



# *Les ruses de l'intelligence*

Eva Barto / Stefan Brüggemann / Ève Chabanon / Jeremy Deller & Alan Kane / Harun Farocki / Patricio Gil Flood / Gianni Motti / Jean-Luc Moulène / Pratchaya Phinthong / Julien Prévieux / Allen Ruppersberg / Mladen Stiljnović / SUPERFLEX

Parc Saint Léger, Centre d'art contemporain  
PRESS RELEASE

- Opening: Saturday 10 October 2015 starting at 4pm
- Exhibition from 11 October to 13 December 2015
- Possibility to book a press trip by train, departure from Paris

Press contact : Léa Merit  
03 86 90 96 60 / lea.merit@parcsaintleger.fr

Parc Saint Léger, Centre d'art contemporain  
avenue Conti - 58 320 Pougues-les-Eaux  
03 86 90 96 60 / www.parcsaintleger.fr

## ● Les ruses de l'intelligence ●

Eva Barto 🎨 Stefan Brüggemann 🎨 Ève Chabanon 🎨 Jeremy Deller & Alan Kane 🎨  
Harun Farocki 🎨 Patricio Gil Flood 🎨 Gianni Motti 🎨 Jean-Luc Moulène 🎨 Pratchaya Phinthong 🎨  
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With “Les ruses de l'intelligence” (The Stratagems of the Intellect), Parc Saint Léger is offering an exploration of the definitions, contexts and conventions of work. In an age when the power of finance continues to grow and the economy is to a large extent globalized, work itself seems increasingly abstract. In such a situation, what is its real or supposed value? Gathering its artists under the title of a book by Marcel Détienne and Jean-Pierre Vernant about the Greek notion of cunning, *metis*, this show does not try to offer a survey or vision of our socio-economic context. Rather, taking its cue from this notion of *metis*, it highlights a practical form of intelligence, the know-how and stratagems that call into question the established order. In the world of work, this mental disposition finds one outlet in what is known in French as *la perruque*, literally the wig. Born in the industrial workplace, this practice consists in using the company's tools and resources to make an object for personal use. What this “wig making” takes from the factory is essentially time, more than materials. It uses it to do work that is creative, free and, above all, not for profit. This custom is allusively present throughout the show, not in references to industrial activity as such but as a possible meditation on forms of activity and production that combine invention and flexibility, freedom and adaptability. These considerations are particularly germane and resonate at a time when distinctions between work and private life, business and personal environment are becoming blurred. The situation leads naturally to the question of the place and value of artistic work in the general economy.

All too often, artmaking is still perceived as an extra-economic and ideally desirable activity, especially when it is not done in exchange for remuneration of some kind. The positions taken here question the place and value of work in what we call the art world. They also allow us to question a structure that is undergoing profound changes, a time when work could be defined other than in terms of producer/consumer, in a way that induces a different relation between work time and leisure time.

Some of the pieces, such as those of Harun Farocki, Jean-Luc Moulène, Jeremy Deller and Alan Kane, engage indeed with the industrial context and suggest a world of labor that is not only changing significantly but perhaps disappearing. Others, like those of Superflex and Pratchaya Phinthong, respond to our globalized social and economic reality by capturing the human effects and consequences of the financial crisis. On the other hand, another set of works address the real or supposed value of work and, by extension, the place of artistic work. In his *Lettres de non-motivation*, for example, Julien Prévieux sets out his reasons for not wishing to work in the world of business. Gianni Motti shows himself as work-shy and a bit of a *perruqueur*. Artists like Allen Ruppersberg, Mladen Stilinovic and Patricio Gil Flood invite us to reconsider the relations between working time and free time, and suggest how we might reorganize the respective ways we fill them. Finally, Stefan Brüggemann, Eve Chabanon and Eva Barto consider in their different manners the importance of commitment in the artistic sphere, articulating a voice that questions our modes of production and reception.

This show will also provide an opportunity to discover some real perruque work in a talk by Robert Kosmann on the day of the opening. Kosmann, a former Renault employee, is a historian, as well as a proponent, of *la perruque*.

Catherine Pavlovic

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**Curator:** Catherine Pavlovic

## Practical informations

● **Opening:** Saturday 10 October 2015 starting at 4●00 pm

**At 5●00 pm:** a talk by Robert Kosmann, a historian, former employee of Régie Renault and specialist of the “perruque work.”

● **Exhibition** from 11 October to 13 December 2015

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● **Opening hours:**

Exhibition from 11 October to 13 December 2015.

From Wednesday to Sunday, 2.00 pm - 6.00 pm, and on appointment. (Free entry)

Closed on 11 November.

● **Access :**

**By train :** line Paris-Nevers or Paris-Clermont-Ferrand departure from Paris-Bercy. Stop in Pougues-les-Eaux. The station is from 10' on foot from the art center.

**By car :** direction A6 Lyon, then A77 Nevers, motorway exit 31 (Pougues-les-Eaux).

Bus park on site.

**Parc Saint Léger, Centre d'art contemporain**

+33 (0)3 86 90 96 60 / avenue Conti - 58320 Pougues-les-Eaux - F

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## Events around the exhibition

● **CONVERSATIONS: Sundays starting at 4.00 pm,** Parc Saint Léger invites you to get-togethers organized around contemporary art.

As part of this special Sunday program, Ève Chabanon will be presenting tour-performances the following Sundays, **18 October, 8 November and 6 December.**

● **The KIDCAC workshop for children: Sunday 25 October, 15 and 29 November at 3.00 pm**  
(Free, reservation required)

● **ZONES MIXTES: Tuesday 3 November at 6.00 pm** in the Jean Jaurès Multimedia Library of Nevers. Talk by Jan Middelbos, *Pour un inventaire provisoire des pratiques “tactico-déviantes” au travail* (For adraft inventory of “tactico-deviant” practices at work).

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