

Unitasking (tentatively)

Curated by: François Piron

08 March – 11 May 2014

Opening: 07.03., 7 p.m.

Eva Barto, Mattia Denisse, Helene Hellmich, Thomas Teurlai, Pauline Toyer, Ana Vaz, Veronica Wüst

Distribution used to be the keyword in the mass media value system. The blockbuster economy used to rely on distribution to focus all attentions on a single product. Now, in the age of the attention economy, our individual focused attention is the scarcest resource and ultimately the commodity sold to the service industry. We used to think we stood as consumers in this virtual food chain, when actually we've become the product.

Multitasking and its consecutive attention deficit disorders have become the new doom of this era, and any pledge to focus and turn off distracting social networks providers is its injunction. Wishful thinking. The *unitasker* is the hero of that day. Doing one thing at a time. Then, is the artist of the late 20th century — hyperactive, self-manager, self-promoter, ubiquitous, biennialist, an outdated role model?

There is more than one to think that the modern artist has pioneered these “economics of attention”, and that the “art’s centre of gravity henceforth does lie not anymore in objects that artists create but in the attention that the beholder brings to them” (Richard A. Lanham, *The Economics of Attention. Style and Substance in the Age of Information*). Duchamp’s ready-mades, Avant-garde manifestos, Andy Warhol’s lifestyle or conceptualists’ trading of immaterial goods, have deflated the interest in the actual artwork in order to shed light on the social relationship established between the artist and the viewer. Now, in the well-oiled machine of Google *AdSense* and *Mediabot*, the engine that reads and analyses every user’s click on a computer in order to suggest contextual advertisements in real time, half the work of the creative act is definitely performed, not by the viewer as Marcel Duchamp used to think, but by software. In these great times should we still refer to art as a part of the creative field, or should we rather ban the term of creativity from the art’s vocabulary?

Unitasking (tentatively) is an exhibition of solipsistic machines, either dysfunctional or referring to an idiosyncratic order of things, which all together create the décor of the unitasking environment. *Unitasking (tentatively)* takes its starting point in the muteness and the stubbornness of the art practice, its capacity to be recalcitrant to the pervasive influence of the globalized creativity.

The exhibition associates a series of newly produced drawings by the Lisbon-based French artist Mattia Denisse with new works by younger international artists currently residing in the post-graduate program at the École nationale supérieure des Beaux-Arts in Lyon.

Event:

12.04.2013, 3 p.m. Performance / Helene Hellmich, Veronica Wüst : Paraperformance 2

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OPENING HOURS:
THU-FRI 2-6 P.M., SAT-SUN 1-5 P.M.

ADMISSION:
EXHIBITION FREE
EVENT 2,50 EUR

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Eva Barto

b. 1987 in Nantes/F, is an artist currently living in Lyon.

She graduated from ENSBA École Nationale Supérieure des Beaux-Arts in Paris in 2013 and is the associate editor of the French magazine *Oscillations*. Recent exhibition: *Intrusos*, solo exhibition, IFAL, Mexico City, curated by Patricia Martín. Upcoming solo exhibition at BF15 art centre, Lyon, June 2014

www.evabarto.net

Mattia Denisse

b. 1967 in Blois/F, is an artist living in Lisbon, Portugal.

He regularly exhibits in Brazil and in Portugal and has contributed as a writer and an advising editor to the recent publications of the Portuguese artists João Maria Gusmão and Pedro Paiva. A major book of his own, both novel and catalogue, *Right after the comma*, has been published in 2012 in Lisbon.

Helene Hellmich

b. 1986 in Wolmirstedt/D, is an artist currently living in Lyon.

She graduated from the Weißensee Kunsthochschule in 2012. Recent projects include performances with the artist Veronica Wüst (b. 1983 in Santiago de Chile/CL): 100° Festival HAU, Berlin, 2013 and 2014; *Ist da wer* – Performance in Wolfenbüttel, 2014

www.helenehellmich.de

François Piron

b. 1972 in St Briec /F, is an art critic and curator, professor at the Ecole Nationale Supérieure des Beaux-Arts in Lyon since 2002, and the head of the school's international post-graduate program. He is a founding member of the Parisian artspace castillo/corrales. Recent exhibitions include : *New Impressions of Raymond Roussel*, Palais de Tokyo, Paris, 2013, *The President of the Republic of Dreams*, Galerie Daniel Buchholz, Berlin, 2013, and *In These Great Times*, Kunstnernes Hus, Oslo, 2014.

www.ensba-lyon.fr/postdiplome/infos.php?lang=eng

Thomas Teurlai

b. 1988/F, graduated from Villa Arson, the Fine Arts Academy in Nice in 2012. After travelling in Africa, Iceland and Turkey, he is currently residing in Lyon. Current exhibition: "Nouvelles de la Kula" curated by Thomas Golsenne, CAP Saint-Fons, Lyon. Forthcoming projects: solo exhibition at Palais de Tokyo, April 2014, and at Fondazione Sandretto Re Rebaudengo, Turin, May 2014.

www.thomasteurlai.tumblr.com

Pauline Toyer

born 1987 in Bois/F, is an artist currently living in Lyon.

Recent exhibitions include: *Nuit Blanche*, Paris, 2013 ; *L'Atelier des Testeurs*, Chalet Society, Paris, curated by Christophe Kihm, Arnaud and Bertrand Dezoteux, 2013.

www.pauline.toyer.syntone.org

Ana Vaz

b. 1986 in Brasília/BR, is graduated in cinema studies from the Royal Melbourne Institute of Technology, where she produced her first film, *Sacris Pulso*. In 2013, she completed a Masters in Cinema and Visual Arts at Le Fresnoy, Studio National des Arts Contemporains where she produced two more films *Entre Temps* and *The Age of Stone*. Recent projects include a performance at Rosabrux Gallery, Brussels, in January 2014 and the screenings of *The Age of Stone* at New York Film Festival-Views from the Avant-Garde; *Visions du réel*, Nyon, Switzerland; Images Festival, Toronto, 2014.

www.vimeo.com/anavaz