

LAËTITIA BADAUT HAUSSMANN

PORTFOLIO

12.2015

CONTACT - INFORMATIONS

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Video Web Links : <http://www.galerieallen.com/en/video/video/0/video-de-la-galerie>
Password : GA_LBH

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75009 Paris
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CURRICULUM VITAE

EXPOSITIONS PERSONNELLES / SOLO EXHIBITIONS

2015

L'influence de Neptune, cur. Etienne Bernard, Passerelle Centre d'art contemporain, Brest, FR

When the Sun and Neptune, cur. Patrice Joly, Zoo Galerie, Nantes, FR

Galerie Allen, Art-O-rama, Marseille, FR

Galerie Allen, FIAC, Paris, FR

2014

Laëtitia Badaut Haussmann, Galerie Allen, Paris, FR

2012

Not even even, cur. Marc Geneix, In extenso, Clermont-Ferrand, FR

Dear Charlotte & Maurice, cur. Daria de Beauvais, Module Pierre Bergé-Yves Saint Laurent, Palais de Tokyo, Paris, FR

2010

Working Backwards, Galerie Dohyang Lee, Paris, FR

55e salon de Montrouge, Montrouge, FR

EXPOSITIONS COLLECTIVES / GROUP EXHIBITIONS

2015

Pictures/Motion, Gallery by the Office Space, Sidney, AUS

A Strip for Dick, project by Diego Marcon, The Arts Markets, Milan, IT

YES TO ALL, Chez Treize, Paris, FR

Light my Lucky - In Process, FIAC, cur. Mehdi Brit, Paris, FR

Dust : The plates of the present, cur. Jo-ey Tang & Thoma Fougérol, Baxter St, New York, USA

Les choses que tout le monde ignore et qui ne laissent pas de traces n'existent pas, cur. Caroline Soyez-Petithomme,

La Salle de Bains hors les murs Galerie des Terreaux // Biennale de Lyon, Lyon, FR

Le Détour, cur. Marie Bechetoille & Veronica Valentini, Le Quartier, Quimper, FR

Mon horizontalité, cur. Julie Boukobza, Untill Then, St-Ouen, FR

Piano Pieces, cur. Dr. Martin Hochleitner, Salzburg Museum, Salzburg, AT

Printed Matters, cur. Andreas Reiter, Gesso Art Space, Vienne, AT

Boîte-en-Valise #5, cur. Slaven Tolj, Museum Of Modern and Contemporary Art, Rijeka, HR

Boîte-en-Valise #4, cur. Nina Pirnat Spahić, Cankarjev Dom Cultural and Congress Centre, Ljubljana, SVN

2014

Black Coffee, cur. Camila Oliveira Fairclough, Paris, FR

La Piste de Apaches, 3e Biennale de Belleville, Paris, FR

Boîte-en-Valise #3, cur. Luchezar Boyadiev, Maison Encho Pitonkov, Plovdiv, BG

Le Geste des Matériaux, cur. Vincent Verlé, CAB, Grenoble, FR

Vernacular Alchemists, cur. Etienne Bernard & Antoine Marchand, Passerelle Centre d'Art Contemporain, Brest, FR

Boîte-en-Valise #2, cur. Denys Zacharopoulos, Musée Benaki, Thessalonique, GR

Boîte-en-Valise #1, Musée d'Art Contemporain, Athènes, GR

2013

Artists using Photography, cur. Andreas Reiter, Gesso Art space, Wien, AT

VISIO show, cur. Leonardo Bigazzi, Villa Romana, Firenze, IT

21/12, cur. Audrey Illouz, Brevet & Rochette, la Ruche, Paris, FR

Turns - Possibilities of Performance, Galerie Allen, Paris, FR

Nuit Blanche, cur. Jean-Christophe Arcos, Mairie du XIe, Paris, FR

A Program - Biennale Hospitalités, Crédac + Galerie Jean Colet + MACVAL

Blue Monday, cur. Arlène Berceiot Courtin, Moins Un, Paris, FR

La Ligne d'Ombre, cur. Mo Gourmelon, Espace croisé, Roubaix, FR

Quel Travail ? Manières de faire, manières de voir, cur. Nathalie Giraudeau, CPIF, Pontault-Combault, FR
Le Tamis et le Sable, cur. A-L.Vicente, R. Brunel & A.Marchand, Maison Populaire, Montreuil, FR

2012

Immaterials & Proposals, part deux, Castillo/Corales & X-TRA, Paris, FR
Western Island, cur. Fabien Danesi, FRAC Corse, FR
Into the Woods, cur. Daria de Beauvais, La Galerie des Galeries, Paris, FR
Pièce pour le Pavillon, dir. Philippe Quesnes, Ménagerie de Verre, Paris + Hebel Theatre, Berlin, DE

2011

Agora Não - Not Yet, cur. Filipa Ramos & Antonio Cantador, The Barber Shop, Lisbonne, PT
C'est Ainsi Que Finit le Monde, Pas Sur Un Bang, Sur Un Murmure, cur. Jérôme Cotinet-Alphaise & Damien Sausset, Transpalette, Bourges, FR
This must be the place, PSM Gallery, Berlin, DE

2010

Dynasty, Musée d'Art Moderne de la Ville de Paris & Palais de Tokyo, Paris, FR
Les Interlocuteurs, cur. Mathilde Villeneuve, Ecoles des Beaux-Arts, Toulouse, FR
Distant Memory, with Jorge Pedro Nunez, Kunstmuseum, Solothurn, CH
EX, Labyrinth 09, Botkyrka Konsthall, Stockholm, SE

2009

Kit Invite, Seconde édition, Collectif KIT, Paris, FR
The Watts Tower's project, with Jorge Nunez, Cutlog & Galerie Crèvecoeur, Paris, FR
EX, a project by Guillaume Aubry, Galerie Intuiti, Paris, FR
Entre Aujourd'hui et Demain, cur. Collectif Celeste, Ancien Présbytère, St Avit de Vialard, FR
One day I will be a star, cur. Christian Alandete, Maison du Livre, de l'Image et du Son, Villeurbanne, FR

2008

Down by Law, cur. Alix Dionot-Morani, Galerie Crèvecoeur, Paris, FR
Last chance to see the show, cur. Christian Alandete & Esther Lu, Manifesta 7, Point Ephémère, Paris, FR
La Fortune, Espace RTT, Bruxelles, BE

2006

L'Usage du monde, cur. Ana Janevski, Museum of Modern and Contemporary Art, Rijeka, HR
Je ne crois pas aux fantômes mais j'en ai peur, cur. Bernard Marcadé, La Triennale, Grand Palais, Paris, FR

2005

Hot Spots, cur. Christine Humpl, Essl Museum, Wien, AT
Chapitre Deux, Abbaye de Maubuisson, Val d'oise, FR

2004

Chapitre Un, Abbaye de Maubuisson, Val d'oise, FR
Without Borders, First Contemporary Art Festival, Orono, Maine, U.S.A
Garden Party, ENSAPC, Paris, FR

SCREENINGS

2015

Le Cercle en Mouvement, Le Cyclop, Milly-la-forêt, FR
DañsFabrik, Galerie du quartz, Scène Nationale, Brest, FR
Lovely days festival, cur. François Taillade, Bol, HR

2013

Prospectif Cinema, cur. Christine Macel, Centre Pompidou, Paris, FR

2012

Tout Contre, Illegal Cinéma, cur. Marianne Derrien, Laboratoires d'Aubervilliers, FR
La ligne d'ombre, cur. Mo Gourmelon, www.saisonvideo.com

2010

Cadavre Exquis video project, Project Room, Arte Actual, Quito, EC

2006

Mobile, vidéothèque mobile de Fabrice Gygi, FRAC Ile de France, Espace Landowski, Boulogne-Billancourt, FR
Que Fait la Critique ? Panel discussion by Nicolas Bourriaud, René Denizot & Bernard Marcadé, Palais de Tokyo, Paris, FR

FORMATION

2006

DNSEP / MFA- Ecole Nationale Supérieure d'Art de Paris-Cergy, FR

2004

DNAP / BA - Ecole Nationale Supérieure d'Art de Paris-Cergy, FR

RESIDENCES

2016

Villa Kujoyama, Kyoto, JPN

FRAC Champagne-Ardenne, Reims, FR

2013

Post-production - CPIF - Pontault-Combault, FR

2012

Studiolab - Ménagerie de verre - Paris, FR

2011-2012

Pavillon - Palais de Tokyo - Paris, FR

WORKSHOP & CONFERENCES

2015

Récits & Cie, Workshop en collaboration avec la Maison du Conte, MACVAL, Vitry, FR

Orange Rouge, cur. Anne-Lou Vicente, avec la classe ULIS du Collège Colette Besson, Paris XXe, FR

2014

Conférence, FRAC Champagne-Ardenne, Reims, FR

Atelier de Pratique Artistique du Cinéma, Chargée de Cours Master 1, Bétonsalon & Université Paris Diderot 7, Paris, FR

Séminaire : La Définition de l'œuvre en réflexion, regards croisés entre l'art et le droit, MACVAL + Laboratoires d'Aubervilliers + CNRS + CERDI, Paris, FR

2013

VISIO, Eurpean Workshop on Artist's Moving Images, cur. Silvia Lucchesi & Leonardo Bigazzi, Firenze, IT

La Fabrique du Geste, Workshop, MACVAL, FR

Conférence avec Arlène Berceliot-Courtin, Cinéma Appolo & CPIF, Pontault-Combault, FR

Des Clics et des Classes, Workshop, Pontault-Combault, FR

2012

Conférence, ENSAH, Le Havre, FR

Workshop, CPIF, Pontault-Combault, FR

2011

Workshop, ENSAH, Le Havre, FR

Séminaire, Agnès Callu, INHA, Paris, FR

Table Ronde, modérateur : Arnaud Laporte, Auditorium du Grand Palais, Paris, FR

BOURSES / GRANTS

2014

Aide au projet, FNAGP, Paris, FR

2011

Soutien à la création, Mairie de Paris, FR

Aide à la création, Région Centre, FR

Aide à la création, DRAC IDF, FR

2008

Aide à l'installation d'atelier, DRAC IDF, FR

BIBLIOGRAPHIE SELECTIVE & WEB

2014

Dust : The plates of the present, Jo-ey Tang & Thomas Fougeirol (dir), Blonde Art books & Secretary Press

Dick the Stick, Diego Marcon (dir), Cura edition

A2 magazine, cur. Michal Novotny

De l'Autre Coté du Couloir aux Miroirs, Atelier de Pratique Artistique du Cinéma / Master 1 Cinéma,

Laëtitia Badaut Haussmann (dir), Université Paris Diderot et Bétonsalon

A*T*P* diary - Blog by Elena Bordignon, Invited by Anna Franceschini & Diego Marcon, atpdiary.com

2013

Le Tamis et le sable, Anne-Lou Vicente, Raphaël Brunel & Antoine Marchand (dir),

co-édition What You See Is What You Hear & Maison populaire

A Journey Through Shared Spaces, Charlotte Moth (dir), Co-édition Pavillon Neuflyze OBC, Editions Cercle d'art

2012

Fanzine Le Pavillon, revue PALAIS, Septembre 2012, Palais de Tokyo

Into the Woods, Daria de Beauvais (dir.), Galerie des Galeries et Bernard Chauveau éditeur

2010

PALAIS Magazine, numéro spécial DYNASTY, Palais de Tokyo

DYNASTY, catalogue de l'exposition, MAMVP, Editions Paris Musées

An inquiry on Chaos, with Jorge Pedro Nunez, Manuel Cirauqui (dir)

2009

EX 1000 cm2 Art magazine, Guillaume Aubry (dir), livre d'artiste

2007

La Force de l'art 01, catalogue, Editions RMN - DAP - CNAP

PRESSE

2015

The New York Times Style Magazine - FIAC brings Larger-Than-Life Art to Paris, by Kevin McGarry

L'Oeil de la Photographie - Ce qu'il ne fallait pas manquer par Marie-Elisabeth de la Fresnaye

aqnb.com - Fiac Paris

Artnews - Preview Fiac

Le Figaro - FIAC: The Ten Works to See at the Grand Palais, by Valérie Duponchelle

Exponaute - 7 artists to discover at FIAC 2015, by Magali Lesauvage

Slash - FIAC Events

Beaux-Arts Magazine, by Emmanuelle Lequeuix

Connaissance des Arts, by Marie Maertens

Le Journal des Art, by Frédéric Bonnet

Zero Deux, By Antoine Marchand

2014

Opening Ceremony by Rachel Benoit

Art Press, Review by Anaël Pigeat

Le Quotidien de l'Art, by Julie Portier

Art Press, Review by Anaël Pigeat

Art Press, Bétonsalon by Anaël Pigeat

2013

Connaissances des Arts

Le Quotidien de l'Art, by Clément Dirié

Slash Magazine, by Guillaume Benoit

Médiapart, Portfolio

2012

Zero deux, Review by Arlène Berceliot Courtin
Art Press, Introducing by Anaël Pigeat
Art Press, by Léa Bismuth
El Pais, by Estrella de Diego

2011

Art Press, by Anaël Pigeat
Le Monde, by Emmanuelle Lequeux
Private curators, by Judith Plodeck
Paris Art, by Laëtitia Chauvin

2010

Zero Deux, by Audrey Illouz
Art Press, by Anaël Pigeat
Blog le Monde : Lunettes Rouges by Marc Lenot
Paris Art, by Elisa Hervein
Vague, by Michel Verlinden
AFP, by Pascale Mollard-Cheneboit
Paris Art, by André Rouille
JDD, by Anne-Laure Barret

2009

All... , by Tewfik Bouzenoune

EXTRA

2012 - 2014

*DUUU - unités radionphoniques mobiles :

Web radio créée en collaboration avec Julie Bena, Simon Nicaise and Simon Ripoll-Hurier.

Web radio created in collaboration with Julie Bena, Simon Nicaise and Simon Ripoll-Hurier.
duuradio.fr

2009-2013

Dirty Business of Dreams :

Société de production fondée en collaboration avec Elisa Pône, artiste, et Damien Oliveres, réalisateur.

Production company founded in collaboration with Elisa Pône, artist, and Damien Oliveres, director.
dirtybusinessofdreams.com



SOLO PASSERELLE CAC, BREST, 2015

Maisons Françaises, une collection n°201-202 et un prototype d'Ettore Sottsass, prêt de la collection Design du CNAP



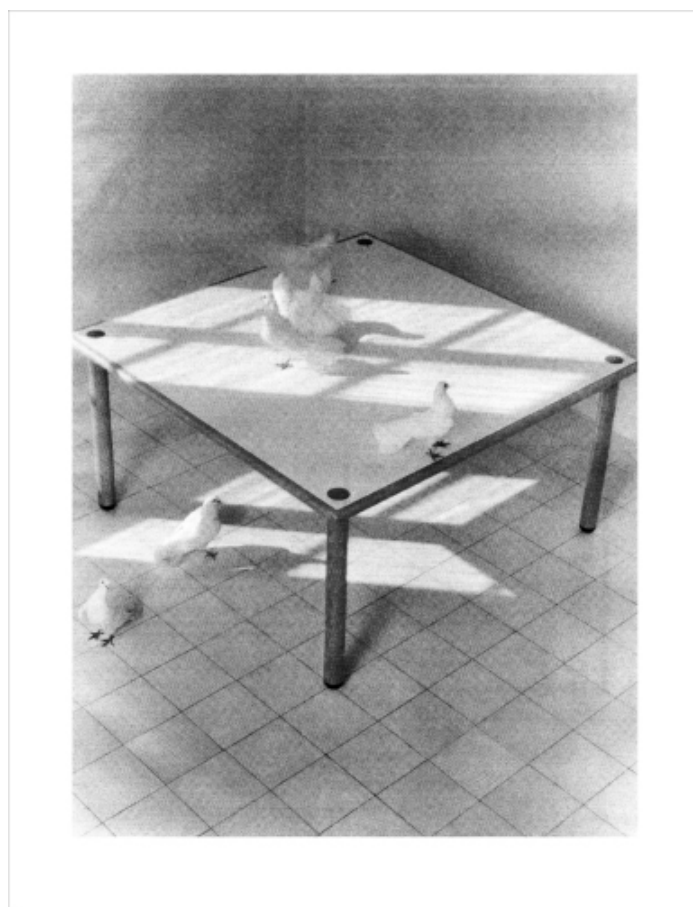
MAISONS FRANÇAISES , UNE COLLECTION N°104-105

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 94,78 x 73,81 cm - Produit avec le soutien du CPIF



MAISONS FRANCAISES , UNE COLLECTION N°543

2012 - Tirage pigmentaire N&B sur papier Enhanced Matte - 54,78 x 69,93 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°097

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 54,27 x 70,66 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°188

2014 - Tirage pigmentaire N&B sur papier Enhanced Matte - 61,30 x 62,42 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°724-725

2014 - Tirage pigmentaire N&B sur papier Enhanced Matte - 94,98 x 73,86 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°238

2014 - Tirage pigmentaire N&B sur papier Enhanced Matte - 50,39 x 76,22 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°031

2014 - Tirage pigmentaire N&B sur papier Enhanced Matte - 61,72 x 62,06 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°605

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 56,56 x 67,67 cm - Produit avec le soutien du CPIF



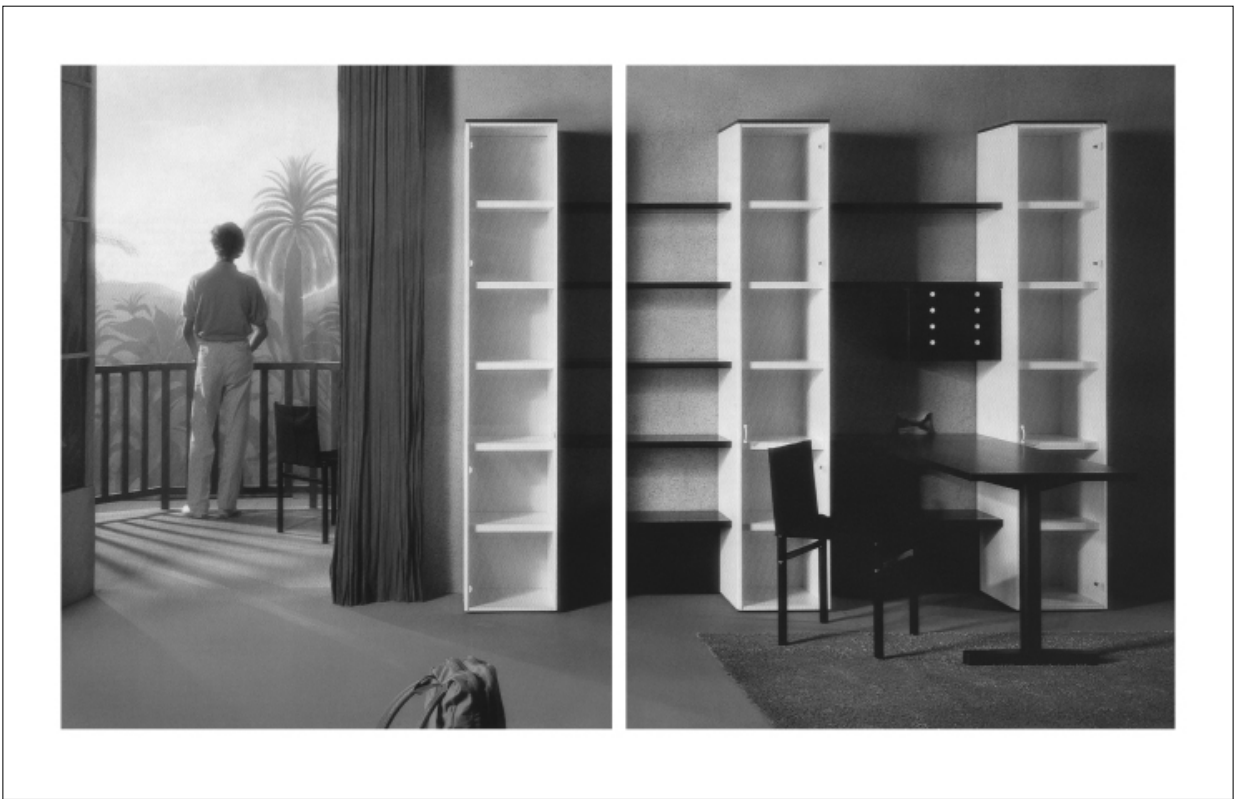
MAISONS FRANÇAISES , UNE COLLECTION N°518

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 71,19 x 54,51 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°556-557

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 105,61 x 66,77 cm - Produit avec le soutien du CPIF



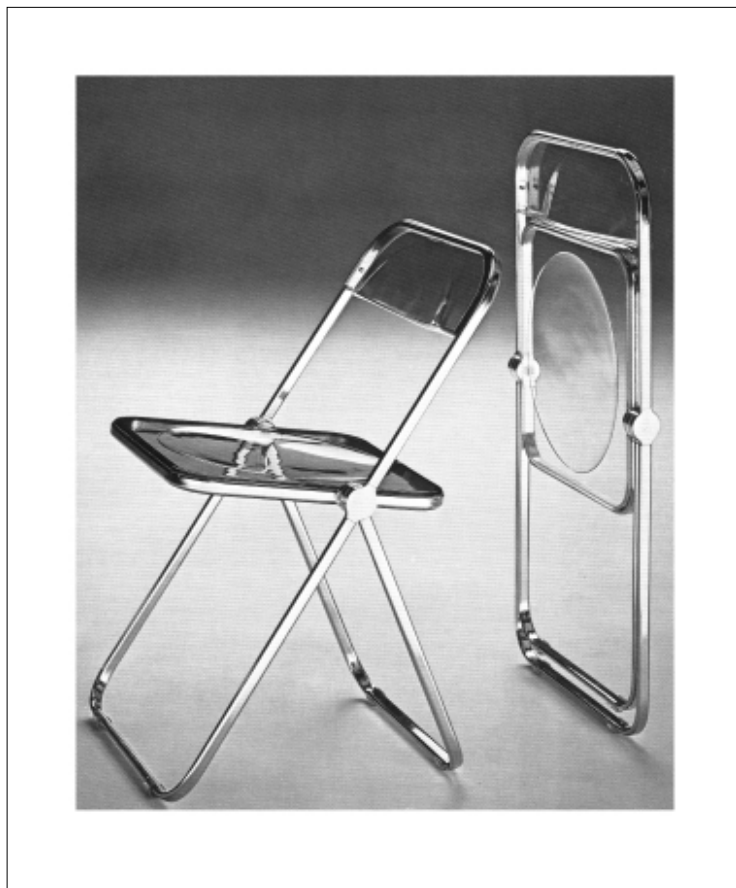
MAISONS FRANÇAISES , UNE COLLECTION N°600-601

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 104,51 x 67,39 cm - Produit avec le soutien du CPIF



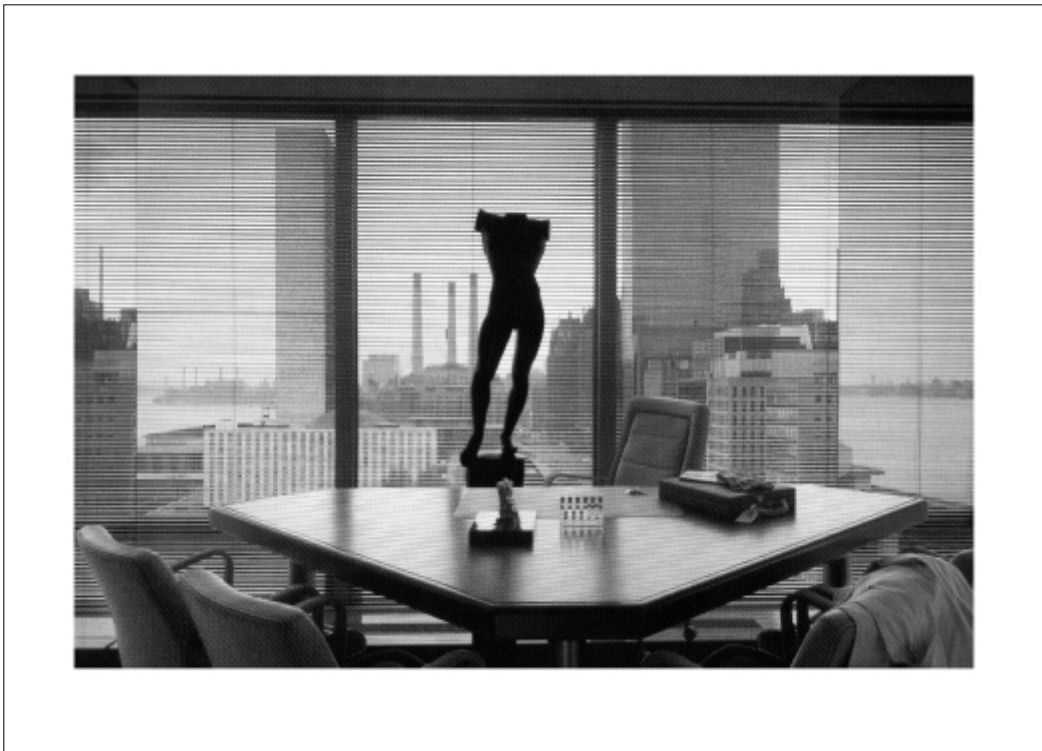
MAISONS FRANÇAISES , UNE COLLECTION N°024

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 58,05 x 65,96 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°171

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 53,36 x 57,54 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°544

2013 - Tirage pigmentaire N&B sur papier Enhanced Matte - 73,27 x 52,70 cm - Produit avec le soutien du CPIF



MAISONS FRANÇAISES , UNE COLLECTION N°187

2015 - Tirage pigmentaire N&B sur papier Enhanced Matte - 72,39 x 53,23 cm - Produit avec le soutien du CPIF



SOLO FIAC - GALERIE ALLEN, PARIS, 2015.

Maisons Françaises, une collection n°155 et Daybed n°7



L'AMOUR EST PLUS FROID QUE LA MORT N°2

2015 - Dimensions variable - Velours, métal et polystyrene



DAYBED N°1: EILEE N, EILEE N - BLACK

2015 - 245 x 105 x 37 cm - bois MDF, carrelage, colle, joint



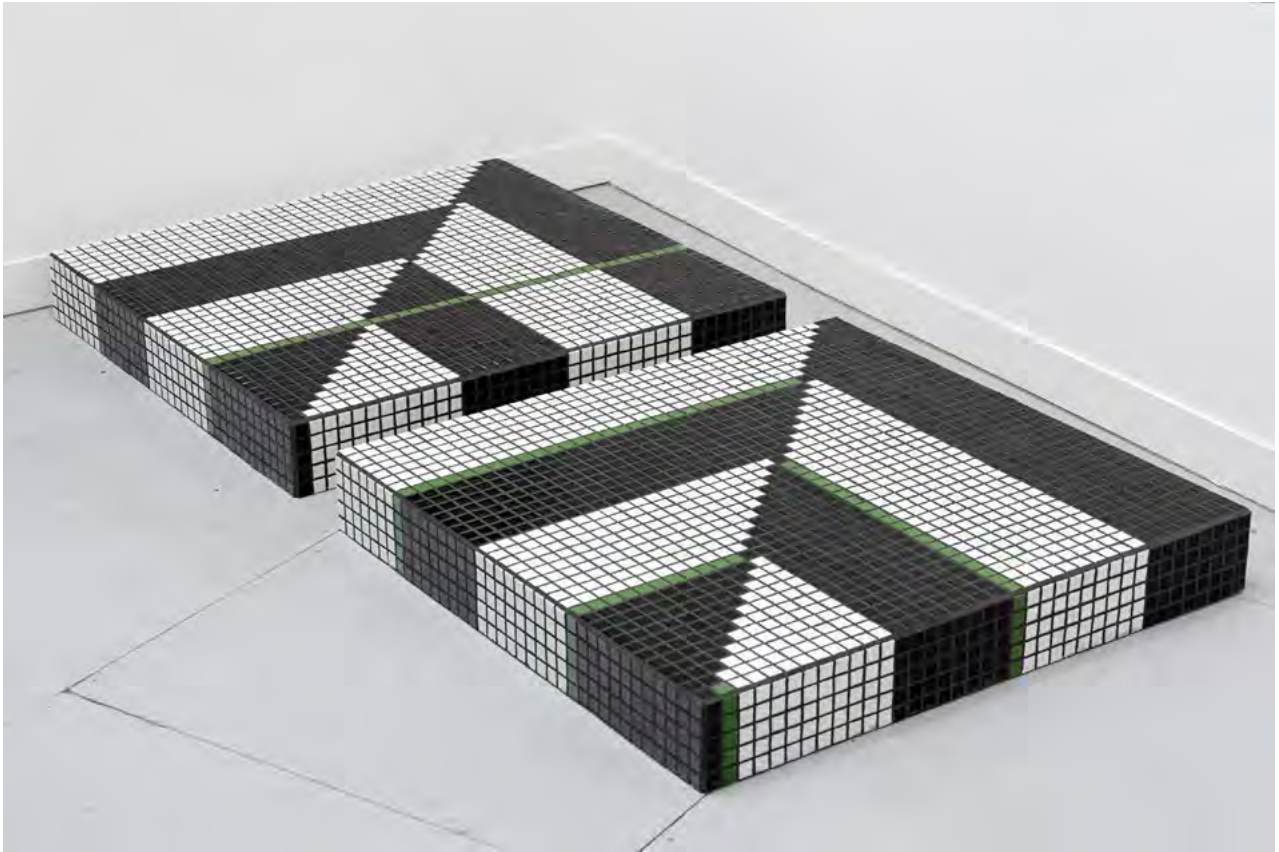
DAYBED N°2 : SPRING. DEATH

2015 - 278 x 100 x 23cm - bois MDF, carrelage, colle, joint



DAYBED N°4, PINK PYRAMIDS

2015 - 278 x 110 x 45 cm - bois MDF, carrelage, colle, joint



DAYBED N°7

2015 - 103 x 90 x 10 cm - bois MDF, carrelage, colle, joint



IN STALLATION - LA SALLE DE BAIN S HORS LES MURS - LYON 2015

Daybed n°6 et Maisons Françaises n°544 in situ



MAISONS FRANÇAISES , UNE COLLECTION N°240-241

2015 - Tirage pigmentaire N&B sur papier Enhanced Matte - 104 x 67 cm - Produit avec le soutien du CPIF



SOLO ZOO GALERIE, NANTES, 2015.

Display Allow me to start all over again
2015 - 100 x 420 cm, Impression jet d'encre sur papier epon archival mat

Which one would you choose, you choose, you choose
2015 - 135 x 135 cm x 70 cm, Médium, métal, laque,
Production : Zoo Galerie, avec le soutien de l'Ensba Nantes



MAPS I DREAM FEAT THIS IS FOR DAVID'S PARENTS

2015 - 90 x 60 cm - Impression jet d'encre sur papier Epson archival mat
Production : Zoo Galerie, avec le soutien de l'EnsbA Nantes
60 x 90 cm, Chaises pliantes, bois de hêtre



ARE YOU GETTING CONFUSED ?

2015 - 100 x 140 cm - Impression jet d'encre sur papier epon archival mat
Production Zoo Galerie, avec le soutien de l'Ensba Nantes

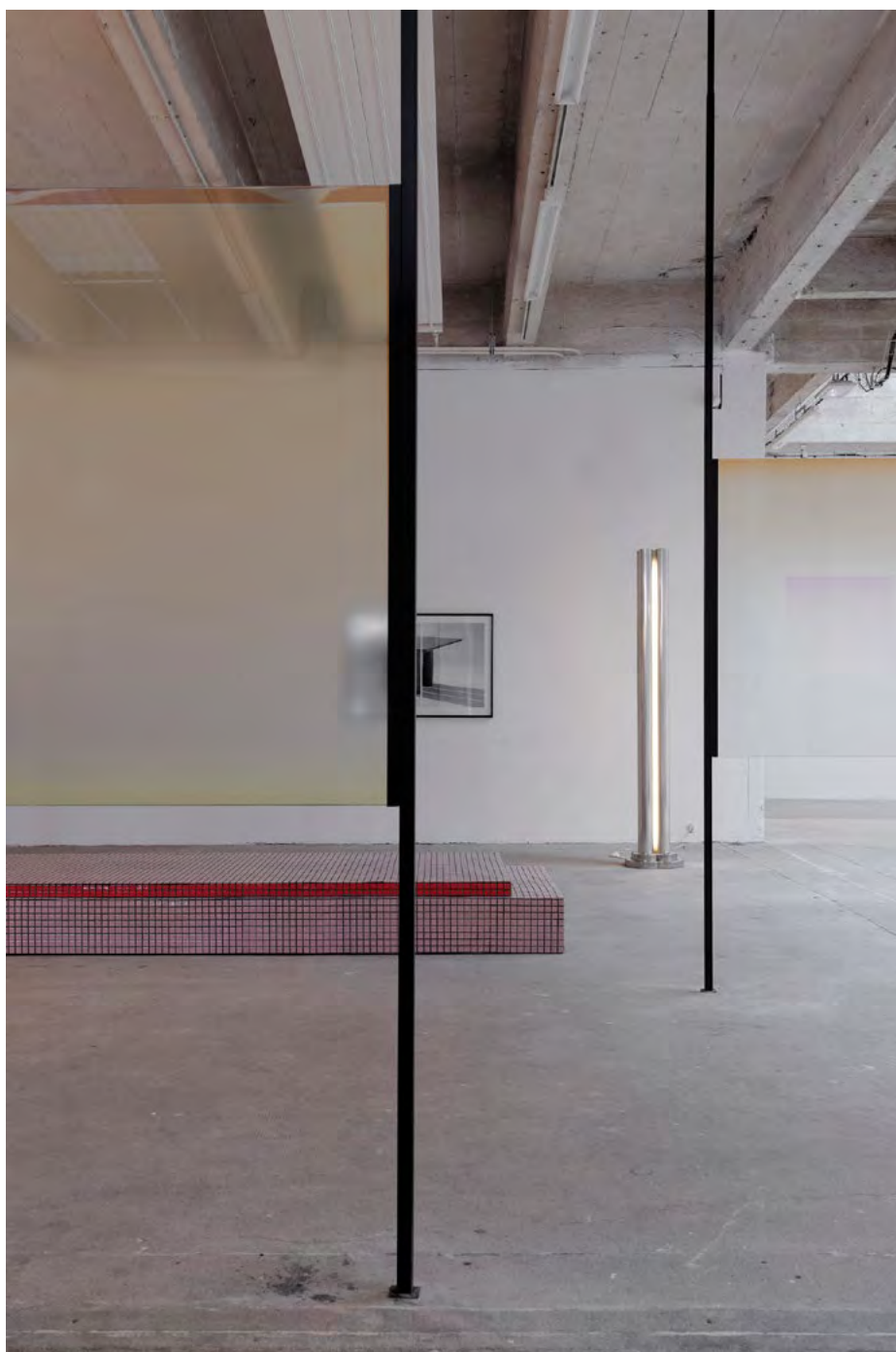


SOLO PASSERELLE CAC, BREST, 2015 - *Vue d'exposition L'INFLUENCE DE NEPTUNE*



LEE FILTERS, ALMOST

2015 - Dimensions variables - Plaques de verre, supports acier et aluminium, films adhésifs
Production Passerelle Centre d'art contemporain



SOLO PASSERELLE CAC, BREST, 2015

Lee Filters, Amost, Daybed n°2 Spring - Death, Maisons Françaises, une collection n°201-202 et un prototype d'Ettore Sottsass - prêt de la collection Design du CNAP



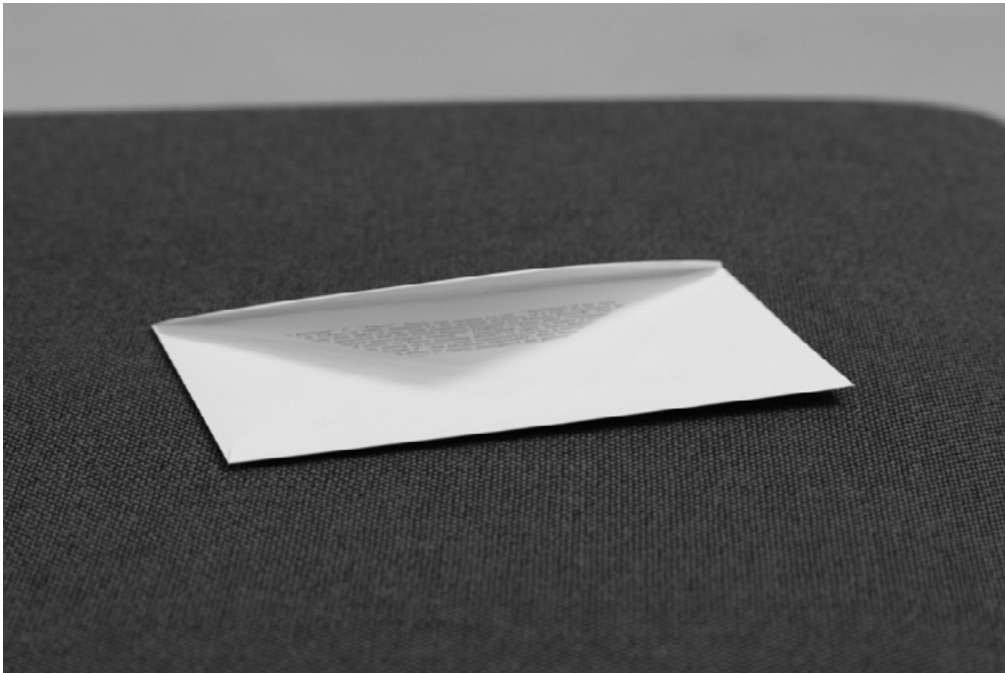
SOLO PASSERELLE CAC, BREST, 2015

Daybed n°3 brown bordeaux, Maisons Françaises, une collection n°97 et le lampadaire Bibip d'Achille Castiglioni - prêt de la collection Design du CNAP



EM_EM

2013 - Mobiliers en pin - dimensions variables - Production Maison Populaire



DEAR CHARLOTTE AND MAURICE,

2012 - Installation in situ Palais de Tokyo - Banquette Tôkyô de Charlotte Perriand - enveloppe & lettre co-écrite avec Adam Biles - Production Palais de Tokyo

Charlotte Perriand's¹ "Tokyo" bench was created for her "Synthesis of the Arts" exhibition² in Tokyo, in 1955. Inspired by the skeletal structure of a fish, the bench was constructed from thin slats of ash, with cushions designed by Simone Prouvé³. The bench proved so attractive that the Steph Simon⁴ Gallery in Paris later commissioned and launched a standard three-legged version – launching, with it, many a love story (although very few of which we know anything about). In 1963, forty benches, including the one you may be sitting on now⁵, were commissioned by a certain Maurice Besset⁶ for the Musée Nationale d'Art Moderne (MNAM)⁷, then housed in the Palais de Tokyo^{8&9}, Paris. The bench wove its charm throughout the galleries of the Palais, rendering the most cavernous rooms comfortable and hospitable – homely even. In 1974, in the Sculpture Gallery, Calder's¹⁰ *Nageoire*, rubbed shoulders with Max Bill's¹¹ *Ruban sans fin*, with Marta Pan's¹² *Le Teck* and with Henri-Georges Adam's¹³ *La Lame*, revealing a European scene marked by the relationship between organic abstraction and architecture. This room also housed a work by Phillip King¹⁴ – a work that is of particular interest to us¹⁵.

In 1977, after the relocation of the MNAM¹⁶, records show that thirty-nine of the benches remained at the Palais de Tokyo, the fate of the fortieth, errant bench is unknown. In 1986 an inventory compiled at the Palais recorded only thirty-one benches. In the course of the same year eighteen were sent to the Louvre¹⁷ (seven in September, eleven in October), and two were taken in by the Musée de l'Orangerie¹⁸. Of the eleven other benches, we can only speculate. How many of Charlotte Perriand's forty benches still survive today? Didn't the French state, so fascinated with bureaucracy, so conservative, keep a perfect record of the ambulations of these benches, of their Robinsonades¹⁹? Not quite. After 1986, most leads dry up. Thank heavens, then, for Mr. Nobody²⁰ who has kept a keen eye on the benches²¹. He tells of how several of them were reduced to dust when Paris flooded, how others were merely thrown away, and how still others ended up, by means fair or foul, in private hands²². Only eight of the original benches can now be officially accounted for. Seven are available for public use and appreciation in the Louvre. The last bench has been "classified": considered now, almost fifty years after its construction, as part of the national heritage, worth preserving, as a document, as a work of art^{23&24}.

1. Born in Paris, in 1903, in 1920 Perriand enrolled at the Ecole de l'Union Centrale des Arts Décoratifs to study furniture design. In 1927 she was interviewed and rejected by Le Corbusierⁱ who told her "We don't embroider cushions here." Later that year she invited Le Corbusier to see her installation at the *Bar sous le Toit* after which he asked her to join his studio, designing furniture and interiors. In 1937 Perriand left Le Corbusier's studio, and in 1940 sailed for Japanⁱⁱ as an advisor on industrial design to the Ministry of Trade and Industry. In 1942 the war forced her to leave Japan but, trapped by the naval blockade, she spent and the rest of the war in Vietnam. In 1946 Perriand returned to France and revived her career as an independent designer, a career that continued, with ever increasing recognition, until her death in 1999.
2. With Le Corbusier and Fernand Léger at the Takashimaya department store in Tokyo, April 1955.
3. Daughter of Jean Prouvé, French architect, designer and autodidact.
4. Steph Simon (1902-1982) was a jovial figure, seemingly with no taste in clothes, and yet with a sharp eye when it came to questions of design. This *bon vivant* opened the design gallery that bore his name with money he received after an injuryⁱⁱⁱ. The gallery^{iv} produced all manner of furniture prototypes, and gave carte blanche to Charlotte Perriandⁱ for the arrangement of the space and furniture.
5. Is the bench the subject of the work, or the décor? Or both at once?^v
6. Maurice Besset (1921-2008) was the curator of the Musée National d'Art Moderne⁷ from 1960 to 1965. Although a discreet, some might say secretive, man he never hid his passion for architecture. Before being called up by Jean Cassou^{vi} for his post at the MNAM, he worked at the Institut Français in Innsbruck^{vii} and for the Maison de France in Berlin. Besset undertook to modernise the MNAM, notably by developing a genuine visual identity for the museum and, in 1963 by ordering a range of furniture dedicated to enhancing the museography. It is this that interests us here, for it was Besset that placed the furniture order^{viii} with Charlotte Perriand, living in Europe again after her time in Asia¹. Besset continued to explore the links between art, architecture and design throughout his career, developing a multidisciplinary approach that included painting, sculpture, architecture, literature, photography, cinema, theatre and music – an approach he outlined in his texts for various catalogues. Besset hosted many conferences on a variety of themes, at the same time as acting as curator and then director of a range of different institutions^{ix}.
7. The Musée National d'Art Moderne is the French national museum for modern art. Founded in 1947, it was housed in the Palais de Tokyo⁸. The museum has the second largest collection of modern and contemporary art in the world including painting, architecture, photography, cinema, new media, sculpture and design.
8. Inaugurated by President Lebrun in 1937, at the time of the International Exhibition of Arts and Technology. Originally called the *Palais des Musées d'Art Moderne*, the building has since then hosted a number of establishments, projects, and creative spaces, including the MNAM⁷.
9. The similarity in name of the bench's city of origin and the building housing the museum is surely no coincidence.
10. Alexander Calder (1898-1976), American sculptor and painter.
11. Max Bill (1908-1994) Architect, painter, sculptor, editor, art theoretician and Swiss politician.
12. Marta Pan (1923-2008) French sculptor of Hungarian origin.
13. Henri-Georges Adam (1904-1967), engraver and sculptor French from *la nouvelle Ecole de Paris*.
14. Phillip King (1934 -)^x is an English sculptor. He was the student of Anthony Caro^{xi} at St Martins School of Art from 1957 to 1958 after they met while working as assistants to Henry Moore. Following the "New Generation" show at the Whitechapel Gallery, both Caro and King were included in the seminal 1966 exhibit, "Primary Structures" at the Jewish Museum in New York representing the British influence on the "New Art". In 2011, his work featured in the Royal Academy exhibition on Modern British Sculpture. However, it is one particular sculpture that interests us here: *Slit*, 1966 – a bold, black and white Arborite sculpture, a prismatic dissection of light, its complete absorption, complete reflection, a slit in perception's veil, the logic behind the language – was acquired by the MNAM in 1969, and exhibited at the MNAM / Palais de Tokyo in 1974¹⁵.
15. There is evidence to suggest the stirrings of a love story between Perriand's "Tokyo" bench and *Slit*. On pages 46 & 47 of the review Palais n°15, the two works can strangely, though clearly, be seen looking at each other, diagonally, across the book's spine^d. Despite being purely speculative, this love story might still be considered a central element of this narrative. For all stories, in one way or another, are love stories^{e&f}.
16. To the newly constructed Centre Georges Pompidou^{xii}.
17. Today, the "Tokyo" benches allow visitors to recline as they admire the paintings in the Louvre's Le Brun room (not to be confused with⁸), part of the French painting collection. The only difference from the rest of the furniture, that visitors will not necessarily even observe, is the angle of sight that the unusual height of the bench offers for their appreciation of the exploits of Louis XIV^{xiii}.

18. An art gallery of impressionist and post-impressionist paintings.
19. An adventure to uninhabited lands in which the hero, most often, travels alone.
20. Mr. Nobody is part of this picture. He fits into it well. He is a tall man, with an inscrutable twinkle to his eye, and of sober dress (sober, anyway, except for the exquisite trainers!).
21. There is a desire to write, a desire for fiction^{xiv}, a desire to branch off. This letter might be seen at once as a statement of intent for the project, a docu-fictional narrative, and a conclusion.
22. Mr. Nobody also has his role to play in this story. As a paramour of the “Tokyo” bench. As does Paul Chetaille, who can be seen in a photo from 1958, standing proudly in front of three French walnut panels, destined to be transformed by Perriand into furniture, at the Chetaille family factory.
23. You can see a little orange sticker on one side of the bench. This is an important sign. Mr. Nobody told me that he thought that the majority of “Tokyo” benches on the market today, come from this original stock. This cannot be verified.
24. Shortly before Perriand was eight, she saw a beautiful insect with long, diaphanous, azure wings resting on a wall. She asked what it was and was told “a fairy.” How lucky she was, she thought, to have such a beautiful fairy all of her own. When she returned from school, her fairy had gone. On the floor, though, below where she had been perched, lay a small metal bead. Again she asked her mother what it was: “Your talisman,” she said^l.
- i. Charles-Édouard Jeanneret, better known as Le Corbusier (1887 – 1965). French architect, designer, urbanist, and writer, considered one of the pioneers of modern architecture^A.
- ii. “This piece of furniture, inspired by the lifestyle in Japan, is close to the ground – around 27 cm and not 43 cm as is customary in the West. Thus, the eye of the user is at the same height as if sitting on a tatami. Traditional Japanese architecture is designed to be seen and experienced at this level“. Barzac Jaques, *Charlotte Perriand et le Japon*, Norma édition, 2008.
- iii. As a result of comments Simon made during a stick-up!
- iv. Galerie Steph Simon, 1956 - 1974, located at 145 Boulevard St Germain in Paris, representing Prouvé, Perriand, Mouille, Jouve and Noguchi.
- v. “Not a denial of meaning, but a multiplication of its potential“. - John Armleder^B
- vi. Jean Cassou (1897–1986) was a French writer, art critic, poet and member of the French Resistance during World War II. He was removed from his position as curator of MNAM by the Vichy regime, but regained the post after the war and held it until 1965 before handing over to Maurice Besset⁶.
- vii. At the end of the war, and as a new graduate, he was invited to follow Mr. Susini, the new Director of Cultural Affairs, to Austria. Besset stayed in Innsbruck until 1958, managing the Institut Français.
- viii. In addition to the forty benches, Perriand was also charged with constructing a table to be used as a cash desk^{xii} (present now in the entrance hall of the Palais de Tokyo), as well as a display table.
- ix. It’s interesting to note that, in 1987, Besset wrote for the catalogue^C of a John Armleder^B exhibition, whose *Furniture Sculptures* series catalyses, in some way, certain of the preoccupations that now gravitate around the “Tokyo“ bench. A sliding value.
- x. Of all the principle protagonists in this story, it will be noted that almost half are now dead. Ghosts exist and they read poetry.
- xi. Anthony Caro (1924 -) English abstract sculptor. A bench from Caro’s first solo exhibition in Whitechapel in 1953 has, itself, recently been exhibited.
- xii. Following the relocation of the MNAM to the Pompidou Centre in 1976 several elements were left in place. Around 1986 – before the (aborted) project to convert the Palais de Tokyo into la Maison de l’Image et du Son – the abandoned furniture was distributed to different national museums. Among them, the “cash desk”, which was transferred, in 1986, to the Musée des Arts Africains et Océaniens, and recovered by the Palais de Tokyo in 2012 after having been deemed too bulky and left unused for more than five years.
- xiii. Themselves modelled on the exploits of Alexander the Great.
- xiv. The weight of time, which, by its very nature, adds value to things. The incessant fluctuation. *The Waves*^G. A narrative might easily be structured here around Virginia Woolf’s novel of the same name. *Slit* might play Perceval and the “Tokyo“ bench Neville. Who knows what will come after that^H.

A. Besset was close to Le Corbusier and would be the executor of his will.

B. Armleder is a Swiss artist. He looks like a magician – indeed, he was called as much in his youth during his time with Ecart^a.

C. Besset Maurice, *Untitled*, in John Armleder, exhibition catalogue, Kunstmuseum Winterthur, Kunstverein für die Rheinlande und Westfalen, Musée d'Art Moderne de la Ville de Paris; Nationalgalerie Berlin, Winterthur & Paris, 1987, p. 19.

D.

Slit: My love!

Tōkyō Bench: (expresses nothing except a state of pure and silent contemplation).

E. It is easy to imagine a love story for one of Perriand's works. There is something poetic in her way of loving everything, embracing everything. Perriand makes me think of a wholly free and determined woman. Of a rigorous adventurer.

F. Furthermore, the photo of *Slit* in the review is one of the only remaining photos of the work, and certainly the most recent^r. *Slit* has not been exhibited or photographed since. *Slit* is a phantom sculpture. It has evaporated. The benches, too, have lost substance. Besset ordered forty "Tokyo" Benches from Perriand. Today, only ten are left.

G. Referencing the novel of Virginia Woolf here, helps tint the atmosphere, to produce an image.

H. A shade, an image, a love story, several characters, real and invented. An ambulation, a moment of rest. The body in the exhibition space is no longer the same. The rhythm of the exhibition has changed, has slowed down. Time given over to the regard. The relationship of attraction and distraction, like the formulation of a love story... Something passé, a shift...

α. Ecart: Founded by John Armleder, Patrick Lucchini and Claude Rychner, based in Geneva and active between 1969 and 1982. "What would become Ecart began as a group of friends, devoted to rowing, whose first performances were not public".

β. Schulmann Didier, *Dans la continuité d'une histoire*, Palais n°15, 2012.



NO ONE RETURNS

2010 - Bande sonore - 3'55" - Production Palais de Tokyo - Cover Dirty Business of Dreams



NO ONE RETURNS II

2010 - Cèdre - bitume - 700 x 250 cm - Production Paris Musées



PIÈCE POUR LE PAVILLON

2012- Scénographie - Sous la direction de Phillipe Quesne - Production Pavillon Neuflyze OBC + Ménagerie de Verre, Paris
+ Hebel Theatre, Berlin



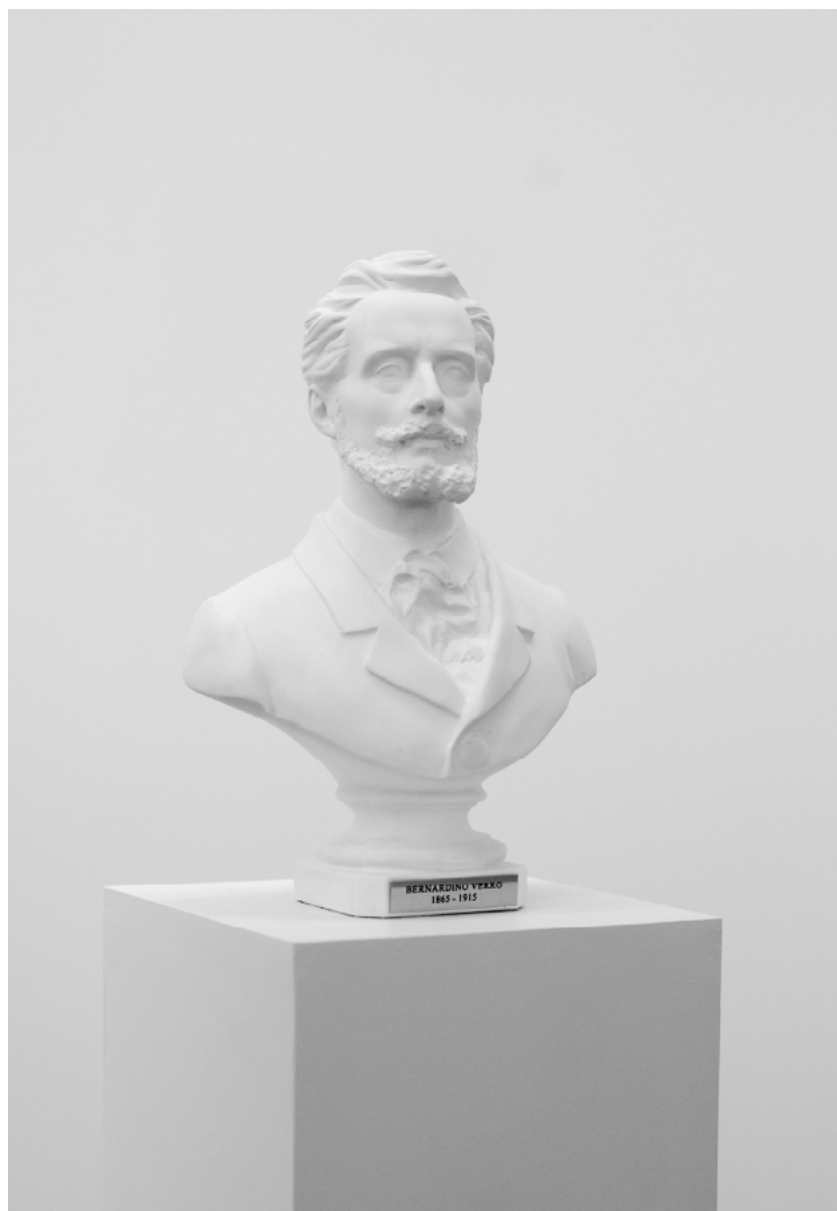
THE WATCHER

2014 - miroir fumé - 264 cm x 217 cm - Protocole d'installation : dans l'angle d'une pièce, à 5cm du sol



JOSÉPHINE

2014 - tortue naturalisée et feuille d'or - 55cm x 86cm x 26cm



BERNARDINO VERRO

2008 - Plâtre - 34 x 22 x 14 cm - texte biographique



THESE ARE THE DAYS THAT MATTER

2011 - Impression sur papier dos bleu - dimension variable - archives Emmetrop - Production Région Centre + Transpalette Emmetrop



UNDERWAY, FIGURE N°2

2012 - acier - peinture - câble - 120 x 200 cm - Production In extenso



I FIND IT KIND OF FUNNY, I FIND IT KIND OF SAD

2011 - Bande sonore - 65 mn - Dispositif variable - 20 HP - Amplificateur - Production Région Centre + Transpalette Emmetrop
+ Dirty Business of Dreams



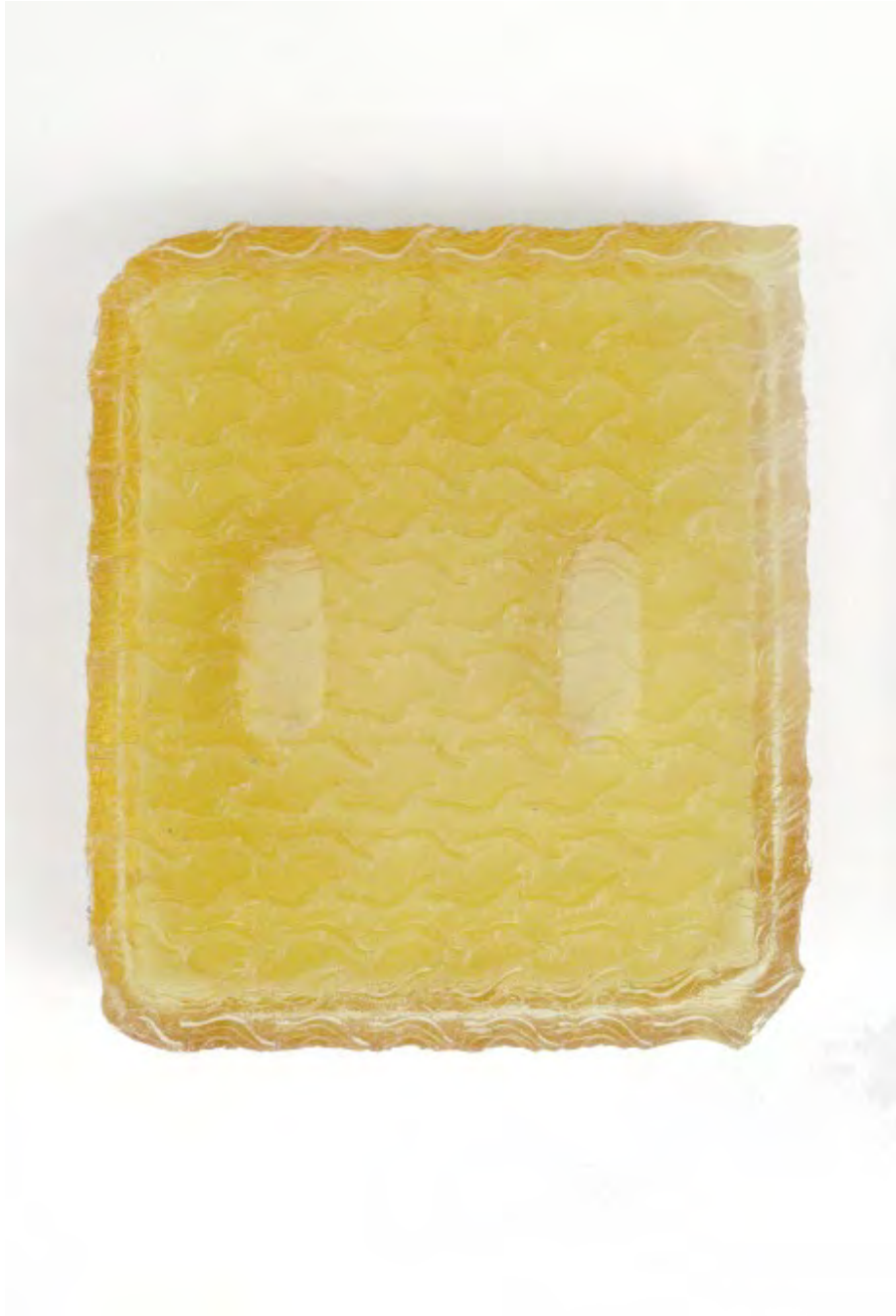
FAIR OUT

2011 - Flipper vintage pré-customisé - (L) 130 cm x (l) 70 cm x (h) 200 cm Production Transpalette Emmetrop



FIRST IMPRESSIONS (I)

2014 - Résine - 35cm x 30cm x 5cm



FIRST IMPRESSIONS (I)

2014 - Résine - 35cm x 30cm x 5cm



FIRST IMPRESSIONS (I)

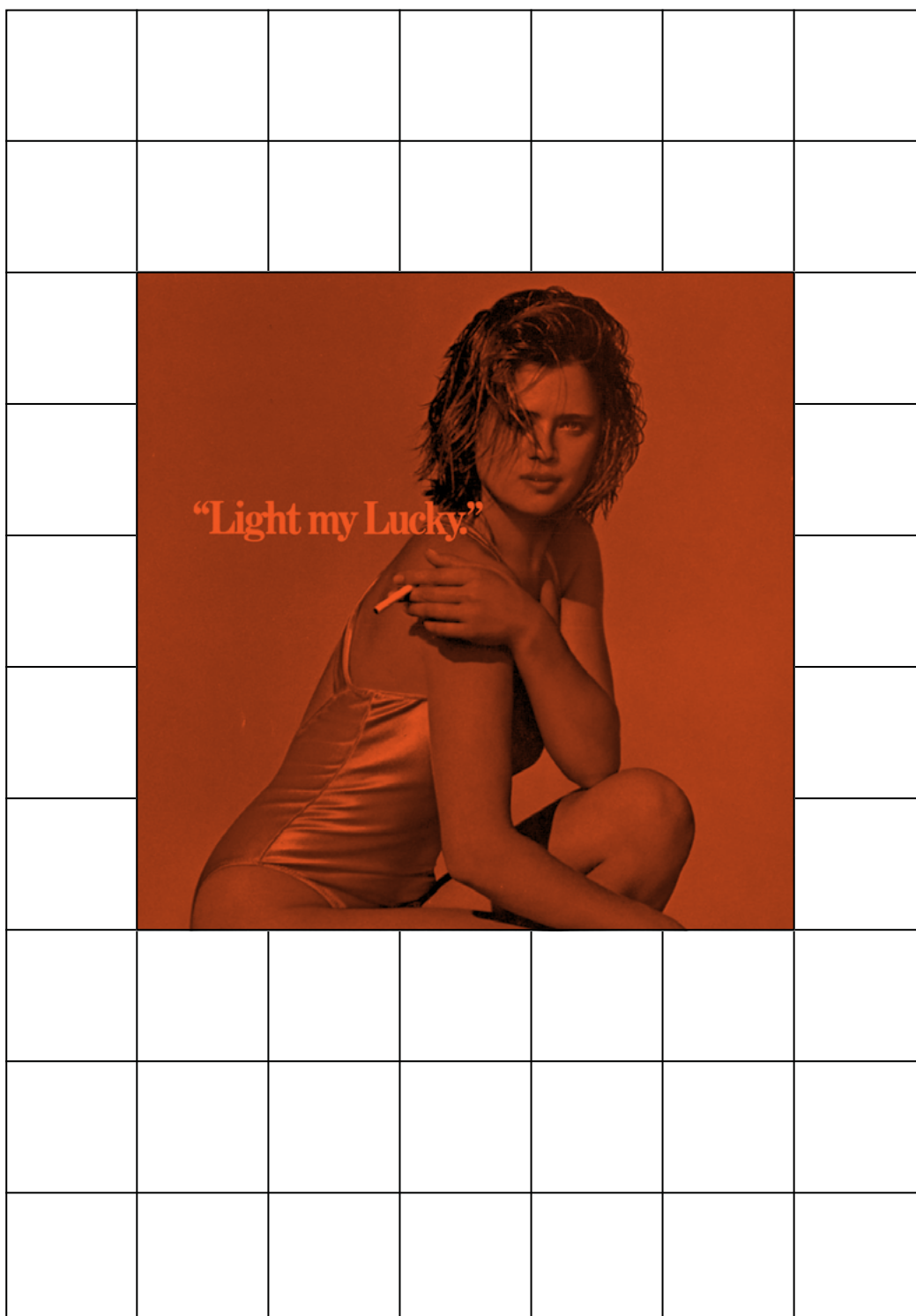
2014 - Résine - 35cm x 30cm x 5cm



FIRST IMPRESSIONS (I)

2014 - Résine - 35cm x 30cm x 5cm

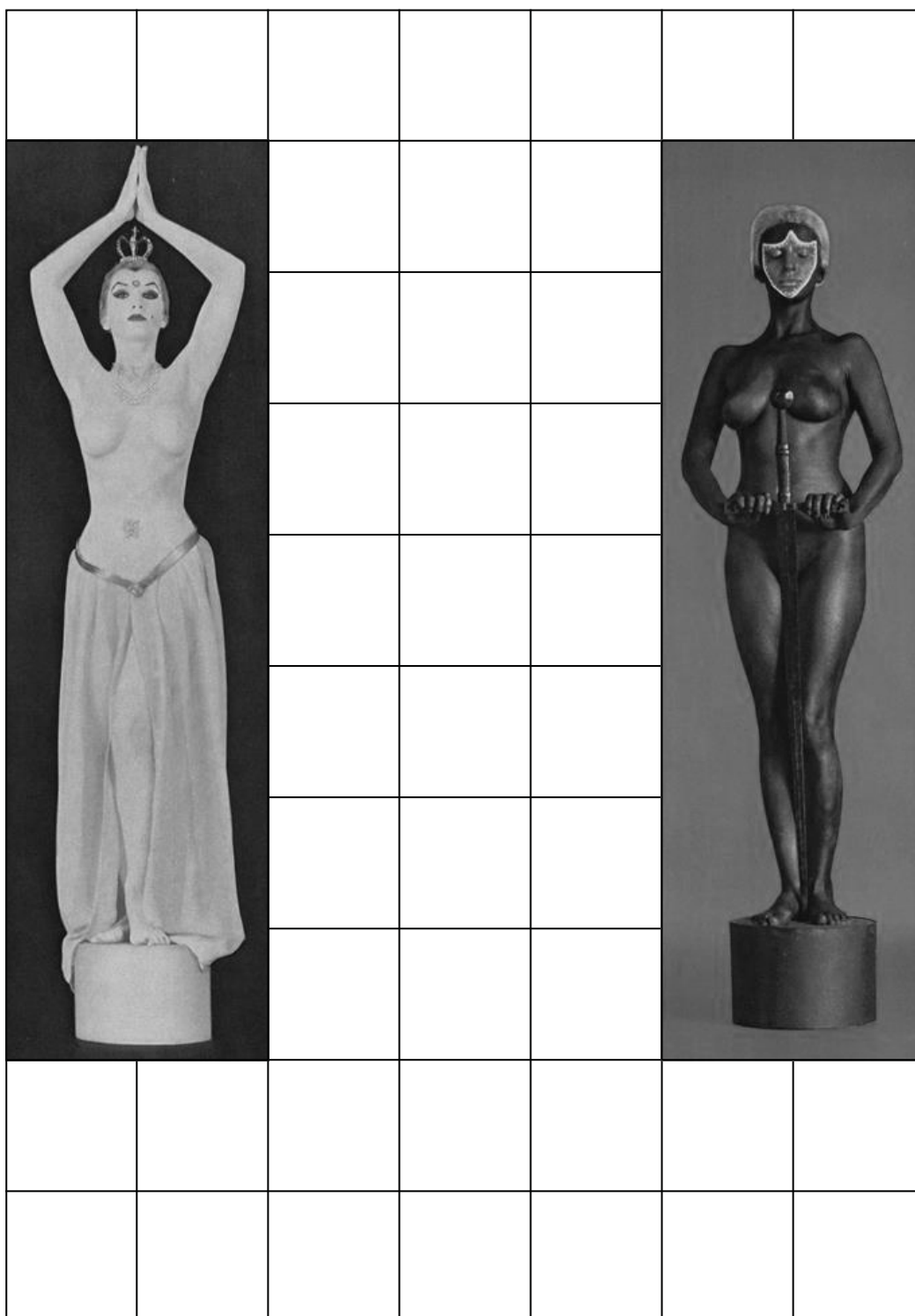
PERFORMANCES



LIGHT MY LUCKY

2015 - Partitions de la performance (extrait) - Graphisme Martha Salimbeni

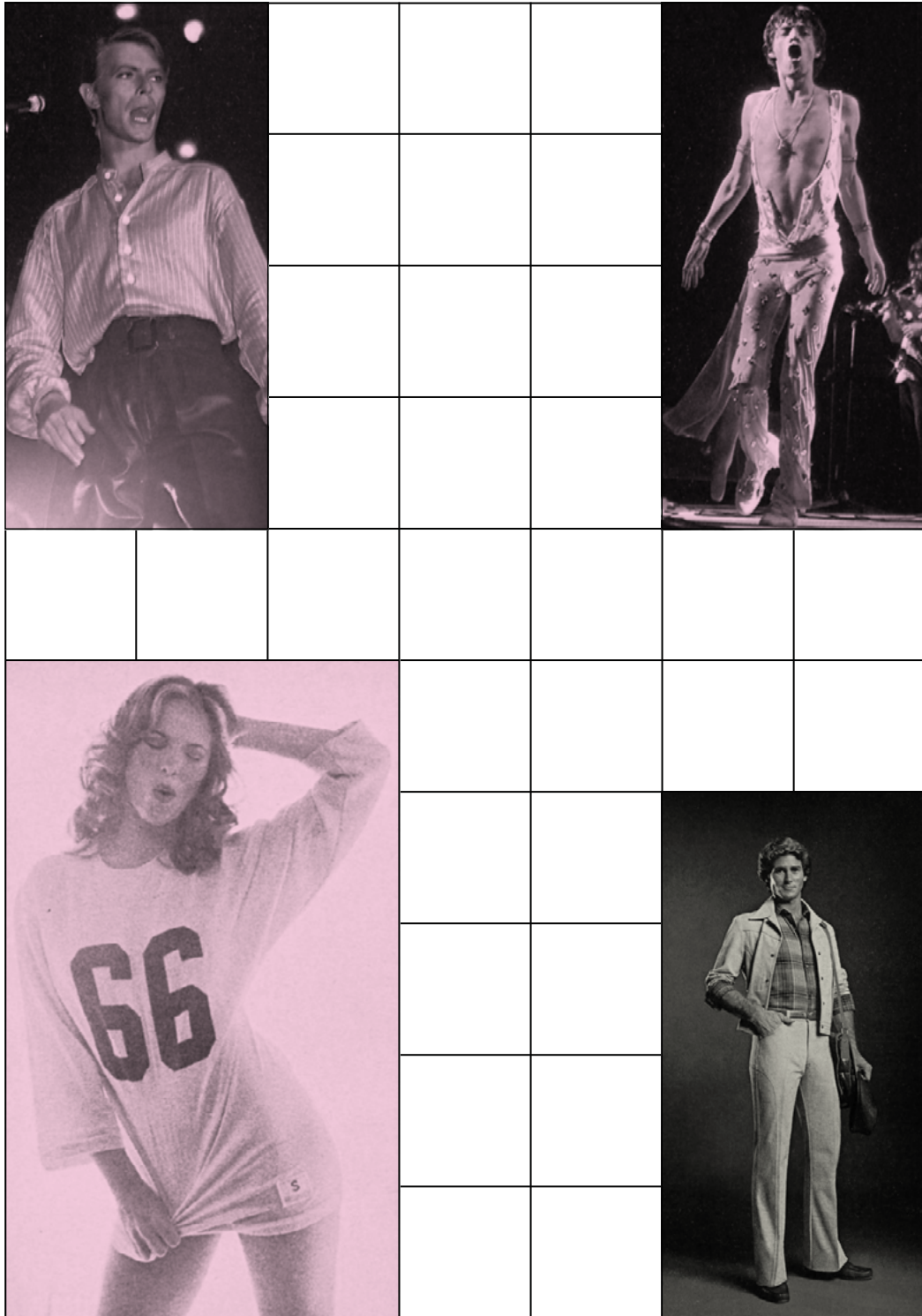
	PLAYBOY Makes Holiday Dreams Come True...					
		Give PLAYBOY and make his dreams come true all through the year. Each issue is packed with beautiful women, provocative reading and entertaining features. Give now and save-pay nothing till after January 1 st !				
				Happy Holidays Shannon Tweed		



LIGHT MY LUCKY

2015 - Partitions de la performance (extrait) - Graphisme Martha Salimbeni

	The swimming pool has an intricacy designed mosaic patter running around it.					
				Interesting, eh?		



LIGHT MY LUCKY

2015 - Partitions de la performance (extrait) - Graphisme Martha Salimbeni



LIGHT MY LUCKY

2015 - Vue de la performance au Grand Palais - In PROCESS / FIAC
Avec Lara Lillian Ayuso-Nicholls, Valentin Dumaine, Thomas Lefèvre, Adrian Mabileau, Kathryn Marshall, Chalisée Naamani, Samah Slim, Eden Tinto-Collins, Jisoo Yoo - Graphisme de Martha Salimbeni



LIGHT MY LUCKY

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A PROGRAM °1

Photographies de la performance - 2013 - Avec Clément Allanic et Lola Peploe
Production : Biennale Hospitalités (Crédac/MacVal/Galerie Jean Colet)



A PROGRAM °2

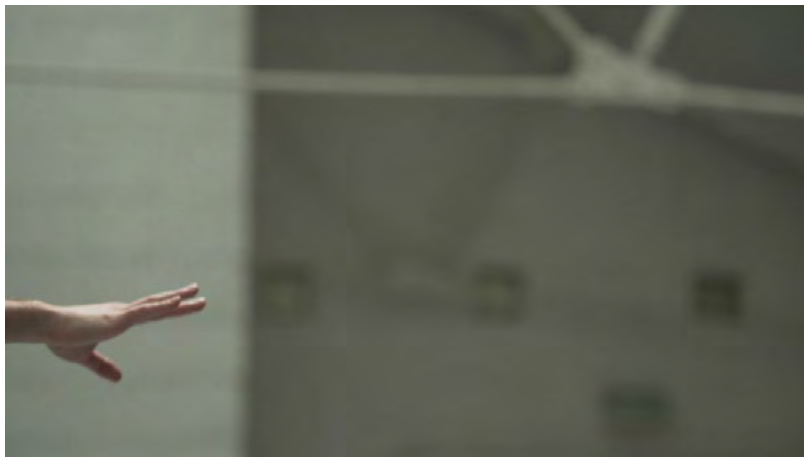
Photographies de la performance - 2014 - Avec Aliénor Marcadé Séchan, Clément Allanic, Juliette Damy & Richard Gray, Lauren Gulotta, Corentin Laplanche, Asia Perotti & Loïc Vanelle - Production : Biennale de Belleville 3

VIDÉOS



L'INFLUENCE DE NEPTUNE

2014/2015 - vidéo HD 16/9 - 12 min 42 sec - FNAGP & Passerelle CAC



AND AGAIN AND AGAIN AND AGAIN

2012 - Vidéo HD - 5 min 35 s - Production Dirty Business of Dreams + Soutien à la création de la Mairie de Paris + StudioLab / Ménagerie de Verre



TIEBREAKER

2010 - Vidéo - 5'10" - PAL 16/9 - Production Dirty Business Of Dreams



ASK GOD

2008 - Vidéo - son - 4'15" PAL



COLORS

2007 - Vidéo installation - 72' PAL