

Villa du Parc
Centre d'art contemporain

15.06 — 28.09.2019
Opening
Saturday 15th of
June at 5 pm

Exhibition
It's Our Playground
Project room
Sarah Margnetti

Elle *disait*



BONJOUR

aux



MACHINES

Villa du Parc

« People say that we create technologies which alienate us, but the fact is that anything made by humans is a de facto expression of humanity. »

BASAR/COUPLAND/OBRIST, THE AGE OF EARTHQUAKES, A GUIDE TO THE EXTREME PRESENT 2015

The White Mirror season has been devoted to the contemporary digital condition. To conclude the series of exhibitions, this summer Villa du Parc has invited IOP (It's Our Playground), the French artist duo Camille le Houezec and Jocelyn Villemont, to work its magic in the space of our contemporary art center. Following two exhibitions exploring the new digital technologies' rapid and sure colonization of our social and spiritual lives, IOP has put together a show titled *Elle disait bonjour aux machines* (She Said Hello to Machines), in which our great learning faculties fluidly model and incorporate the technological environment.

For some ten years now, IOP has been developing a body of work on the porosity and circulation of art practices from a broad professional position (as artists, curators, and teachers), a variety of intervention formats and initiatives favoring working with other artists, and a combination of styles and techniques. Along with reappropriating images through online publishing and curating group projects, IPO's recent activity has been shifting towards the production of composite visual works in immersive environments.



*Reconstructive Memory (Michael Assif, Gina Beavers, Nicolas Deshayes, Travess Smalley, Philipp Timischl, Hayley Tompkins), Galerie Valentin, Paris, 2016
Images courtesy des artistes et de la Galerie Valentin, Paris*



*Mental Matter, Les Bains-Douches, Alençon, 2016
Images courtesy des artistes et de la Galerie Valentin, Paris*

Elle disait bonjour aux machines / She Said Hello to Machines — It's Our Playground

In collaboration with Owen Piper and Christophe Scarpa, and with the participation of Brigitte Bardolle, Benoît Villemont, Léa Nugue, and Romane Clavel.

Drawing special scrutiny from researchers and investors, the cognitive sciences study the exchanges between human behavior and the high-tech functioning of machines. The development to an unheard-of level of objects that are connected in daily life leads machines in turn to collect our data, improving their performance at a vertiginous rate as AI, Artificial Intelligence. Today humans and machines together are constructing their common environment.

For a number of years IOP has been drawing its inspiration from this rich field of investigation, linked as it is with memory, the senses, and our attention, while favoring emotional projection. Running counter to the dystopian fantasies to which this imagery often refers, IOP has been developing hybrid works that assert a strong penchant for color and motif, and fully embrace their affinity for the camera and desirability.

Elle disait bonjour aux machines continues then a cycle of exhibitions at the Villa du Parc that began with Reconstructive Memory and Artificial Sensibility. It brings together new works and installations that evoke the emotional contacts and mutual learning that occur between people and machines at different stages of life. With a welcoming title that refers to the greetings children will sometimes address to certain objects in their day-to-day world, the show follows the path a human being travels through educational experiences and transference objects that are specific to each age. What kids learn thanks to the tiny object with which they play and explore a world brought down to their level, the cult images decorating walls which teens project themselves into, or the video tutorial accompanying a DIY workshop, these are some of the things IOP connects to domestic environments that foster an intimate relationship to objects. The artworks seen there freely combine signs of a dematerialized culture with elements of a trendy décor, artisanal techniques, or amateur practices. Visitors to the IOP show will thus see side by side covers with embroidered badges in the style of contemporary folklore, woodblocks carved with floral motifs, posters that superimpose fleeting digital images, pedestals made of repurposed hay bales,

smartphones done in wood, oil paintings executed from digital screens, etc. All of which yields a kind of lively and spontaneous graft of manual know-how and the digital, which successfully fuse thanks to the scrupulous combination of materials and styles that, on the face of it, are pretty foreign to one another.

In the film *Sunflower analogue*, an amateur painter passes on her technique for soft-pastel landscapes in reversed colors to a pre-Photoshop finish; it is a know-how that is tried out by art students who take it over and update it. Finally, Christophe Scarpa, a young artist and graduate of ESAAA, filters these images one last time by superimposing them on Plexiglas stained-glass windows which play with the incoming light and the sun's inclination.

Elle disait bonjour aux machines draws on numerous collaborators who are involved at different levels in the artists' daily creative work. Carried out by different hands, sometimes in the same family or a shared art community, together with the machines, lest we forget, the collective effort makes it possible to neutralize positions of authority, involve both high and low, and open up artworks to a strong polysemy, in other words, a wealth of possible meanings. These individuals include the British artist Owen Piper, who, invited to work on the fringe of the exhibition which was then just beginning to develop, wrote short stories that visitors can bring along with them as they move through the show. The stories will also be regularly read aloud on site.

In Camille and Jocelyn's art, appropriation and transmission proceed in this way, by branchings and superimpositions of people who are known to the artists and admired, of objects they enjoy or are simply present in day-to-day reality, and of screen shots, which are combined with studio techniques, in the atmosphere of a daydream.

text and curating : Garance Chabert

¹ Galerie Chez Valentin, Paris, 2016

² Bonnington Gallery, Nottingham Trent University, 2017



*Technological Memory, Résidence Instagram du Palais de Tokyo, Paris
Images courtesy des artistes et de la Galerie Valentin, Paris*



*Technological Memory, Résidence Instagram du Palais de Tokyo, Paris
Images courtesy des artistes et de la Galerie Valentin, Paris*

infos and pictures on request :
communication@villaduparc.org



Artificial Sensibility, Bonnington Gallery, Nottingham Trent University, 2017

Founded in 2009, It's Our Playground is the Paris-based artist duo made up of Camille Le Houezec (1986) and Jocelyn Villemont (1986). Both artists are graduates of the École Nationale Supérieure des Beaux-Arts in Bourges (2009/2010), where they began collaborating on producing exhibitions and creating a website that looked like both a portfolio of their activities together and an online artist-run space breaking free of the material constraints of a physical exhibition venue. From the outset, IOP's internet projects have been based on hundreds of images collected around the internet and archived on their own hard drives in order to deconstruct the hierarchy among the range of featured documents while questioning the existence and digital materiality of artworks.

Between 2009 and 2014, the duo were living and working in Glasgow, where Jocelyn eventually earned an MFA at the Glasgow School of Art. Between 2012 and 2014, It's Our Playground ran the exhibition space SWG3, where they set up a program of twelve shows that highlighted artists from both the Scottish and the international art scenes.

Since September 2015, the two have been teaching at ESAAA, the École Supérieure d'Art Annecy Alpes.

They are represented by Chez Valentin gallery in Paris.

More infos : itsourplayground.com

Project room

— Sarah Margnetti



Sarah Margnetti, *Dressed Curtain*, acrylique et peinture à l'huile sur mur, 2019 ©ARCHIVES-MODERNES

The work of Sarah Margnetti focuses on both the fragmentation of the human body as on the optical illusion of materiality. It is this trompe l'oeil technique of painted materiality that brought Margnetti to Brussels – to the Van der Kelen-Logelain Institute, where she received the technical training that characterises her virtuoso painting style. This Brussels-based school was founded in the 19th century and is the only one in the world that focuses on traditional techniques of decorative painting - where students learn to imitate the materiality of a large number of different types of wood and marble in a painterly way.

The seemingly massive materiality of Sarah Margnetti's paintings contrasts sharply with the temporality that characterizes much of her work. Many of her paintings originate in situ - in a specific exhibition context in which the murals exist only for a limited time before they are painted over, and thus disappear.

Sarah Margnetti's trompe l'oeil painting technique uses imitation marble and wood, as a background for - and as a covering of - fragmented body parts. The painted facial features such as noses and ears, but also body parts such as breasts and buttocks, show an objectification and commodification of the human - above all female - body, and the alienating anonymity that is part of this process.

Receiving her BA from ECAL in Lausanne and her MA from HEAD in Geneva, Sarah Margnetti (1983 in Monthey, lives and works in Brussels and Lausanne) went on to get a technical training at The Van der Kelen-Logelain Institute in Brussels, one of the first schools dedicated to the study of decorative painting. Founded in 1882, it's also one of the few places where art education is not about free expression, but about learning one strict, ancient discipline. Mastering the technique of trompe l'oeil, Margnetti has developed a virtuous painting style that combines optical illusions and abstract motives.

Sarah Margnetti has recently been awarded the prestigious Swiss Art Prize. Her work has been shown internationally, including at venues such as SATLTS, Basel; Deborah Bowmann, Brussels; Le Commun, Geneva; Zabriskie Point, Geneva; and Swiss Institute, Rome.

More infos : www.sarahmargnetti.com

EXHIBITION

From 15.06 to 28.09.2019

EVENTS

Opening

Saturday 15.06 from 5 pm with the artists

Guided tours

3€, free for members and less 12 yo

Tuesday 02.07 at 6 pm

Friday 26.07 at 12:30 pm

Friday 27.09 at 12:30 pm

Workshops

on reservation at communication@villaduparc.org

— **Friday 28.06 at 2 pm and wednesday 31.07 à at 3 pm**

Writing workshops with Marie-Pascale Sallet

White Mirror

Saison 2018-19

The contemporary art center Villa du Parc is an exhibition venue dedicated to today's visual and artistic practices and located in Annemasse (the city bordering Geneva). Steadfastly focused on contemporary artmaking, the Villa du Parc is a hub for artists and the production and creation of art, as well as a center for promoting and transmitting contemporary art to the general public. The creation of works of art is part of the main concerns of contemporary art that the Villa du Parc actively supports. Invited artists contribute to the vitality of contemporary art and enjoy national and even international exposure.

The Villa du Parc is committed to a program of events that is grounded in a diversity of practices, just as the field of contemporary art (painting, drawing, photography, video, writing, etc.). Each year a particular theme for the season is addressed, through 4 or 5 solo or group shows, whether esthetic, societal or geographic, making it possible to tackle a notion or field of activity from several points of view and timeframes.

Villa du Parc
Contemporary art center

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+33(0) 450 388 461 / www.villaduparc.org
open from Tuesday to Saturday and the first Sunday of each month
from 2 pm to 6.30 pm

summer closing from 5.08 to 19.08

These exhibitions are presented as part of Plein Soleil 2019, the summer of contemporary art centers managed by D.C.A / association française de développement des centres d'art contemporain.



Villa du Parc