

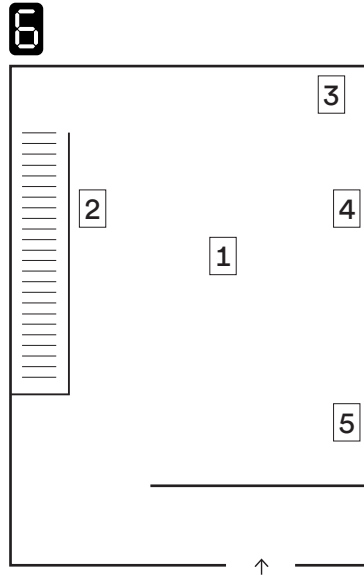
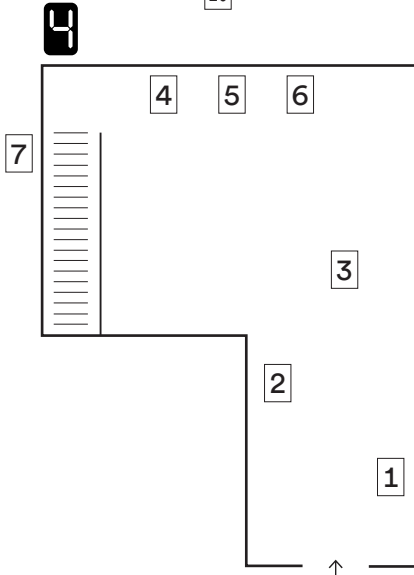
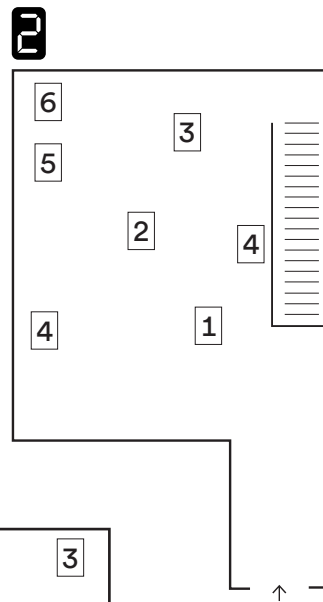
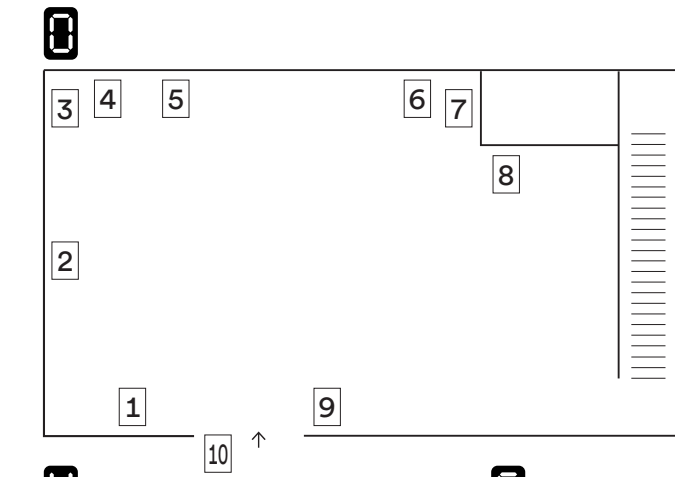
# SLACKERS

Fabienne Audéoud  
Julie Beauflis  
Barbara Bloom  
Charlie Boisson  
Camille Brée  
Marcel Devillers  
Sarah Holveck  
François Lancien-Guilberteau  
Phung-Tien Phan  
Ludovic Sauvage  
Julie Vayssière  
Ana Vega  
Xe Xe

Curated by  
Fiona Vilmer

7–22 October 2023

Opening cocktail  
by Jacent



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- Barbara Bloom  
*The Diamond Lane*, 1981  
Digitized 35 mm film, color, sound  
5:14 min
- Julie Beauflis  
*La cabine (Summer rental)*, 2023  
Oil on canvas  
60 × 60 cm
- Ludovic Sauvage  
*Small Rain (Moon)*, 2023  
Edited Anime Images, UV print  
on wood, wood, varnish  
11,5 × 11 × 2,6 cm
- Ludovic Sauvage  
*Small Rain (Window)*, 2023  
Edited Anime Images, UV print  
on wood, wood, varnish  
17 × 11 × 2,6 cm
- Julie Beauflis  
*Sans titre*, 2018  
Oil on canvas  
30 × 30 cm
- Ludovic Sauvage  
*Small Rain (Lighter)*, 2023  
Edited Anime Images, UV print  
on wood, wood, varnish  
17,5 × 11,5 × 2,6 cm
- Ludovic Sauvage  
*Small Rain (Ashtray)*, 2023  
Edited Anime Images, UV print  
on wood, wood, varnish  
19 × 11,5 × 2,6 cm
- Ana Vega  
*I don't want to use it everyday (Hey sister)*, 2018  
Video, 5:26 min
- Ludovic Sauvage  
*Small Rain (Straw)*, 2023  
Edited Anime Images, UV print  
on wood, wood, varnish  
17,5 × 11 × 2,6 cm
- Julie Beauflis  
*Sans titre*, 2023  
Oil on canvas  
130 × 130 cm

2

- Phung-Tien Phan  
*Desk*, 2023  
Plywood, cotton fabric, aluminum foil, insense stick, tesa, cosmetic packaging, cigarettes, chandelier rhinestone, rope, pen color, duck tape, cellulphan, cable ties  
75 × 45 × 16 cm
- Phung-Tien Phan  
*Turtle*, 2023  
Multiplex birch, glue, aluminium foil, concrete stone, rope, fabric  
80 × 20 × 25 cm
- Phung-Tien Phan  
*Model 1*, 2023  
MDF, glue, tiles, silicone, concrete stone, rope, acrylic fabric  
41 × 26 × 36 cm
- Julie Vayssière  
*Sans titre (série doudounes et pyjamas)*, 2023  
Tube of glue, collage  
8 × 2 cm (diam)
- Julie Vayssière  
*Garçon de café*, 2023  
32 salt and pepper shakers, tray, graphite, permanent marker, salt and pepper (optional)  
35 × 35 × 11 cm
- Julie Vayssière  
*Lampe*, 2023  
Lamp, tissue paper, bubble wrap, adhesive tape  
45 × 40 cm (diam)  
Julie Vayssière  
*Broche*, 2023  
Blade of grass,  
Approximately 12 cm

4

- Marcel Devillers  
*Home Viewing Device #1*, 2023  
Aluminum sheet  
360 × 3,5 cm
- Marcel Devillers  
*Home Viewing Device #2*, 2023  
Folding chair, aluminum sheets  
85 × 44 × 7 cm
- Camille Brée  
*BALL! (F)*, 2023  
Softball, tweeter, cable  
Sound: Florian Le Prisé  
Variable dimensions
- François Lancien-Guilberteau  
*I want to believe (a)*, 2023  
Mixed media  
90 × 60 × 3 cm
- François Lancien-Guilberteau  
*I want to believe (b)*, 2023  
Mixed media  
90 × 60 × 3 cm
- François Lancien-Guilberteau  
*I want to believe (c)*, 2023  
Mixed media  
90 × 60 × 3 cm
- Sarah Holveck  
*Snoop*, 2023  
Paper, pen  
65 × 95 cm

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- Xe Xe  
*Kumbú*, 2023  
Chicken bones, wire  
220 × 230 cm
- Fabienne Audéoud  
*Pénis*, 2023  
Oil on prepared taffeta  
150 × 130 cm
- Fabienne Audéoud  
*Double Bed*, 2022  
Editing and music Fabienne Audéoud  
5:40 min
- Charlie Boisson  
*Sans titre*, 2023  
Wood, cotton strip, hide glue, acrylic, varnish  
50 × 11 × 10 cm
- Charlie Boisson  
*Holding, handling*, 2023  
Lambda print  
50 × 69 cm

Ana Vega: *I don't want to use it everyday (Hey sister)* is part of the corpus *More present*, including 4 videos (2017-2019)  
Phung-Tien Phan: Courtesy of Edouard Montassut  
Julie Beauflis: Courtesy of Balice Hertling  
Ludovic Sauvage: Courtesy of Galerie Valeria Cetraro

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In the architecture of artist studio, intermediate spaces where life and work are superimposed registers, many promises of reflection, careers and friendships circulate. Artistic practices inevitably tied to specific situations, economies and times, come together fortuitously in spaces that are more or less conducive to turning into exhibition spaces.

Crossed by Linklater's *Slacker* (1990), where the camera follows one character without a clear goal, then drops him or her for another, making way for the next, everyone seems to be going about their business, pursuing the course of their own fetishes, theories and modes of existence.

Where do they go once they're off-screen?  
*Slackers* is less an attitude than a frame containing immediacy.

What posture, (auto)fiction or place do we desire to inhabit in our own lives?

*It's like every choice or decision you make...  
the thing you choose not to do...  
fractions off and becomes its own reality, you know...  
and just goes on from there forever <sup>(1)</sup>*

The narrative drifts, filled with dissonance, already atomized by the constraints of the place, the city and, here again, the idiosyncrasies of each individual. Phenomena of attraction and isolation, infiltration and staging put into tension the beginnings of fictions, trailers, language and image types at the intersection of surfaces.

Fiona Vilmer, October 2023

<sup>(1)</sup> Extract from Richard Linklater's opening monologue in *Slacker*, 1990.

TONUS and Fiona Vilmer would like to thank Fabienne Audéoud, Marcel Devillers, Ludovic Sauvage and all the artists, Valérien Goalec, Niki, François Aubart.

