

L'action prend place

Jérôme Fino,
Antoine Rivière (FR)
Evan Roth (USA)
Epos257 (CZ)
Vladimír Turner,
Ondřej Mladý (CZ)
Markus Butkerei (DE)

une sélection de documentations
d'interventions urbaines
par Mathieu Tremblin

« Festival Non-Aligné(e)s,
An 0 cellule(s) dormante(s) »
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1. L'action prend place dans les rues de Marseille en 2013 où Jérôme Fino a demandé à Antoine Rivière de skater des éléments de mobilier ou d'architecture afin de révéler la dimension sonore propre à cette discipline.



Micro-trottoir
Jérôme Fino, Antoine Rivière
2013, Marseille (FR)
16 min 56 s

Micro-trottoir est au départ la rencontre d'un skateur minimaliste et d'un vidéaste approximatif autour de cette question :

Dans une sous-culture cinquantenaire, que reste-t-il à défendre?

Et ceux qui tentent de la vendre se le demande aussi...

Le skateboard est à la fois un sport et un art. Un sport car c'est une discipline mettant l'accent sur la performance. C'est ce qui le confond avec le commerce.

Un art, car la cible à atteindre est en mouvement, ce qui l'apparente à la danse. ça se cogne, se frotte et se casse. Du coup ça recommence, en boucle, des années entières à s'en crever les tympans. Car ce qu'il reste à défendre dans le skate c'est peut-être encore le son.

2. L'action prend place dans les rues de Vienne en 2012 où Evan Roth arpente la ville au volant d'une camionnette sur le toit de laquelle il a fixé des haut-parleurs reliés à l'écouteur de son téléphone portable.



Free Speech
Evan Roth
2012, Vienna (AT)
9 min 47 s

Free Speech is tool for citizen discourse that combines the privacy of a personal phone call with the art of public speaking.

Exhibited in BLK River Festival, Kunsthalle Museum, Vienna, 2012

3. L'action prend place sur le Palackeho square à Prague en 2010 où Epos 257 scelle dans le sol en dallage huit clôtures de chantier enclavant ainsi 50 m² d'espace public.



50 square meters of public space
Epos257
2010, Prague (CZ)
3 min 53 s

50 square meters of the public space: The appropriation of public space with no apparent intent
Duration: 54 days (September 04 - October 27, 2010)
Location: Palackeho square, Prague - the so-called «Czech Hyde Park» - allegedly the most liberal spot in the country, approved by the authorities for holding any unannounced public gatherings. Have we grown accustomed to having our living space curbed by just anyone? Is public space a mere myth?
In the current society, our living space is defined by legal norms and regulations, the same way as fences demark the choices of our free movement.
Only by attempting to cross those boundaries, we learn how limited the space we live in really is - that we are not as free as it may initially seem. We are getting the sense that the individuality of today is destined to an existence amidst restrictions.

4. L'action prend place sous le pont Branický Most à Prague en 2012 où Vladimír Turner et Ondřej Mladý ont transformé une alcôve au milieu d'un spot de graffiti en white cube.



Gallery in Street Art
Vladimír Turner, Ondřej Mladý
2012, Prague (CZ)
2 min 18 s

Gallery in Streetart Branický Most bridge ("intelligentsia Bridge") is a slightly sad hero of our time. A building that the Czech intelligentsia performed forced labour on was meant to become one of the biggest two-track railway bridges of its day. Ten years after it was completed, not a single train crossed it; although the second track was laid, it was soon torn up again, because it was not possible to build a two-track tunnel on the Chuchle side of the river Vltava. Seen just as an object, it is in fact a magnificent concrete structure. If you climb up the pillar on the Braník side you pass through cube-shaped "rooms" full of refuse. It is one of the many city corners characterised by filth and gloom, away from the city inhabitant's interest. As we pass through the city we try to filter out similar corners from our field of vision. An ideal environment for graffiti and street art. We wanted to use the contrast of sterile/ dirty and light / dark, to define the space solely with colour and light, to create a place you would only enter on tiptoe. By tidying it up, painting over the graffiti and installing light tubes we created "White Cube" (an established term for a gallery). We create a gallery space that is part of its surroundings, while at first sight not belonging there. The gallery shifts the significance of the things exhibited in it. Usually it gives them the stamp of untouchability. It says "this is art", it glorifies. An official gallery pushes street art onwards, it could develop it. Usually, though, it merely removes it from "the street", leaving just "art", which generally has little worth when it has been taken out of its natural environment. Street art in a gallery becomes a visual spectacle, a funfair attraction. A gaudy circus and a visual bomb suitable for decorating a MTV studio or a skateboard shop. We are against this unthinking popularisation of street art, which becomes nothing more than a superficial, tarted-up whore in the spaces of official institutions. Street art is linked to the place it is created in, the environment it directly reacts to. It is never completely apolitical because it intervenes in someone's property. Street art is a rebellion not demanded by society. In a gallery it is just a wall painting. The label "street art" has become empty and meaningless, with nothing in common with its origins. It became an advertising brand that sells well. In fact, by performing the arrogant gesture of painting over the original graffiti we posed the question of the authenticity of street art and the relevance of exhibiting it. We ask about its position in contemporary society and in a minimalist way we reshape the city landscape that is our natural environment. We cast doubt on the corrupt operation of official institutions, which should be an important subject for "rebels" from the street. Do you have street art in a gallery? FUCK IT! We have a gallery in street art!

5. L'action prend place en rase campagne à Schöppingen où Markus Butkereiit a décidé de recycler une vieille tente de camping trouvée dans son grenier.



Tent 2015
Markus Butkereiit
2015, Schöppingen (DE)
10 min 43 s

In a gravel-pit, a tent was erected. Four pyrotechnical powder sticks were placed in the tent and on top of each of them a plastic sack containing 1.5 liters of petroleum benzene. The cables of the powder sticks were lengthened and attached to an igniter. The ignition switch was closed. It explodes, the wave of pressure from the explosion rips the plastic sacks with the petroleum benzene, the benzene atomizes and is ignited. The flames from the fiery explosion reach a height of almost 10 meters and a column of smoke forms. There is nothing left of the tent.