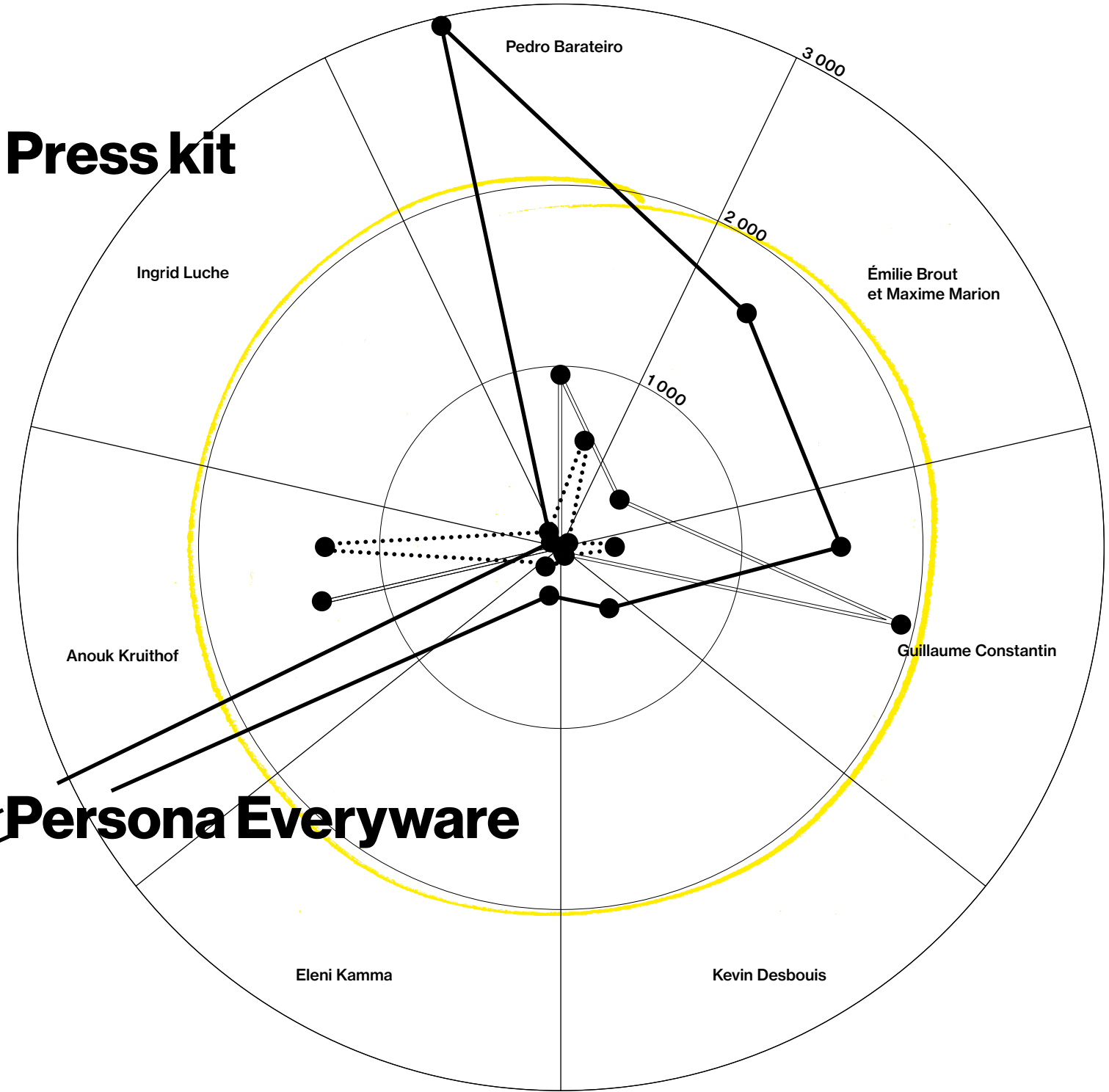


**Press kit**



**Persona Everywhere**

- Nombre d'abonnés
- Nombre de publications
- .....●..... Nombre d'identifications (hashtag)

MOYENNE DU NOMBRE D'ABONNÉS

Exhibition

# Persona Everywhere

Guest artists :

**Pedro Barateiro**

**Émilie Brout et Maxime Marion**

**Guillaume Constantin**

**Kevin Desbouis**

**Eleni Kamma**

**Anouk Kruithof**

**Ingrid Luche**

From

to

**08|02|20**

**03|05|20**

Opening on

at

**7 february 2020**

**6.30 pm**

Exhibition curators :

**Anne-Lou Vicente et Raphaël Brunel / What You See Is What You Hear & Antoine Marchand**

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## Practical Information

Guest artists :

**Pedro Barateiro**  
**Émilie Brout et Maxime Marion**  
**Guillaume Constantin**  
**Kevin Desbouis**  
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*Persona Everywhere brings together the works of eight artists and artist twosomes around issues to do with the common good, anonymity, and (de) construction of the identity in the digital age: videos, installations, and drawings will all be on view in the rooms at the Hôtel Rochegude.*

Many artists, who are keenly aware of the place occupied in contemporary life by the digital technologies, the development of artificial intelligence [AI] and the use of social networks, are exploring the challenges of these new communication tools and practices.

By increasing the amount of apparatus connected to our disposition, ubiquitous computer technology, or 'everyware' (a contraction of everywhere and hard/software), to borrow Adam Greenfield's term, has made it easier for all of us to have access to information and data, everywhere and all the time.

Everyware has also played a part in speeding up the transmission and distribution of texts, images, and videos of a more or less personal nature. It makes it possible to express an opinion, exchange views, and criticize, as well, in a certain way, as "printing" the movements of society. The huge volume of data exchanged on a daily basis thus traces a media- and "infosphere"-related environment, whose intensity is forever influencing and reconfiguring our realities and our identities.

The artists in the exhibition *Persona Everywhere* appropriate and handle this mass of data and affects, work with (and at times against) them, try and make them (in)visible, and restore a voice and a physical presence to contents that are too often regarded as immaterial. What is involved, for them, is lending perspective to the aesthetic, poetic and performative potential of our everyday interactions.

In dealing with the Internet, and with the social networks in particular, as much as an arena of a subjective mode of expression or a form of 'self-writing' as a public space and a stage, they question the relations that the individual has with his own image and society. Subtle relations are thus made between an "I" and a "we", which are being constantly reconfigured in relation to each other.

From this *theatrum mundi*, which is in a total state of flux and staked out by screens, there emerge here and there the masked faces of one or two personae, through which the intimate and the collective, the private and the public, reality and fiction, and sensibility and technology overlap and merge.

Ahead of the exhibition, a meeting with the artists and curators is scheduled for Tuesday 4 February at 6.15 pm at the Médiathèque Pierre Amalric in Albi.  
Duration : 1 hour / Free Entrance

# Pedro Barateiro

Born in 1979 in Almada (Portugal), lives and works in Lisbonne

Pedro Barateiro, *The Opening Monologue*, 2018, video HD, color, sound, 14'37", co-produced by the artist and Netwerk Aalst, courtesy of the artist



Taking the form of installations, videos and performances, Pedro Barateiro's work offers a vision of the state of western culture in the late-capitalist era: in particular, he broaches the way in which economic structures fashion our everyday life, and are fuelled by it, our patterns of behaviour, our vocabulary, and our imagination. Using images taken from popular culture, historical facts, literary and theoretical writings and objects gleaned from different contexts, Pedro Barateiro probes the relations and exchanges between politics and fiction, orality and culture, and the body and the body politic, incorporating his works within a critical reading of neo-colonial narratives and the effects of globalization.

The video installation *The Opening Monologue* is constructed around a circular, non-hierarchical narrative, a flow of words trying to withstand the colonizing forces of sound and imagery. Written like a poem, the text is recited by a manipulated voice, somewhere between the human and the mechanical, covered by background sounds, noises of demonstrations and a red carpet event.

Pedro Barateiro has, in particular, had solo shows at Netwerk (Aalst), Basement Roma (Rome), Néon (Lyon), REDCAT (Los Angeles) and the Museu Colecção (Lisbon). He has also taken part in many group shows and several international biennials (Sharjah, São Paulo, Berlin, Sydney, Busan). He studied at the Malmö Art Academy and at Maumaus (Lisbon). He runs the Spirit Shop artists' space and is joint founder of the Parkour artist-run space (Lisbon).

<https://pedrobarateiro.tumblr.com/>

# Emilie Brout & Maxime Marion

Born in 1984 and 1982, live and work in Paris

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Emilie Brout & Maxime Marion, *A Truly Shared Love*, 2018, video, 5'20,  
Production La Villa du Parc, Annemasse,  
Photo Aurélien Mole



Since 2009, this French twosome has been involved in projects which, in reinventing the modern language of film, re-use and broadly appropriate Internet content. Freeing it from its status as data, apparently insignificant and devoid of value, they re-arrange it in complex, narrative configurations, sometimes generated algorithmically, and powerful iconic images (Domenico Quaranta).

In re-visiting the fantasy of shared love, the twosome [...] produces a five-minute video which teases out a love film: theirs. Shot in their studio [...], the video follows the demanding specifications of Shutterstock, a platform which sells images and videos to every kind of professional...Whence the polished appearance and the flawless rigour of the shots. The goal: to have the film, which is currently being examined, accepted by the platform. To do this, in addition to their work on aesthetics, they have organized free spaces which will permit possible customers to slip their advertisements into the film itself: this is why the characters are working on computers with a green ground, onto which the camera zooms at length. As such, the images give a dizzying impression of emptiness, of fictitious life, organized in accordance with intolerable standards – to be happy, you have to be young, white, heterosexual, in a couple, slim, and beautiful... And yet. One or two clues, slipped in here and there, introduce a burst of mischief and intimacy at the very heart of neutrality.

<http://www.eb-mm.net/fr/projects/a-truly-shared-love>

# Guillaume Constantin

Born in 1974 in Tours, lives and works in Paris

Guillaume Constantin, *Fouquet sweater*, 2017  
printed textile L size, plexiglas. Courtesy  
Guillaume Constantin, Galerie Bertrand  
Grimont. Image Aurélien Mole



Guillaume Constantin's work is constructed from analogies and anachronisms. Be it in the choice of materials (often semi-processed), types of formats, the sources used, or the samplings and shifts he proposes, the question is raised about the material and temporal nature of the object that inevitably refers to that of the artwork and its everyday by-products.

“Appropriation, recycling, hijacking and other shifts, and transformations, not to say deformations inform Guillaume Constantin's oeuvre. In developing an essentially sculptural and installation-based work, he regularly devises displays and produces interventions in pre-existing exhibition arrangements, [...] within differing contexts which can create a tension between conservation and disappearance, visibility and absence.”

<https://eternalnetwork.fr/mot/guillaume-constantin>

Kevin Desbouis, *Untitled* (Lovers under foam, 2017, porcelain bowl, water, cuted coasters, stickers 16 cm)



Whether Kevin Desbouis's art takes the at times immaterial and/or fleeting form of texts, images, objects or objects that already exist, or don't, it functions at very close quarters with what surrounds us. It records and samples signs of a world whose unconscious (us) speaks even though we pay it no attention, and re-incorporates those signs at the same time as it re-frames and "repackages" them, within the field of the visible and the readable. Through their plurality and large number, their forms, formats and media, and their ways of appearing and circulating illustrate the ambient impermanence and emit a certain ongoing streaming chaos. By way of breathtaking fragmentary narratives, Kevin Desbouis distills a poetics of an underlying something that is already there, which conveys the (science-)fictional power of reality, steeped in black bile and red blood, sticking like Bulgomme or a wax seal.

Kevin Desbouis graduated from the Clermont Métropole Advanced School of Art in 2017. In 2019, he had two solo shows, one at Ravisius Textor (Nevers), the other at the Espace Ness (Paris), and took part in several group shows, including "Quelqu'un d'autre t'aimera" at Minimarket (Lyon Biennale), and "La Dépense, avec témoins" at the Crèvecoeur Gallery (Marseille), for which, notably, he wrote the five-episode novella *Salt Bath*, which he produced in the form of a multiple. He has also written the book *A Long List of Safe Words* (A.L.L.O.S.W.), published by Tombolo Presses.

Eleni Kamma, *The Disguised*, watercolor on paper, 50 x 65 cm, 2018



Eleni Kamma's oeuvre develops around themes such as the importance of places, the position of the foreigner, and the notion of participation which she conveys and deals with like spatial narratives taking the form of multimedia installations, publications, performances and short films. Her projects re-visit traditional popular forms of entertainment, like processions, shadow theatre, and poetic duels sung in *Ottava Rima*.

After seeing the theatrical inventions used by demonstrators in Taksim Gezi park in Istanbul to defend their cause, she wondered how witty forms of protest and free expression might be incorporated in politically committed forms of contemporary art.

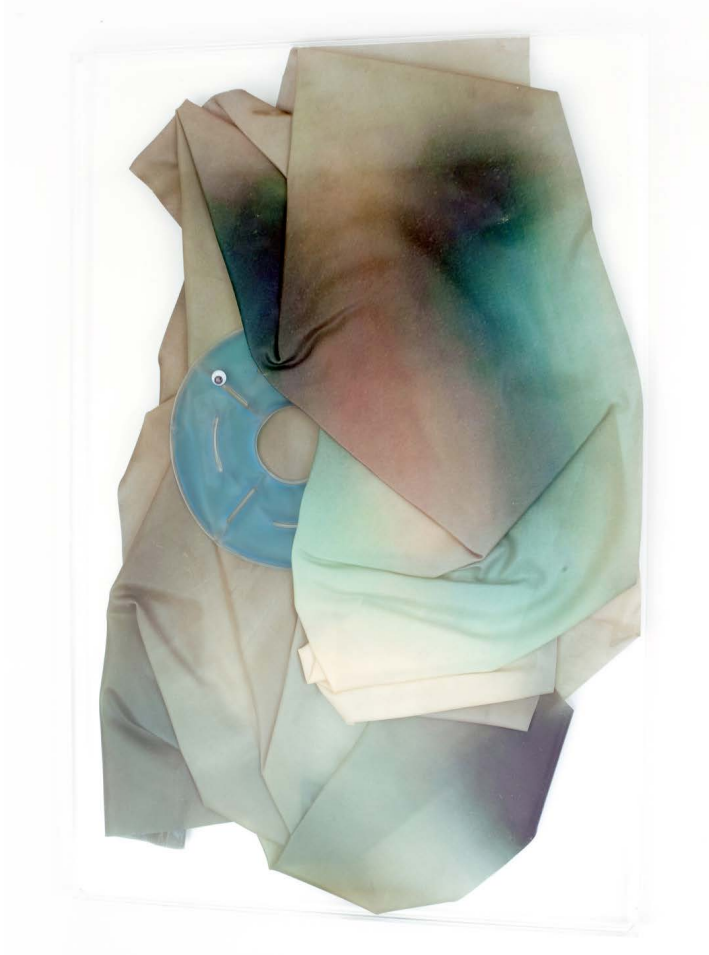
*Casting Call* takes a close look at Europe using a series of cultural allegories filing past in places which are forging current identity: Athens, Maastricht, and above all Brussels, its de facto capital. Referring both to local art history and an ever more invasive media-based culture, the allegorical incarnations forming the heart of the procession are characters discussing the plural nature of European culture. These characters prompt not only the actors but also viewers and passers-by to express themselves freely, and get out of their closet in a courageous and joyful way.



# Anouk Kruithof

Born in 1981 in Dordrecht (Nederland). Lives and works in New York, Amsterdam and Mexico City

Anouk Kruithof, *Flaky*, 2018, sculpture (unique), 120 x 80 x 1,6 cm, inkjet printing on latex, transparent acrylic, gel-type mask for eyes, rubber gloves // Serie "Swiped Circumstances"



Anouk Kruithof's praxis is situated at the crossroads of photography, sculpture, installation, photomontage, artist's books, texts, performance, video and interventions in the public place. Using her source materials, such as: mobile phone photography, screen captures taken from the internet, and conventional photography, Kruithof's work subtly combines the proliferation of image-making tools and the variety of platforms through which these images circulate and produce meaning. Her visual language and her not very orthodox use of materials create blurred contexts, producing disconcerting associations. Kruithof thus presents the blueprint of a chart of the attitudes of a post-Internet society, giving form to invisible relations, and generating new connections and meanings.

<https://slash-paris.com/fr/artistes/anouk-kruithof/a-propos>

Ingrid Luche, *House on Fire*, 2018, digital printing on organic cotton, metal chain, sequins flocking, wicker hoop, cotton twine and metal ring, 200 x 70 x 9 cm, photo Marc Damage, courtesy Air de Paris



Ingrid Luche is developing work involving sculpture and installation focusing on the perception of space touched up by memory. From investigation to the re-invention of forms suited to referencing her courses, her works openly call to mind those of the artists who influence her projects. Architectural, aerial and inter-planetary spaces thus find an echo in the media with which we are familiar.

The series *Ghost Dresses*, which was embarked upon in 2011, consists of soft and floating sculptural forms hanging from structures used in photographic studios. They conjure up the circulation of prefabricated imagery and discourse which shape individual and collective patterns of behaviour.

“The series is constructed using a corpus of objects and images collected by the artist during her travels in California: a suburban house in flames (seen on TV), a mural of Arnold Schwarzenegger (seen in a street), disposable earphones (handed out in an airplane), a photograph of a print of a desert canyon by Richard Prince (monumental, seen at the LACMA), a screen capture of a video by Nasim Najafi Aghdam, a female bodybuilder campaigning for animal rights. [...] The shifts are all the more surprising because they step on the thwarted model of individual desire (formulated, worked, suffered) and expectation (always on borrowed time, asking for validation, reliant on a disembodied she-me/me media institution)”. Marie Canet

## Anne-Lou Vicente

Anne-Lou Vicente is an independent art critic, curator and publisher. She has recently curated the following groups shows: 'Entre deux eaux' (MEAN, Saint-Nazaire, 2018), 'Sens dedans dehors' (Galerie Nicolas Sillin, Paris, 2017) and 'savoir faire savoir' (Ygrec, Paris, 2016). She regularly writes for the cultural and artistic press as well as for art venues and exhibition catalogues. She also teaches art history and theory in schools of fine arts and design. [annelouvicente.com](http://annelouvicente.com)

## Raphaël Brunel

Raphaël Brunel is a freelance art critic, curator and publisher. In 2019 he curated the exhibition Pulpe, a two-person show with Mimosa Echard and Shanta Rao (Galerie Edouard Manet, Gennevilliers), and devised Station 16 at the Laboratoire Espace Cerveau (Institute of Contemporary Art, Villeurbanne), titled "Metamorphose et contamination: la permanence du changement".

## What You See Is What You Hear

What You See Is What You Hear is a publishing and curatorial platform bringing together publications, exhibitions, concert programmes, performances, films, and so on. Created by Anne-Lou Vicente and Raphaël Brunel with the graphic designer David Benmussa, as a continuation of the contemporary art magazine dealing with sound, VOLUME (2010-2014), it focuses on exploring, within the contemporary art arena, the notions of its extension, transmission and circulation (date, narratives, affects, etc), based on communicational, technological and cultural challenges.

In this respect, they have notably curated the exhibitions "Day of Radiance" (CAC Passages, Troyes, 2017), "Replay" (Le Cyclop, 2015), "VOLUME as a Score" (District, Berlin) and the curatorial cycle "Le Tamis et le sable" (Maison Populaire, Montreuil), co-edited the first monograph on Meris Angioletti, and published the vinyl disk "Issues" with the composer Sébastien Roux.

# Practical Information

## Exhibition

From 08|02|20 to 03|05|20

## Opening

7 February 2020 at 6.30 pm

## Exhibition Place

Le Lait centre d'art contemporain  
28 rue Rochemade  
81000 Albi

## Opening

From Wednesday to Sunday  
1 pm - 6 pm until March, 29  
2 pm - 7 pm from April, 1st  
Free and accessible to all

## Administration

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# Partners

## Exhibition Partners



## Institutional Partners



The art center is a member of the networks d.c.a - French association development of contemporary art centers, LMAC - Laboratory of Mediations in Contemporary Art and Air de Midi - contemporary art network in Occitania

The Le Lait art centre has the "centre d'art contemporain d'intérêt national" label.