

The films of Guillaume Dustan (2000–2004)

13.03.2021 – 06.06.2021

Fri Art Kunsthalle

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The films of Guillaume Dustan (2000 – 2004) has been organised together with art space, Treize, in Paris. Curated by Julien Laugier, Pascaline Morincôme and Olga Rozenblum
Produced by Fri Art Kunsthalle Fribourg – Nicolas Brulhart, Marie Gyger
Exhibition dates and complete program: fri-art.ch
Opening hours: We–Fr 12:00–18:00 and Sa–Su 13:00–18:00
Art education: info@fri-art.ch



Download the exhibition views

See a selection of films

The films of Guillaume Dustan (2000–2004)

13.03.2021 – 16.05.2021

Fri Art Kunsthalle

The films

French writer, editor, magistrate, artist and public figure, Guillaume Dustan (1965-2005, Paris) also made seventeen films between 2000 and 2004 using a DV camera. These films make up a part of his oeuvre that is little-known to date. The exhibition on the films in Fri Art Kunsthalle will shed new light on a key figure in French literature and queer culture at the turn of the millennium.

In his final book, published in 2005 (Premier Essai, Flammarion), Dustan released his complete filmography. He described these then unknown and daring films as follows: "My films are shot according to the Warholian dogma: in DV with a very pretty Sony camera that gives a very strange image, without credits, with live sound, without editing. They are edited-whilest-filmed."

In this act of filming the author/artist carried further the personal approach and moral style he had until then been shaping through his writing. The handy DV cameras helped revitalise and add intensity to a project that consisted in inventing forms of life that were both more attached to and detached from the self. At once film diaries, experimental cinema and intimate confession, the films immerse the viewer-witness in an era, a time stream, that is not so very far from our own and yet somehow distant enough to negotiate dialectically.

[Download the exhibition text](#)

The exhibition: situating the films

The first international institutional presentation of Guillaume Dustan's films at Fri Art Kunsthalle Fribourg (March – April – May 2021) offers a reprise of objects embodying the formation of a queer network in Europe, the politics of sexuality and the construction of an alternative gaze. The exhibition is an experience at the crossroads of cinema and literature, the crossroads of viewing, hearing and reading. It is structured around a central screening programme accompanied by four viewing stations. These stations show the films in four series: **Three Apartment Films** (*Pop Life, Songs in the key of moi, [lost film]*), **the Series of Tristan** (*Pietà, Nous (love no end), Nous 2, Ratés*), **the Interview-Films** (*Poubelle, Nietzsche, Enjoy (back to Ibiza)*) and **the Community** (*Squat, Autrechose, montre † lèvres*).

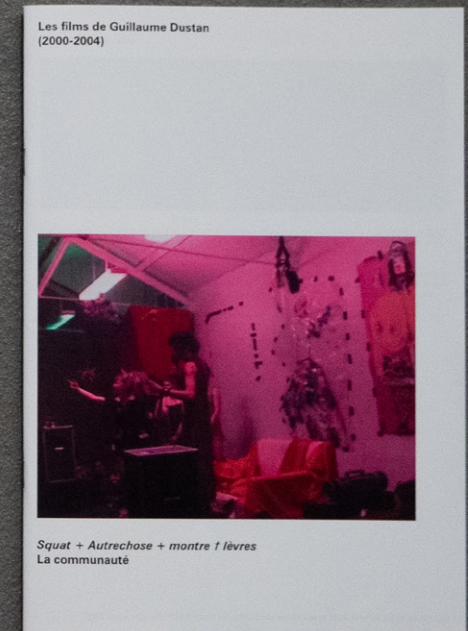
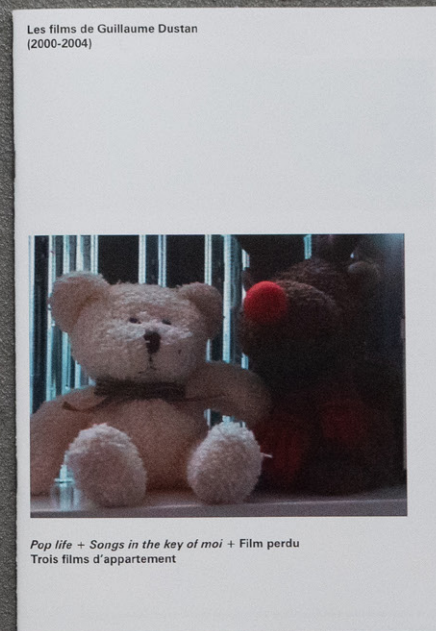
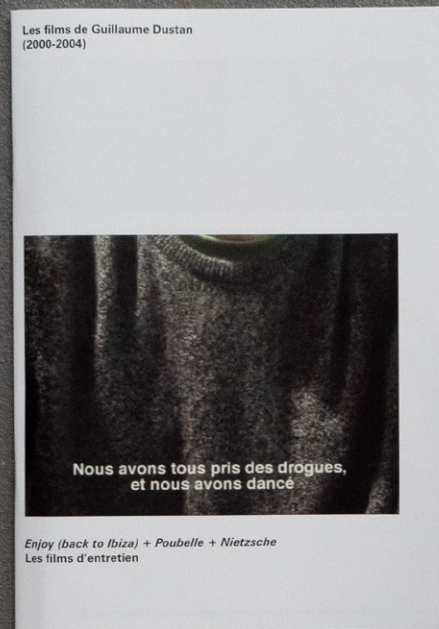
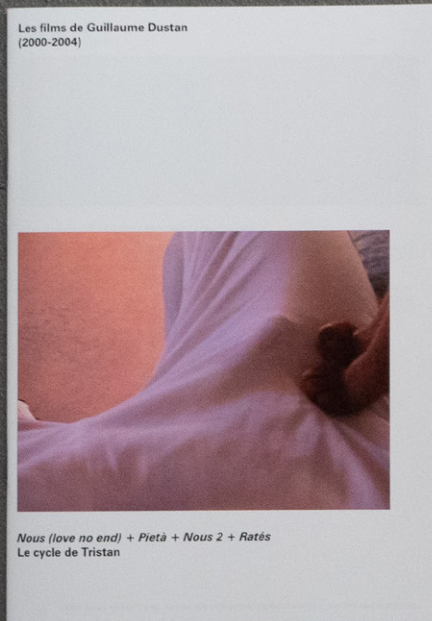
Each series is contextualised and expanded upon with specifically curated readers composed of text extracts and unique archival material. The readers situate the films in a mental and historical constellation of friends, artists, theorists, musicians and other allies in Dustan's artistic and political project. Within them there are contributions and archive material from Lili Reynaud-Dewar, Paul B. Preciado, Monique Wittig, Béatrice Cussol, Elliot Evans and Thomas Clerc among others.

For the first time, a major effort has been made to translate (using subtitling) Dustan's live speech and that of the people he films and the music he listens to for an English and German audience. The exhibition also features the complete list of books he published as an editor in his Le Rayon Gay collection, (Balland), the first French LGBT collection, all the sixty plus titles of which are presented, contextualising further the pertinence, beyond his own writing, of his work for a generation of cultural activists.

With the films as central protagonist, the exhibition therefore offers an updated evaluation of Guillaume Dustan as an artist whose scope reaches beyond the current view of him as a canonised subversive writer, locating a blind spot within contemporary polarisation. What does Guillaume Dustan, someone whose life and art were inextricably intertwined, do to us now?

An exhibition catalogue will be published in early 2022.

The four film cycles and their reader



The Serie of Tristan

Nous (love no end) + Pietà + Nous 2 + Ratés

“*Nous (love no end)*, a romantic film with Tristan in Geneva.”
(Guillaume Dustan, *Premier Essai*, 2005)

Probably his first film, he tries out the potential of the editing-while-filming technique. He is given his camera, “it only records when I press on the button”, he puts it down opposite where he’s standing and he dances naked, straight off, to Prince, The greatest romance ever sold.

Nous (love no end) and *Nous 2*, along with *Pietà* and *Ratés*, make up the Series of Tristan. Three films were shot in Switzerland, at his lover Tristan’s home, and one on the road. They’re made as a way of doing good to oneself, “like an antiseptic, it’s like love acupuncture, so that I can love again, live again... waaah, waaah...”

These trips far away from Paris are moments of calm.



Guillaume Dustan, *Pietà*, 2001, Installation view, “The films of Guillaume Dustan (2000-2004)”, Fri Art, 2021.
Photo Guillaume Python. Courtesy of Fri Art Kunsthalle

The Interview-Films

Enjoy (back to Ibiza) + Poubelle + Nietzsche

“*Enjoy (back to Ibiza)*, an existential and more or less solitary road movie in a bus in Spain; I meet a fine arts student dressed like me who shows me his work, a human-sized slug disguise that he gets friends to wear to photograph them; also my visit of the central market in Valencia in the company of Patrick Cardon, a cult gay figure and publisher, I know him bla-bla-bla-bla, and a failed trip to Ibiza.”

Guillaume Dustan, *Premier essai*, 2005

In *Poubelle*, Guillaume Dustan talks to Pierre Dulieu about the history of literature and ideas, which, to be complete, had, according to him, to include all those who have a mad take on reality : “From the moment you have one person like that, there’s a bit of air. Because otherwise it’s just decline, depression, and resentment... and bowing down.”

In *Nietzsche*, Dustan is interviewed by the journalist Yves Derai. The one-hour interview format allows Dustan to express himself as he had never had the opportunity to do elsewhere. Notably, he revisits his dispute with Act Up, speaks about his relationship with the political left and local politics, philosophical liberalism and the notion of individualism.



Guillaume Dustan, *Enjoy (back to Ibiza)*, 2001, Installation view, “The films of Guillaume Dustan (2000-2004)”, Fri Art, 2021.
Photo Guillaume Python. Courtesy of Fri Art Kunsthalle

Three Apartment Films

Pop life + Songs in the key of moi + [lost film]

This set of three apartment films are a sort of reflection of Guillaume Dustan's first three "autobiopornographic" films, published by P.O.L between 1996 and 1998.

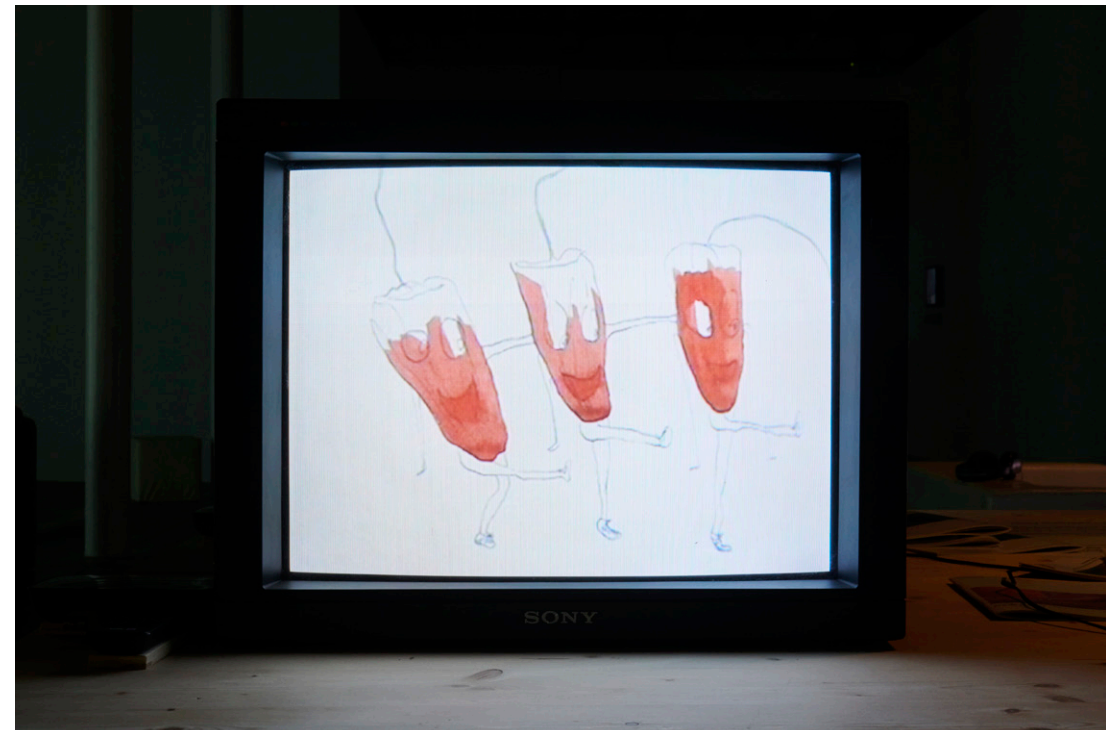
Along with *Songs in the key of moi*, these are two apartment films as the first step towards "the politics of, ooooooh, feeling good!". Dustan shows us what it is handy to keep around at home, so as to be able to do yourself good : sex toys, music, stuffed toys...

Songs in the key of moi is an autoportrait in the form of a playlist shot high on drugs one night that carries over to the next morning.

"the dance = years of work to get to this point – my brain's dancing, never been so free"
G. D., notes found in the archives of Guillaume Dustan / IMEC

In *[Lost film]*, like in *Songs*, he films the iconography of the ghetto, photos and drawings of nude gays in magazines. This is the first film in which he leaves his home.

"There won't be any outer revolution before the inner revolution. And that's the most profound thought of the 20th century : first you reform the individual in their entirety, i.e. dandyism, masochism, and sadism – liberation in every sense, disruption of all senses and all that, experimenting with conscious intoxication, bohemian existence, me, me, me, Britney Spears... And once everyone agrees with this model, then we can create a functioning society that offers something other than rampant castration. That's all." G. D., Nietzsche, DV video, 2002



Guillaume Dustan, *Film Perdu*, 2000, Installation view, "The films of Guillaume Dustan (2000-2004)", Fri Art, 2021.
Photo Guillaume Python. Courtesy of Fri Art Kunsthalle

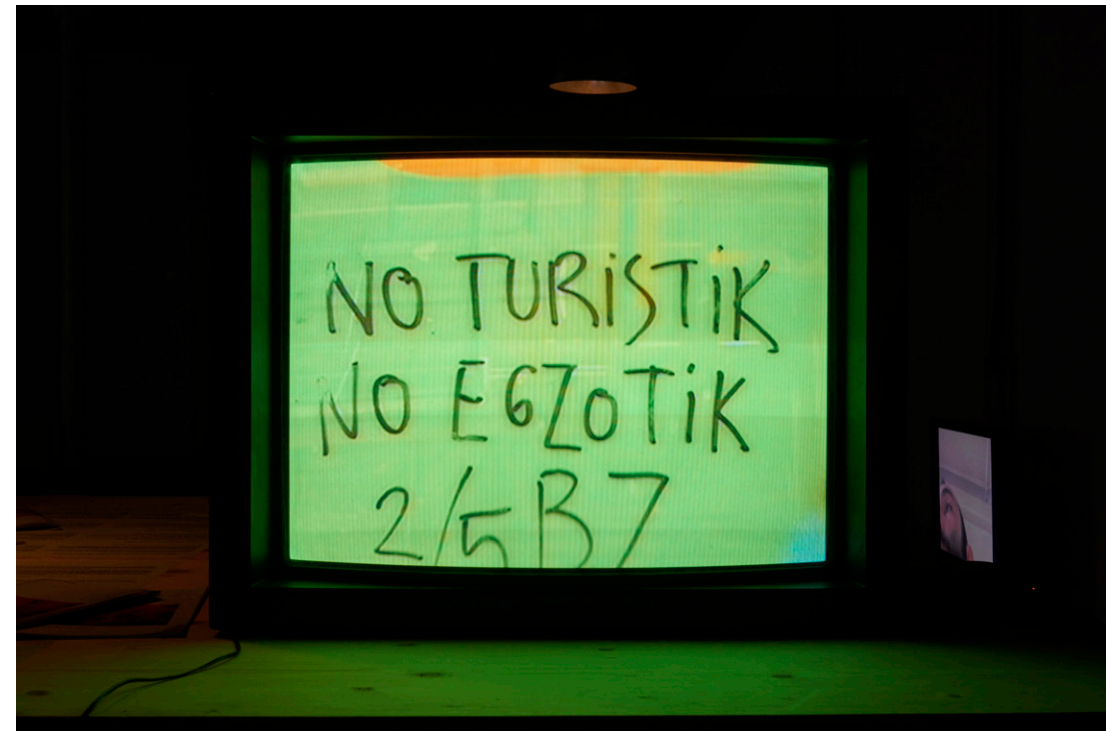
The Community

Squat + Autrechose + montre † lèvres

Squat is the only documentary film “on the community”, in which Dustan films the principles and activities of a queer squat – the rules regulating relationships and sexual practices, the fanzines and info-kiosques, the drag performances, etc.

Autrechose is an iconographic film. In line with what the films allow him to show, to “give importance to things that we don’t talk about but which are nevertheless the very essence of the definition of self”, Dustan shows the sort of post-pornographic gay and bareback production that many gays consume and produce.

montre † lèvres is the last film. The only one made in 2004, filmed on Dustan’s return from Douai. All that’s left are shadows, feet and halos of light.



Guillaume Dustan, *Autrechose*, 2002, Installation view, “The films of Guillaume Dustan (2000-2004)”, Fri Art, 2021.
Photo Guillaume Python. Courtesy of Fri Art Kunsthalle

Guillaume Dustan (1965 – 2005, Paris)

Filmography

- *Pop Life*, 2000
- *Songs in the key of moi*, 2000
- *Nous (love no end)*, 2000
- *Barbette Réaumur*, 2000
- *Un film perdu, sans titre*, 2000
- *Porno*, 2000
- *Enjoy (Back to Ibiza)*, 2001
- *Pietà*, 2001
- *Home + Sorbelli*, 2001
- *HCD*, 2001
- *Toits moi crevé*, 2001
- *Nous 2*, 2002
- *Squat*, 2002
- *Poubelle*, 2002
- *Nietzsche*, 2002
- *Autrechose*, 2002
- *Ratés*, 2003
- *montre † lèvres*, 2004

Fiction and essays

- *Dans ma chambre*, POL, 1996
- *Je sors ce soir*, POL, 1997
- *Plus fort que moi*, POL, 1998
- *Nicolas Pages*, Balland, coll. « Le Rayon », 1999 (prix de Flore 1999)
- *Génie Divin*, Balland, coll. « Le Rayon », 2001
- *LXiR ou Dédramatison la vie cotidèn*, Balland, coll. « Le Rayon », 2002
- (...), texte issu du manuscrit original de *LXiR*, téléchargeable sur sofa.fr en 2002
- *Dernier roman*, Flammarion, 2004
- *Premier essai : Chroniques du temps présent*, Flammarion, 2005

Awards

- Prix de Flore, 1999, for *Nicolas Pages*
- Prix Sade, 2013, posthumously for the entirety of his work

Complete works

- *Œuvres I, Dans ma chambre, Je sors ce soir, Plus fort que moi, préface et notes de Thomas Clerc*, POL, 2013
- *Œuvres II*, POL, 2021
- *Œuvres III*, POL, à paraître

Translations

In English :

- *In My Room*, Serpent'sTail, 1998
- *Œuvres I*, Semiotext(e), à paraître
- *Nicolas Pages*, Semiotext(e), à paraître

In Spanish :

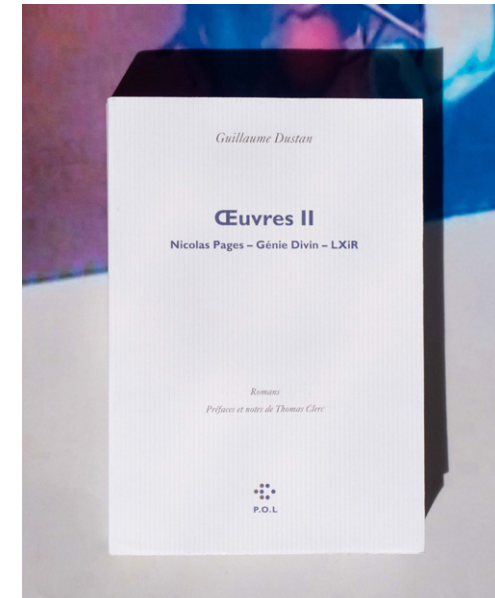
- *En mi cuarto*, Reservoir Books, 1999, réédition en 2016
- *Esta noche salgo*, Ediciones La Tempestad, 2001

In German :

- *Exzess*, Bruno Gmunder Verlag, 2000



Guillaume Dustan, *Œuvres I*, éd. P.O.L., 2013.
Photo Julie Folly. Courtesy of Fri Art Kunsthalle



Guillaume Dustan, *Œuvres II*, éd. P.O.L., 2013.
Photo Julie Folly. Courtesy of Fri Art Kunsthalle

Guillaume Dustan (1965 – 2005, Paris)

Guillaume Dustan (1965 – 2005, Paris)
As publisher of the collection Le Rayon, Balland
(formerly Le Rayon Gay)

Fiction and stories (selection)

2002

- Thomas Bouvatier, *Autogamie*, 2002
- Geneviève Pastre, *Une femme en apesanteur*, 2002

2001

- Jean Amblard, *V comme Babel*, 2001
- Karin Bernfeld, *Alice au pays des femelles*, 2001
- Éric Cajal, *Les Méchants*, 2001
- Christophe Chemin, *Les Bourreaux*, 2001 ; *Hémorroïdes*, 2001 ; *Agrandissement de l'asphalte*, 2001
- Pascal Ferrant, *Pourquoi pas moi ?*, 2001
- John Rechy, *La nuit vient*, 2001
- Elles sont de sortie, n° 56 *Journal sale tome II*, 2001

2000

- Corinne Bertrand, *Hors d'oeuvre*, 2000
- Persimmon Blackbridge, *Prozac café*, 2000
- Hervé Brizon, *La Vie rêvée de sainte Tapiole*, 2000
- Béatrice Cussol, *Merci*, 2000 ; *Pompon*, 2001
- Djallil Djellad, *Cet Arabe qui t'excite*, 2000
- Cécile Helleu, *Soleil même*, 2000 ; *Waow*, 2001
- Laurent Herrou, *Laura*, 2000
- Nicolas Lejeune, *Les Regarde-Belles*, 2000
- Laure Ly, *Demain matin*, 2000 ; *Zéro Killed OK*, 2001
- Nicolas Pages, *Je mange un oeuf*, 2000
- Robert Plunket, *Jock-straps*, 2000
- Pascal Saint André Perrin dit La Bourrette, *La Bourette enchantée*, 2000 ; *Définitif*, 2001
- Stéphane Trieulet, *Quintessence de la pédale*, 2000
- Damien Verhamme, *5000 agrafes*, 2000

1999

- Jill Dearman, *Queeroscope Garçon*, 1999 ; *Queeroscope Filles*, 1999
- Robert Gray, *Mémoires d'un homme de ménage en territoire ennemi*, 1999 ; *L'Heure au jardin*, 2000

- Frédéric Huet, *Papa a tort*, 1999
- Philippe Joanny, *Le Dindon : Tragédie burlesque*, 1999
- Marc Kerzual, *Le Bouquet de lilas : Histoires de garçon à lire au début de l'été*, 1999
- Paul Marty, *Entre Benoît et toi*, 1999
- Christophe Moraux, *Folle passion*, 1999 ; *François*, 2002
- Pascal Orant, *Plan direct*, 1999
- Pier-Angelo Polver, *Ogres*, 1999
- Erik Rémès, *Je bande donc je suis*, 1999 ; *Le Maître des amours*, 2000
- Julien Thèves, *Précarité*, 1999 ; *Son histoire*, 2000

Essais (sélection)

2002

- Catherine Deschamps, *Le Miroir bisexuel*, 2002

2001

- Marie-Hélène Bourcier, *Queer zone. Politique des identités sexuelles et des savoirs*, 2001
- Dennis Cooper, *À l'écoute*, 2001
- Béatrice Doucède, *Discours saphique*, 2001
- Monique Wittig, *La Pensée straight*, 2001

2000

- Charles Isherwood, *La Manne, l'extase (Vie et mort de Joey Stefano)*, 2000
- Beatriz Preciado, *Manifeste contra-sexuel*, 2000
- Érik Rémès, *Guide de l'hétérosexualité*, 2000

1999

- Dorothy Allison, *Peau. Sexe, classe sociale et littérature*, 1999
- Eve Ensler, *Les Monologues du vagin*, 1999
- Jean-Bernard Liger-Belair, *Le Rôti*, 1999
- Claude Pasteur, *Le Beau Vice ou les Homosexuels à la cour de France*, 1999



The entire "Le Rayon" Collection, Installation view, "The films of Guillaume Dustan (2000-2004)", Fri Art, 2021.
Photo Guillaume Python. Courtesy of Fri Art Kunsthalle

Exhibition curators

Julien Laugier is an exhibition curator and currently a member of the independent space, Treize, in Paris. He was previously a member of the castillo/corrales programming team in Paris, where he organised a first exhibition, *The Group*, in 2015. He then worked with Robert Snowden on the *Sturtevant* exhibition at Gavin Brown New York and the *Lutz Bacher* exhibition at Lafayette Anticipations Paris. At Treize, while working on Guillaume Dustan's films, he has programmed a set of three performances by Gabi Losoncy as well as the recent Jean-Michel Wicker exhibition.

Pascaline Morincôme is a researcher and exhibition curator. She is preparing a thesis at Jean Monnet University in Saint-Étienne and also collaborates with Archive/CounterArchive in Toronto. In particular, her research looks at alternative video practice and its archiving. At Treize in 2017, she organised an exhibition on the US collective Videofreex with Sibylle de Laurens and together they co-organised the *Seedy Films* cycle of lectures and screenings at Bibliothèque Kandinsky and the Centre Pompidou cinema from 2017 to 2019. Pascaline is currently working on a research project on the archives of the EZTV collective and filmmaker John Dorr in collaboration with the 18th Street Arts Center in Los Angeles.

Olga Rozenblum is an exhibition curator, producer and programmer. She is co-founder of the independent art space, Treize, in Paris, and the production companies, red shoes and Les Volcans, through which she supports artists in their film or exhibition projects, seeking out with them alternative creation and distribution economies and systems. She has taught at ENSAPC Paris-Cergy and Parsons School and currently teaches and is a theory tutor at HEAD in Geneva. In her recent research and programming work, she has taken an interest in how independent artists and experiences with little or no visibility can (re)gain production funding and distribution outlets. Over recent years, she has organised and produced, again collectively, the UNdocumenta festival (festival of disappeared films), the Guillaume Dustan film retrospective, the video magazine TVC15 with Vaginal Davis and HEAD students and is currently working with Jehane Zouyene on the activation of the artistic and militant heritage of Genevese writer, painter and sex worker, Grisélidis Réal.

Olga, Julien and Pascaline, who are all Treize members, have been working together on Guillaume Dustan's films since 2017.

Fri Art Kunsthalle Fribourg

Since its opening in 1991, over 160 exhibitions 30 outdoor projects were organised by Fri Art Kunsthalle, along with a rich program of talks, conferences, concerts and performances.

Fri Art is situated at Petites-Rames 22, an industrial building in the old town of Fribourg, Switzerland. Located at the crossroad of different linguistic regions, the art center is an important venue for the Swiss contemporary art scene.

Fri Art has gained international reputation for the adventurousness and global scope of a curatorial program that mixes young artists, historical surveys and important group exhibitions. In recent years, Fri Art presented several personal exhibitions by young or established artists, both swiss and international, such as Calla Henkel & Max Pitegoff (2020), Ketty La Rocca (2020), Gene Beery (2019), Hanne Lippard (2018), Lucie Stahl (2018), Peter Schuyff (2017), Cameron Rowland (2016) or Hannah Weinberger (2014).

Fri Art also presented important survey exhibitions such as of Ferdinand Kriwet (2014), the first exhibition in Switzerland by the german multimedia pioneer; *Film Implosion!* (2016), the first survey exhibition on Swiss experimental film; *A Retrospective of Closed Exhibitions* (2016), tracing the radical gestures of artists sealing off exhibition spaces and *Discoteca Analitica* (2019), an exhibition covering the emergence of multimedia environments in the 1960s.



Julien Laugier, Pascaline Morincôme and Olga Rozenblum of the independent space Treize, in Paris. Photo Charly Rappo. 2021

Thanks

Thanks to Philippe Joanny and Tim Madesciaire, Tristan Cerf, Sophie Baranes, Lili Reynaud Dewar, the publishing house P.O.L, the department « Manifestations, Art et Société » of Centre Pompidou, Institut des Mémoires de l'Édition Contemporaine - IMEC, Librairie Albert Le Grand, the team of Treize (Paris), Pierre Berset, Bernhard Zitz and the team of Fri Art, James Horton, Jack Sims, Konstantin Meisel, Tiphanie Kim Mall, Hodei Berasategui, Michèle Graf and Selina Grüter.

With the support of

Fondation Jan Michalski
État de Fribourg
Ville de Fribourg
Agglo Fribourg - Freiburg
Loterie Romande
Migros pour-cent culturel



Opening hours

Wednesday to Friday: 12am - 18pm

Saturday and Sunday: 1pm - 6pm

Monday and Tuesday: by appointment (info@fri-art.ch)

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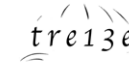
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Exhibition view, "The films of Guillaume Dustan (2000-2004)", Fri Art, 2021. Photo Guillaume Python. Courtesy of Fri Art Kunsthalle



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