

NORA MARIGNY, MO LAUDI, ION TABOR

OASIS (of consent)

Vernissage 15 December 18h – 20h, 36 rue d'Enghien, 75010 Paris

Parliament is pleased to present the first interlude of its programming, *Oasis (of consent)* from December 15, 2021 to January 22, 2022.

Through its interludes, experimental exhibition formats that escape from any commercial framework, Parliament develops a space for reflection on certain issues of our time. *Oasis (of consent)* is an invitation to rethink works of art and exhibitions by questioning the way in which they are socially constructed and the effects they produce in the cultural and political fields.

In a reality saturated with representations, where capitalism embodies itself as a superimposition of images, it becomes increasingly difficult to discern what is a matter of continuous suggestion or of our free will. Far from being simple means of information and entertainment, images - deployed in the intimate as well as the public sphere - act as vectors of conditioning and are similar to subtle forms of human programming. It seems appropriate to study this question of perception in a place such as a gallery, which produces and presents images, in both a physical and experimental way.

The place of feeling disappears under the effect of communication technologies that favour interconnection while immobilising the sensitive. On the basis of algorithms and ergonomic interfaces, continuous and imperceptible suggestions bring out so many ideas and behaviours in us with such efficiency, that we end up believing that they emanate from our own accord. Our imaginations are thus marked out and follow a path where forms and discourses blend together, oppose each other and then exhaust themselves. These hypnotic milestones feed the unconscious part of the psyche, not because of a particular ideology or group of individuals, but rather through the most achieved forms of the extension of capital into our beings. As our choice becomes inoperative and our desires are overtaken, let us question this hypertrophy of consent in our social and intimate spheres. Is it not symptomatic of a more general disappearance of this question from social and political fields?

The challenge is to make this interlude an alternative, a 'moment' where we can in some way 'deprogram' ourselves from this permanent conditioning.

To this end, *Oasis (of consent)* is based on discussions and research between Ion Tabor, Nora Marigny, hypnotherapist, and Mo Laudi, composer and artist. The links and mechanisms generated from this flux of continuous suggestions are shown in the form of a diagram, intentionally deployed in the public space, as it is painted in the white of Meudon on the front of Parliament. In this "drawing", Nora Marigny has developed a

structure indicating the progression of influences emanating from networks and other communication channels to our deepest decision-making centres. Thus, linking in a progression order the language, the Internet, the external ambient thought to the psyche and then to the "Internal model", to finally generate beliefs, decision making and behaviours.

The exchanges have led Mo Laudi to create a sound composition that covers the entire space. *Deconstruction of the Self* (15 minutes 32 seconds long) encourages us to free ourselves from the accumulated hypnotic suggestions we face every day. In the introduction, he imagines the brainwashing and torture devices used by the CIA against individuals deemed non-compliant, or potential terrorists. These forms of mind control, which have repercussions at different levels, including cultural, numb our senses as well as our consciousness. In a 5-channel audio system, he mixes synthesized, dystopian and disharmonic sounds based on arpeggiators, oscillators, and acid bass. He was then inspired by the Japanese eco-therapy practice Shinrin-Yoku, or forest baths. His recordings of footsteps in nature are amplified to create a therapeutic effect of ASMR. They are intended to dilute layers of psychological toxins.

This *moment* leads us to reflect on the power of the works, real or imagined. Can artwork designed with the intention of 'deprogramming' really aim for this? Can an exhibition tend to re-calibrate the perceptions of those who pass through it, to the point of taking a saving distance from these increasingly simplified projections that we call "reality"?

A proposal by Ion Tabor, and with the contribution of Elias Gama.

Nora Marigny is an ericksonian hypnosis practitioner. She uses hypnotic techniques to support people who are stuck in emotional and behavioural patterns. Through her experience in her practice, she has experimented with different ways of reading the functioning of an influence. From the path taken by an idea, from its emission to its implementation. Trained at L'ARCHE, she practices in Paris.

Mo Laudi (Ntshepe Tsekere Bopape) is a multidisciplinary artist, composer and DJ. A researcher at the University of Stellenbosch, he lives and works between Johannesburg and Paris. Mo Laudi's artistic practice explores new philosophies in relation to a socio-political critique of society. He is known for his experimentation with sound as a material, his soundscapes mixing voices, textures and rhythms. His work is inspired by African knowledge systems, black speculative movements and post-apartheid transitionalism.

Parliament

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