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EXHIBITION

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OTIUM #3

JEAN-MARIE PERDRIX

21ST JUNE - 9TH SEPTEMBER 2018

INSTITUT
D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

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The IAC, which has made research central to its activities since its creation, periodically becomes the time for *Otium**, an intermediary moment dedicated to fostering thought, meditation, and awareness. Both the garden and the interior spaces are opened up to accommodate the projects developed in an “elsewhere” that becomes, over the course of a summer, a “here and now”.

Otium #3 brings together the solo exhibitions of three artists: Jean-Marie Perdrix, Linda Sanchez, and Dane Mitchell who share the desire to examine materials as the basis for their work. Mineral, organic, cosmic, volatile, and shifting materials, each of these artists explores and experiments with their possibilities in different ways.

Understood in a “cosmomorphic” manner (echoing the research undertaken within the framework of the Laboratoire espace cerveau), here, this material stems as much from human activity as from nature, from the moment that such a distinction is no longer meaningful.

In search of substance, these artists use experimentation as the mode of production of their artistic forms. This is how they intend to weave connections with the environment, as though to intensify their relationship to *what is there*.

JEAN-MARIE PERDRIX

Created in close association with their sites of production, the works of Jean-Marie Perdrix take the experience of a territory as their primary source. Close to the foundries of Georgia, Serbia, Korea, Mexico, and for the past twenty years, Burkina Faso, Perdrix gathers totemic objects, animal skulls and skins, domestic waste and other dregs with high symbolic potential, turning them into the matrices of his metamorphoses.

In the manner of an anthropologist, the artist bases his research on the significant relics of the natural, social, and cultural milieu that he visits. Attentive to economic or social shifts, he has developed a restrictive repertoire as his practice has progressed, full of both tools and scraps, with local, organic, and utilitarian dimensions as their common denominator.

With his sculptures of “lost flesh” taking slaughtered animals destined for the food industry as models, Perdrix establishes a practice on the borders of the artisanal. Through the creation of the Cooperative Yamba-D (Ouagadougou), his network of bronze smiths creates objects usually made of wood out of melted plastic waste.

Dismissing any kind of order of domination between cultural, ritual, symbolic, or utilitarian practices, the process used by Perdrix confronts us with burning questions without speeches or spectacle, betraying anxieties about the depletion of vital resources. His works are charged with solid physicality, powerful alchemy, and emanate combative energy and strength.

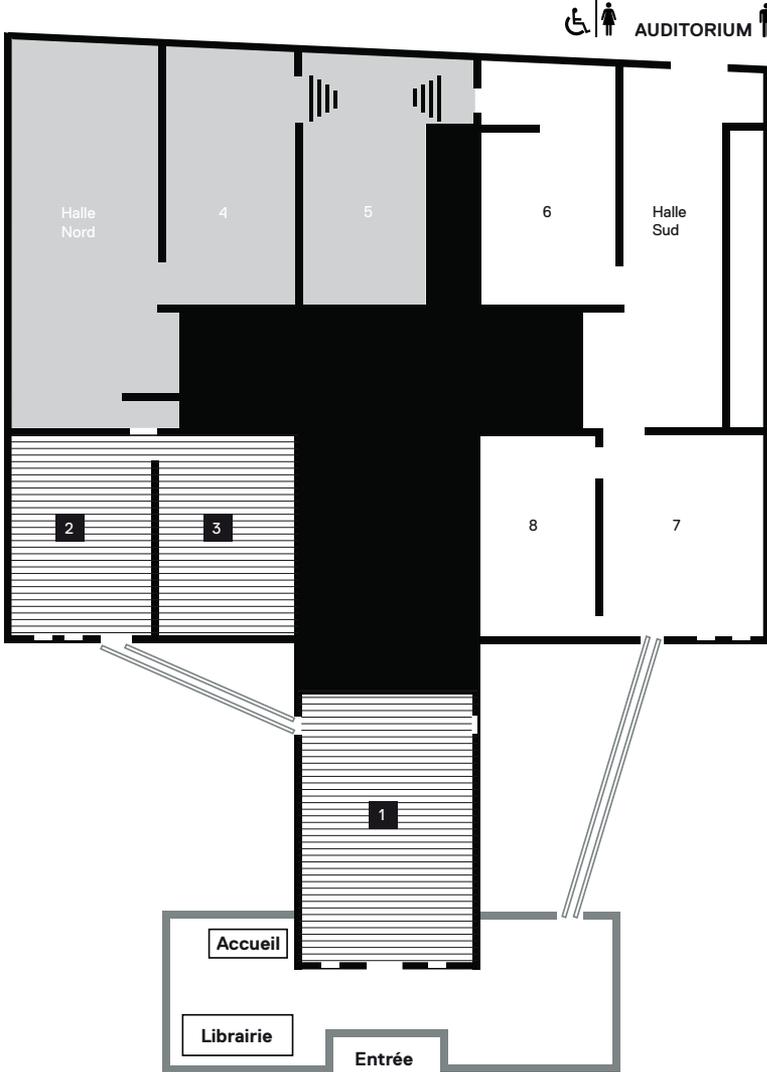
Curator: Nathalie Ergino

Assisted by Juliette Tyran, exhibition production manager.

**Otium*, a Latin term, covers a variety of forms and meanings in the domain of free time. It is the time in which a person enjoys a rest, to devote themselves to meditation and studious leisure activities. It is also the time of retirement following a public or private career, by opposition with active, public life. It is a sporadic or prolonged period of personal leisure with intellectual, virtuous, or immoral implications with the idea of distancing from everyday life, business (*negotium*) and engagement in activities fostering artistic or intellectual development (eloquence, writing, philosophy).

Jean-Marie Perdrix was born in 1966 in Bourg-en-Bresse. He lives and works in Paris. His artworks are shown within the context of collective and personal exhibitions in France and abroad. Since 2002, he has worked collaboratively with artisans from Burkina Faso and contributes to the development of a foundry workshop and plastic recycling centre, producing artistic and utilitarian objects out of plastic waste.

Exhibitions rooms



-  Jean-Marie Perdrix
-  Linda Sanchez
-  Dane Mitchell

room 1

***Untitled*, 2018**

Plastic and camel hair (1)
35 x 59 x 42 cm
Collection of the artist
Courtesy de l'artiste
Production IAC

***Untitled*, 2016**

Plastic and cow hair (1)
32 x 50 x 44 cm
Collection of the artist
Courtesy de l'artiste

***Untitled*, 2016**

Plastic and cow hair (2)
35 x 59 x 42 cm
Collection of the artist
Courtesy de l'artiste

***Mauvais cheval [Bad Horse]*, 2017**

Tanned hide and brass
133 x 80 x 20 cm
Courtesy de l'artiste

***Untitled (url)*, 2002**

Cast iron and glass
35 x 59 x 42 cm
Collection of the artist
Courtesy de l'artiste

***Untitled*, 2016**

Plastic and cow hair (3)
40 x 58 x 35 cm
Collection of the artist
Courtesy de l'artiste

***Pneumatocéphales*, 2004**

Metal, sticker, silicone, pneumatic
cylinders, mixtes techniques
Variable dimensions
Courtesy de l'artiste

***Mauvaise pioche [Bad Choice]*,**

2017
Banner - Inkjet printing on paper
40 x 237,5 cm
Collection of the artist
Courtesy de l'artiste

***Untitled-Léningrad*, 1990**

Cast iron and glass
60 x 60 x 60 cm
Collection of the artist
Courtesy de l'artiste

room 2

***Untitled*, 2018**

Plastic : a day of pilot production that
resulted in eight student desks in recycled
plastic (plastic parts only)
Variable dimensions
Collection of the artist
Courtesy de l'artiste

***Alpha-Bêta*, 2017**

Wood and dried donkey skin
60 x 100 x 10 cm
Collection of the artist
Courtesy de l'artiste

***Souhait-shirt [Wish-shirt]*, 2018**

Inkjet printing on paper
45 x 71,4 cm
Collection of the artist
Courtesy de l'artiste

***Anti Tambour*, 2013**

Plastic and cow hair
18 x 28 x 17 cm
Collection of the artist
Courtesy de l'artiste

***Untitled*, 2017**

Banner - Inkjet printing on paper
40 x 233 cm
Collection of the artist
Courtesy de l'artiste

room 3

Votre pair [Your Pair], 2017

Tanned hide, glass
17,5 x 22 x 21 cm
Courtesy de l'artiste

Untitled, 2017

Plastic and donkey hair
37 x 43 x 39 cm
Courtesy de l'artiste

Untitled, 2016

Plastic and cow hair (3)
34 x 50 x 36 cm
Collection of the artist
Courtesy de l'artiste

Âne, bronze à la chair perdue (1),

2017
Coal, bones and ashes cast iron
28 x 65 x 34 cm
Courtesy Galerie Désiré Saint-Phalle,
Mexico City

Cheval, bronze à la chair perdue (1), 2012

Coal, bones and ashes cast iron
29 x 59 x 21 cm
Courtesy de l'artiste

Untitled (beu), 2002

Fonte de fer et verre
35 x 59 x 42 cm
Private collection

Âne, bronze à la chair perdue (2),

2018
Coal, bones and ashes cast iron
60 x 40 x 30 cm
Courtesy de l'artiste

Untitled, 2016

Student desk, plastic and iron
75 x 117,5 x 87 cm
Collection of the artist

Edition - Yamba-D Cooperative Project, 2018

A3 prints
Graphic design : Jérôme Saint Loubert Bié
Courtesy de l'artiste

room 1

Jean-Marie Perdrix presents several series of multifaceted works bringing together recent and older productions that attest to the variety of materials (cast iron, plastic, bronze, animal hide) and techniques he uses.

Untitled, 2016-2018

Plastic and cow hair (1) (2) (3) Plastic and camel hair (1)

Untitled constitutes a series of sculptures that have an organic form and a mineral appearance in common. Jean-Marie Perdrix casts plastic material in an animal skin¹ based on a procedure that he developed in his workshop in Ouagadougou, Burkina Faso. The skin that envelops the material is later torn off. It leaves marks on the solidified plastic of the animal hair and epidermis. Three other sculptures are presented in Rooms 2 & 3 (*Anti Tambour* and *Untitled, 2016 and 2017*).

Mauvais cheval [bad horse], 2017

Omnipresent in Burkinabé tradition and culture, the animal figure of the horse is the national emblem of Burkina Faso. The horse is represented on the country's coat of arms and constitutes its founding myth. The bronze smiths with whom the artist works in Ouagadougou come from the caste of knights of the Mossi kingdom².

It is the horse in its symbolic aspect that is evoked here.

Untitled (url), 2002

Jean-Marie Perdrix replaces the gas contained in the neon lighting by a cast of molten iron; the light thus becomes a "fossil". Beyond a linguistic meaning, it is a formal game that is highlighted.

A second fossilised neon light, *Untitled (beu)*, whose form was designed to precisely mirror the first, is presented in Room 3.

Pneumatocéphales, 2004

This installation brings together four intriguing totemic creatures. Made out of silicone, each *Pneumatocéphale* is mounted onto a metal support. Animated by a constant breeze, the heads have an identity that is limited to their face as it deforms to the rhythm of the mechanical pulses. The title *Pneumatocéphales* can be read as a play on words referring both to the medical term "Pneumocephalus" alluding to the presence of air under the cranial vault, and to the rubbery appearance of the silicone material.

Mauvaise pioche [Bad Choice], 2017

The banners that decorate the walls of the exhibition space are enlargements of sticky labels that can be found in the street after roving street vendors pass in Ouagadougou. These messages containing popular beliefs may take the form of precepts or advice.

1. The artist does not intervene in the death of the animal, he collects the skins from abattoirs of Burkina Faso.

2. People of West Africa, the ethnic majority in Burkina Faso. Some animals represent totems for the bronze smith partners of Jean-Marie Perdrix. The artist mentions that it is a kind of taboo that they have accepted to surpass.

Untitled - Léningrad, 1990

Created in an old Soviet foundry, *Untitled - Leningrad* is a sculpture in cast iron that belongs to a series of artworks dating from the 1990s. This volume with a geometric base and a particular density echoes the movement of Russian constructivism for the artist.

room 2

Along with the production of sculptures, understanding the daily problematic of Burkina Faso is a major concern for Jean-Marie Perdrix. A glimpse of the production of the Yamba-D Cooperative economy, which the artist co-founded, is presented here³.

Untitled, 2018

All of the elements come from a day of pilot production that resulted in eight student desks in recycled plastic.

The project, sparked by the artist's encounter with Burkinabé bronze smiths, was steered as of the 2000s towards the operation of a typical workshop capable of manufacturing high-quality utilitarian elements in large amounts, like student desks made from plastic bags and waste that encumbers the urban and rural areas of Burkina Faso. The melted plastic material resembles a dark-coloured paste. Rubbery and soft, it is designed to be cast into various kinds of moulds.

A student desk (*Untitled*, 2016) is assembled in Room 3. The model with its integrated bench is familiar to us. It was the reference in French schools of the Third Republic. The equipment presented is of the kind used in a public primary school classroom in Burkina Faso. Elements in recycled plastic replace the wood. The table object responds to a specific social function that disappears here since it is exhibited for *Otium #3* as an artwork taken out of its original context.

Alpha Bêta, 2017

The letter "A" and a dried donkey skin are the subjects of a formal and linguistic comparison. This arrangement refers to the Greek semantic origins of the alphabetical terms *alpha* and *beta* – and also echo the collective imaginary that has been developed since ancient times around the animal figure of the donkey. The letter "A" present in the words *alpha* and *âne* (ass or donkey) are formally inscribed in reverse in the head of the animal presented like a bas-relief endowed with a totemic charge.

Souhait-shirt [Wish-shirt], 2018

With the photograph *Souhait-shirt*, Jean-Marie Perdrix broaches the recent visit of the President of the French Republic to Burkina Faso in November 2017 with a humorous touch.

Untitled, 2017

The enlargement of the sticker "I'm afraid of my friends even you" highlights the dualities of friend/enemy and trust/distrust. It refers to the idea that Burkinabés are filled with the intimate conviction that evil can only come from near at hand.

3. *Yamba-D Cooperative Project* presented in Room 3 is the subject of a publication available at the IAC bookshop. All of the proceeds from the sales will be paid to the cooperative.

room 3

Jean-Marie Perdrix presents sculptures made of 'lost flesh'. These artworks are the result of an experimental process and a unique context of production. They were made in Ouagadougou where the artist works collaboratively with artisans from a family of bronze smiths.

Votre pair [Your Pair], 2017

Votre pair is the result of a surrealist assemblage of a glass-eye prosthesis with the genitals of a zebu brought back from Burkina Faso. Displayed on high, this strange hybrid creature appears to observe the visitors to *Otium #3* as they pass from one exhibition space to another.

Âne, bronze à la chair perdue (1) (2), 2017-2018

Cheval, bronze à la chair perdue (1), 2012

Jean-Marie Perdrix reappropriates the ancestral and traditional procedure of sculpture known as “lost wax casting⁴” and develops a technique of *lost flesh*, in which organic animal matter substitutes the wax.

The artworks produced are derived from an intriguing amalgamation of materials: the organic matter merges and agglomerates in the molten, cast bronze. The bronze, a copper and tin alloy, finds its own way into the mixture, melding into the various materials.

The form is determined by the production method itself and merges with its texture. Natural sculptures that retain rough aspects attest to a veritable alchemy and are characterised by their uniqueness. The artist can only visualise the results obtained once the piece has been removed from its mould. Intriguing and perturbing, marked by their animist dimension, Jean-Marie Perdrix's *lost flesh* sculptures are made of materials full of spirit. The artist undertakes an organic fusion of materials with all that convokes the animal figure in its symbolic aspect. His productions thus fall within a tradition of sculptural techniques.

4. The first phase consists of producing a model in wax that is covered with a mixture of wet clay and animal dung. After a drying period, the piece is baked in an oven to melt the wax through a hole made in the cast. The bronze is then cast into the free space. After a cooling period, the mould is broken to reveal the object.

OTIUM #3

JEAN-MARIE PERDRIX
LINDA SANCHEZ
DANE MITCHELL

21.06.2018 — 09.09.2018

OPENING HOURS

During exhibitions : Wednesday to Friday from 2 pm to 6 pm,
Saturday and Sunday from 1 pm to 7 pm,
Free guided visits on Saturday and Sunday at 4 pm

GETTING HERE

- BUS C3 (stop Institut d'art contemporain)
C9 (stop Ferrandière)
C16 (stop Alsace)
- M LINE A (stop République)

The IAC is 10 minutes walk from Lyon Part-Dieu railway station

PRICES

• Full price: 6€ • reduced price: 4€ • free admission: -18 years old • IAC Pass 2018: 15€

BOOKSHOP

The IAC bookshop, specialising in contemporary art, is both a resource and an outreach tool for the IAC's artistic projects. **Opened during exhibitions opening hours.**

UPCOMING EVENTS

Friday, september 7th 2018:

ART BREAKS

Lunchtime mini-visits, two Fridays per exhibition between 12:30 and 1:00 pm with on site foodtruck or catering.

Sunday, september 9th 2018:

FAMILY SUNDAYS

Adapted visits for a young public to view the exhibition as a family and share an afternoon snack. Two Sunday afternoons per exhibition,
3:30 pm. Adult : 7 euros / Child : 2 euros

Saturday, september 8th 2018:

EXPERIMENTAL VISITS

In line with the themes of each exhibition project, these visits feature redefined outreach modalities to address and experience the artworks differently. These visits are currently being tested in the form of «Postures à l'oeuvre» visits, a visit which allows you to discover how to come into contact with artworks by putting your body into action. One Saturday per exhibition, 3:00 pm.

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