

my double life

by Olga Kisseleva

vidéo installation / screening / + workshop

St. Petersburg artist Olga Kisseleva, who is active in different countries, has been teaching contemporary art at the Sorbonne over the past few years. She constructs sculpture mechanisms (*Powerbike*) and does video installations (*Doors*), writes serious scholarly books (*Cyberart*, *CrossWorlds*) and gives lectures, preferring the exploratory to the empirical approach in art. Kisseleva is heavily involved in the international art scene. Her experiments at different biennales (from Venice to Dakar) and major theme exhibitions (from *Poetic Terrorism* at Madrid's Reina Sofia Museum of Art to *No More Reality* at Die Appel) play on the interface of real and virtual spaces and explore the artist's role in contemporary society.

A serious, science-based approach to art makes Kisseleva akin to the Russian avant-garde artists, who always viewed their work as an intense experimental effort for the good of future mankind. Continuous deliberations on scientific sources impart primordial creative magic to her compositions. For example, in her latest project, *Singularisator*, she plans to create a futuristic art object, a machine installation, within which a volunteer viewer can be placed. Such a volunteer will go through the looking-glass, as it were, becoming shielded from the effects of the magnetic field of the Earth, and, quite probably, his body will begin to grow younger. However, the machine does not simply stop or reverse the temporal flow of his life, but also generates genius. "Once inside the Singularisator, an ordinary person can become an outstanding personality, and an outstanding personality a man or woman of genius," Kisseleva supposes. Her belief that artistic endeavor leads to progress also relates her to Russian avant-garde philosophy.

In fact, the video diptychs displayed at the exhibition deal with the artist's role and place in today's society. They demonstrate the environment of the future-already-come and discuss what reality should be considered true and what should be viewed as make-believe. It is important for a practicing artist to decide what is a passing inconvenience and what is immutable destiny. However, contemporary society, which lays down its own laws, makes it hard to answer the fundamental question, "am I an artist or not?" The composition *Life on sales* makes it clear that today's society actually has little use for all those worthless intellectuals---artists, philosophers, and poets. Indeed, the activities of most artists make no sense for society because they do no tangible good that can be measured in physical terms. What makes the artist unique is that he lives by his own wits and makes the laws by which he lives and thinks. However, since these laws have no social support, the artist often becomes an outsider and has to look for other ways of subsistence and lead a parallel life in order to survive. He paints and works the register in a supermarket, devises a new choreography system or makes up sales charts in an office. Such a "double life" not

just lays bare the screwed-up priorities and double social standards, but raises the key question: who can be considered an artist, by whom, and on what grounds?

Kisseleva raises the problems of the artist's social integration to an international level. In the process of her artistic research, she experimentally finds that the futuristic gene of genius is hard to detect and, most importantly, is incompatible with the real state of affairs: society creates no conditions for its effective evolution. The avant-garde utopia, according to which every individual is a creator, becomes a double life and ends in failure. The marvelous society of intellectuals is doomed to fail under conditions of dominant market relations. The artist-researcher has to record this state of things monitor its dynamics and call intellectual revolution, It seems there is little hope that society will change its "optics": the individual alone always has at least a minimum chance to take a different view of the world.

Dmitry Ozerkov
director *Hermitage 21*
contemporary art program of The Hermitage Museum
St Petersburg, Russia

Workshop

technical information and schedule :

- presentation of existing videos / OPEN FOR LARGE PUBLIC
- a call to participation is edited as a flyer / OPEN FOR LARGE PUBLIC
- first meeting with public: lecture and discussion / OPEN FOR LARGE PUBLIC
- second meeting: discussion and presentation of personal situations / OPEN FOR LARGE PUBLIC
- selection of participants
- third meeting: elaboration of projects / FOR PARTICIPANTS ONLY
- shooting and edition / FOR PARTICIPANTS ONLY
- presentation of new video(s) / OPEN FOR LARGE PUBLIC

Films

1. « Life on sale », with Florent di Bartolo (Paris), 4 min 33', 2007
2. « Do like me, give!», with Gaspard Delanoë (Paris), 7 min 35', 2007
3. « The last important word is " I " », with Lekha Edrisingh (New Delhi), 4 min, 2008
4. « Errase», with Pravat, 3 min, 2008 (Colombo)
5. « Burning worlds», with Samith Kulasinghe, 2 min 45', 2008 (Colombo)
6. « Imagier en couleurs» with Frédérique Gasteq, 5 min 20', 2008 (Rennes)
7. « Cheese», with Elliot Dodd, 5 min 30' 2010 (London)
8. « Energy Conversion Efficiency », with Alya Esipovich, 6 min 55', 2009 (St Petersburg)
9. « Griff-graph», with Stephanie Monteallegro, 9 min 35' 2010 (Paris)
10. « Inside the white Cube », with cube group, 5 min, 2010 (Moscow)

Life on sale



My name is Florent and I am presently a student in the second year of my Master's Degree in arts and Digital Media at the Sorbonne University, to which I entered after doing my Bachelor of Arts in Annecy.

I have been living in Paris two years now. Two years during which I did many part time jobs in order to survive. During the few days following my arrival in Paris, I remember going to the closest super markets with my CV and being recruited as a cashier on the same day.

After 20 minutes training with a cashier who had neither the wish nor the time to explain to me how the cash counter works. I took my position. That is to say I was offered as a sacrifice to hoard of customers who gathered in front of my counter not yet opened. With my notes in hand I managed to undertake my job until the closure of the shopping centre, but no need to say that for me and my customers that it has been a long day.

The job of a cashier is the worst I ever had to do. I managed for a month for the period of my contract. During this time I really had the impression that this period is a break in my life. Each time I stay in front of the counter that was the end there was nothing else. I was in standby. I was only there to give back the change.

Anybody could have been there or rather anything. I often asked how Cashier's counters were not yet completely automated. Particularly when it is time do the cash count at the end of the day and to realize that there has been a big miscalculation which was going to force me to go to the Director's office the following day before going to work.

I chose one of the biggest super markets in Paris. Once at the counter the stream of customers never stopped. I used to spend 8 hours sweeping one after the other all the goods which happened to be on my rolling tray. To avoid thinking of the time passing by, not to see it stopping, I tried to keep my mind busy. Most of the time it was in vain. The thinking was impossible facing all these ridiculous actions, I had to reproduce in front of each customer with a smile.

Day after day I acquired a kind of automation in the tasks I had to accomplish. So I was able to have more freedom. I then spent several hours to work on a few melodies while scanning my customers goods either amused or irritated by mimics. But to tell the truth nothing could make me forget the jail in which I was for 8 hours a day. Fortunately it was only for a month, I was not not going to spend all my life here.

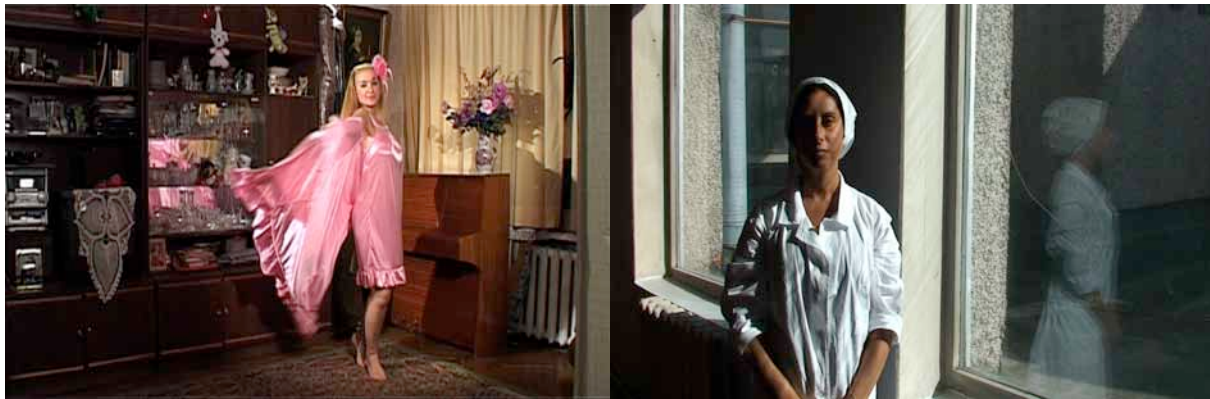
At the end of the day, the only souvenirs left after all these hours spent behind the counter were the few bills forgotten by the customers. Day after day I collected these bills without knowing why. And after one

day when I was at home I took these bills and started to examine them seriously. I think that I needed to give a sense to this experience or rather to visualize these absences into which I was forced.

I then realized the artwork equal to the transparency from which was a victim. The work showing the same neutrality, the violence of the trading exchange. For that I used the bills that were left behind by the customers at my counter. By directly comparing the bar codes printed on each item, I compiled a list of bar codes which I converted into color codes; From these new range of colors, recently compiled, I then made a series of artworks made of the forgotten bills. For each artwork all the items on a bill were translated into stripes.

Florent di Bartolo

Energy Conversion Efficiency



I work as a medical nurse, as a specialist in exercise therapy. I conduct acupressure and breathing technique sessions, I teach groups about elements of autogenic training.

The profession of a medical nurse in Russia is considered to belong to those who are badly educated. Didn't have enough talent, didn't put in enough effort, didn't have enough intelligence to become a doctor... Individual sessions with patients. Physical therapy, acupressure massage. Rehabilitation from chronic illnesses... One controls breathing, one teaches how to blow up balloons. The patient makes an effort, overcomes something. It was clear that the conditions of some were hopeless, but one had to work with them anyway – teach them how to walk, teach them how to breath. Respect somebody else's time. They and I – had only that time.

One, two, three... One, two, three...

Today, I am an artist, I photograph, I make video art. This is considered to be prestigious. The way I work with my models could be called training. It is just I know what I need to get from them. I recognize my ex-patients in them. They are condemned to lead the life they lead.

But I carry on my work so that people feel something, think about something... where does the illness start?, where does the health end?

And they and I have only this time.

Acupressure massage. Blowing up balloons. Lifting arms. In order to breathe.

One, two, three... One, two, three...

At the end, what is important?

Working with patients.

Working with models.

Working with people.
Working with mistakes made in one's own life.
Blowing up balloons. Lifting arms. In order to breathe.
Looking after the ill and serving one's own ambition?
First, curing the soul?
First, curing the body?
One, two, three... One, two, three

At the end, what is important?
Blowing up balloons. Lifting arms. In order to breathe.
I went down that path. I had enough talent, I put in enough effort.
I don't know where this path leads.
What is the energy conversion efficiency of all this?

One, two, three... One, two, three...

A medical nurse in Russia is important.
Is contemporary art in Russia important?
Blowing up balloons. Lifting our arms, In order to breathe.

One, two, three... One, two, three... One, two, three...

Alya Esipovich

Errase

My name is Prabath. I'm working as a web and graphic designer, but I like to put my ideas to express to the people what I feel about the life.

I'm born in Sri Lanka and being living my life in this country for all these past years, as I was growing up until I reach my age, when I first started to realize this world. As I made my first step to my education in 1983, I began to go into this world, my country and my society. That was in the year of 1983 as I first viewed violence in this country. As I grew up to be an adult, the memories of it still remind in me, since there was no end for it. In 1983 my own country citizens started fighting among each other due to race problems.

But this problem was coming slowly since about 25 years already.

From that day up to now there was something which never could be forgotten from our mind, or anyone who was living through these times. Daily as I walk through my society, I remember, feel and see the subject of war, which leads too much unbearable sorrows and distress.

As an artist, my explorations inclined to disapprove this subject. I would say that I'm a critic and I despise this crazies. Since I have seen this from the start and there is no end for this antagonism. As a critic I would like to bring forth and portray through my art work, for people to view this reality. I personally look forward to arise questions concerning "social realism" hoping my work to be eye openers for this country, where the life is a question for all of us.

Pravat

The last important word is " I "



I am Lekha Edirisinghe and currently I am working as a research assistant at the Open University. There my work is to do surveys, collect data and work as a coordinator for the workshops we conducted. The work I do as a research assistant is not relating with the work I do as an artist .I like to consider my self as an artist. Because that's what I am.

I have found photography and dancing as a medicine to cure my soul. Through these mediums I express my deep feelings which I couldn't scream out in words.

I do contemporary dance under my instructor Mr. Kapila Palihawadana. For me dancing is not only moving body parts. I found it as way of expressing my own self, my own rhythm and my own feelings. I believe that each person has their own body rhythm, own personality and own way of expressing themselves. I think if we don't express our feelings we get stressed and we always live under tension. This tension will lead us to madness. When I am inspired by this madness, I found it easy to express my feelings through my artistic work. After that I get cured. Then again I am normal.

Scientists say that human being uses 90% of their body language to express themselves. This information fascinates me. Are we aware of this language...? So... I am under a process of understanding my own body language, my own feelings and my own artistic soul...

Lekha Edirisingh

Inside the White Cube

We are a creative group Cube Contemporary Art Projects. Creation for us is the essential state of our souls, thoughts and feelings. We create installations, objects, performances, video art. We feel that this is the birth of the new direction, shape, sense ...

In our works, which are sometimes acute - social and psychological, we are trying to touch the latest trends and problems of society more functional than moral. Our aim is to answer the question: where are we, young and talented, moving, is this a right height?

It is very important to appreciate the prospects of the new society's values. We have a strength and an enthusiasm. We have followers. We have time. The only obstacle on our way is a lack of money. In the beginning of our career we need investments to become independent... Artist in Russia - is an eccentric, a

freak, always a strange character, located in a special world, in a closed society. Even successful commercial artists have major permanent and part job as well.

We all are working in one of Moscow's largest centres of contemporary culture. Our responsibility is not to let the visitors of the exhibition make photo and touch the expensive works of art in order not to damage them. At the state museums such work is performed by older women, because this work is low – paid and requires stamina and calm. So it is an unprofessional security or sometimes its alternative. Our group is formed of students who combine work with studying. We are here because we can't imagine ourselves at the offices performing an incomprehensible work, which is very far from us. The idea that most of the day we will work with papers is unbearable. It destroys the mind. This is a swamp that engulfs our souls. We are convinced that to create something we need to maintain a sense of the atmosphere: to be not "in", but at least "near" art, touch it every day, to be near "our" people, to give our destiny a chance to lead us to the right road.

Every day after classes at the University we have 5 - hour working day. We keep watch in the vast snow-white room, often with modern installations made of building materials, which may not only collapse, but also be dangerous for humans. This is also a great responsibility. Depending on the day of the week, the room can be visited by 50 to 1000 people. At the end of the day this crowd is merged into one stream. You look after actions, intentions, no longer distinguishing the faces, sometimes because of fatigue, sometimes because of the emptiness.

And sometimes because of the huge temporary emptiness, many hours of inactivity, voluntary resignation, that requires young energetic man willpower. This is a good time for meditation; when you can put in order your thoughts, listen to yourself. These moments are a birth of new ideas for us. We throw out our emotions on this high plasterboard of gallery walls. Here is a catalyst for our thinking. Here are amplified and concentrated our experiences. The time has come. We feel that we are in the right space. We already know where our own works will be soon.

cube group

Do like me, give!



I took Gaspard Delanoe as my pseudonym in 1998 in reference to a poetry book called "Night Fantasy of Gaspard Delanoe" written by Aloysius Bertrand, a romantic poet.

It was also in 1998 that I created the "Igor Balut Museum", an installation in progress. Igor Balut – found by chance in a Hungarian directory from 1956 – is an imaginary character particularly opposed to working and whose main activity consists of sleeping.

I've always considered work as an alienation. I think that 90% of workers don't enjoy performing their job. I'm deeply convinced that the aim of life is to work as little as possible and to focus on wonderful activities such as sleeping, going for a walk, strolling, creating, loving, discussing, listening, eating, drinking, celebrating.

The recent election in France of a President who continuously promotes work, effort, merit and sweat made me built a new motto: "From now on, sleeping will be considered as a major demonstration of resistance. My former motto was "The last will be the last".

I remind you than in French the word "travail" (work) gets its origin from the Latin word "tripalium" which means triple torture.

I just finished the writing of a fiction called "Looserland" that is exactly in opposition to the present government's line. While the communicators of the French government promote the "winners" and the "success stories", "Looserland" only wants to prove that losers exist and are numerous. "Looserland" can be classified in the punk category of the French literature.

The last performances were done in abandoned lands and called "Vague revolution". They showcase dreamers who all finish shot dead.

Their ideas are expressed in the second manifesto of the International Squatters. There are no empty spaces. There are only imprisoned spaces. Tailed by speculation of contractors. Tailed by the incompetence of some administration. Tailed by little conflicts between politicians. Tailed by a land policy which makes the countryside lose its population and the cities become the desert. Last which encourages the development of suburbs as growing ghettos. Ghetto does not only mean ghettos for the poor people, but ghettos for the rich people, ghettos for Muslims, ghetto for the gypsies but also a ghetto for old people... all kinds of communities more or less approved by our Republic.

In this regard the artist-squatter movement is a liberation movement. Liberation of the imprisoned places. And imprisoned places can be freed by the artist squatter for two hours, for two days, two months or two years, it makes no difference. The main thing is that it has been freed, that it has felt the sensation of the freedom. Because the taste for freedom can never been forgotten.

When we know how many security companies or private or public landlords haved called to prevent people to enter into unused places, one can see the enormous amount of money spent in order to prevent anything from happening, and at the same time the huge amounts of money are not spent to share something to happen.

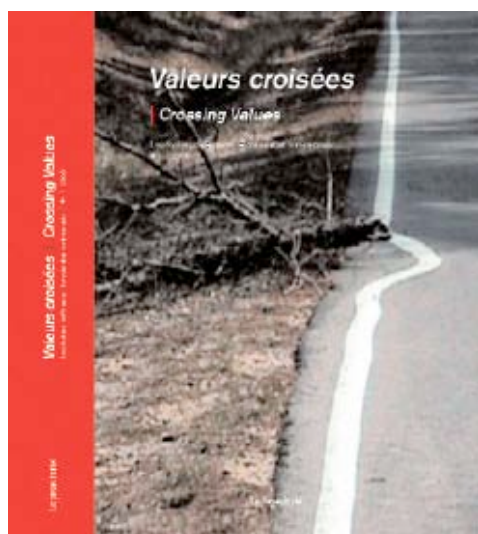
When we understand – which is a real fear – that in 99% of the situations, the authorities refuse to legalize cultural options offered by squatters because they are afraid of creating a first example – the next generation could follow – one understands that what motivates some of the present cultural policies is fear and nothing else.

To squat will never become a right, but to squat will always be a duty. Because freedom is a duty. Particularly when democracy is exchanging – believing to gain in the exchange – the sharing and the fertility for the comfort and the security. And when it cannot offer any other perspective but "1984" a George Orwell novel.

Gaspard Delanoë

Parution du livre *Valeurs croisées*

Le livre *Valeurs croisées* paraît fin février aux éditions des presses du réel. Il propose un compte-rendu et un prolongement des expériences et projets menés dans le cadre de la première édition des Ateliers de Rennes (16 mai - 20 juillet 2008), dont le propos est d'explorer ce qui est commun à l'activité artistique et à celle de l'entreprise, et qui les différencie tout autant : le travail, créateur de valeur.



***Valeurs croisées*,**
édition Les presses du réel

Bilingue français/anglais
448 pages, 80 essais et textes documentés,
280 illustrations couleurs
35 euros
Disponible dans les librairies générales et
spécialisées en France et à l'étranger

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Les Ateliers de Rennes - Biennale d'art contemporain sont une manifestation organisée par Art Norac, association mécène du groupe agroalimentaire Norac, et bénéficient du soutien de la Ville de Rennes, de Rennes Métropole, du Conseil général d'Ille-et-Vilaine, du Conseil Régional de Bretagne, du Ministère de la Culture et de la Communication - DRAC Bretagne et de nombreux autres partenaires.

OLGA KISSELEVA MA DOUBLE VIE

WORKSHOP MA DOUBLE VIE

Ma double vie est une installation vidéo composée de trois diptychs. Chacun d'entre eux nous présente des individus partagés entre une activité professionnelle de survie et des compétences réelles, inadaptées à leur travail. Les diptychs livrent ainsi le quotidien schizophrénique de ces personnages balancés entre nécessité alimentaire et passion, entre leur univers de travail et leur environnement personnel : une étudiante en histoire de l'art travaillant dans un fast food, un artiste à la caisse d'un supermarché, un altermondialiste contraint de distribuer des journaux gratuits. À travers leurs témoignages, la menace de l'aliénation au travail, à un métier non choisi semble bien concrète. Issue sans secours ? Cloisonnement entre activité désirée et activité contrainte ? Ces individus parviennent tout de même à exprimer leurs compétences, sur des temps dissolus, à l'exemple du jeune artiste cherchant à exploiter les tickets de caisse dans une forme artistique.

Comment la société identifie-t-elle les personnages de *Ma double vie* : un artiste qui travaille ou un travailleur qui crée en parallèle ? Quelle est la valeur accordée à l'activité « parallèle » ? Olga Kisseleva dévoile frontalement les difficultés d'un tel positionnement tout en laissant affleurer la présence d'une force créatrice coûte que coûte.

WORKSHOP MA DOUBLE VIE

Ma double vie [*My double life*] is a video installation made up of three diptychs. All individuals divide their lives into a professional activity performed in order to survive, and their true skills that are unrelated to work. The diptychs show the schizophrenic everyday lives of people swinging between necessity and passion, between a world of work and a domestic world: an art history student who works in a fast food restaurant, an artist on a supermarket check-out, a committed environmentalist who delivers freebies. Their lives provide concrete evidence of the threat of alienation at work because of the obligation to do a job that has not been freely chosen. No way out ? Is there a cut off between what we'd like to do and what we have to do ? Nonetheless, these people do manage odd moments of self-expression: witness the example of the young artist who uses the cash register bills for his own artistic purposes.

How does society identify the characters in *Ma double vie*? An artist who does a job or a worker who creates works of art on the side? What value is given to such 'parallel' activities? Olga Kisseleva is up front in demonstrating how difficult it is to be in such a position, yet also reveals an indomitable creative force.



NOTES D'OLGA KISSELEVA

L'installation *Ma double vie* aux Ateliers de Rennes a pris forme d'un petit « salon » où les moniteurs ont été regroupés autour d'un beau canapé rouge, fabriqué sur mesure pour ce projet. Quand, la veille du vernissage, les autres artistes ont découvert ce canapé parfaitement rond, ils l'ont baptisé en plaisantant « le divan d'Olga ». Et ça n'a pas raté !

À l'occasion de la présentation de ma nouvelle série de vidéos aux Ateliers de Rennes, je voulais attirer l'attention du public

NOTES BY OLGA KISSELEVA

The installation *My Double Life* at the Ateliers de Rennes took shape from a little "living room" where some monitors were grouped around a handsome red sofa, made to measure for this project. On the eve of the opening, when the other artists discovered this perfectly round sofa, they jokingly christened it "Olga's couch". And it worked!

For the presentation of my new series of videos at the Ateliers de Rennes, I was keen to draw the public's attention to the



Ma double vie, 2006-2008

Installation vidéo / Video installation et / and performance

Fais comme moi, donne!, 2007

avec / with Gaspard Delanoë, vidéo / video, 7'35"

Une vie à petit prix, 2007

avec / with Florent Di Bartolo, vidéo / video, 4'33"

Mon imagier des couleurs, 2008

avec / with Frédérique Gesteau, vidéo / video, 5'20"

Courtesy de la galerie Dukan&Hourdequin / of the gallery Dukan&Hourdequin



sur la réalité d'une société ultralibérale qui tente de réduire les individus, même les plus créatifs, à leur fonction utilitaire. C'était également une occasion de donner la parole à des personnes qui ont aujourd'hui l'impression de vivre une double vie entre leur travail alimentaire et leur activité intellectuelle et créative. J'ai proposé de mettre en place un workshop, un moment d'échange et de collaboration, dans le but de faire entendre les récits de ces « doubles vies », et de produire un nouveau volet du projet sur place. L'appel à participation a été diffusé sur le site de la manifestation.

Le jour du vernissage, ma messagerie électronique était saturée de plus de cent messages ! J'ai rencontré ainsi une artiste plasticienne employée toute la journée comme coiffeuse, un écrivain chauffeur de taxi, une étudiante en cinéma ouvrière dans une usine agro-alimentaire, un peintre travaillant dans une boucherie industrielle, une vidéaste infirmière en gérontologie, un autre peintre veilleur de nuit dans un foyer d'accueil d'urgence... et beaucoup d'autres, tous pratiquant des métiers très divers.

J'ai été surprise de voir que la plupart de ces personnes semblaient avoir trouvé un certain équilibre dans leur situation et s'être accommodées à leur « double vie ». Ma présence a été pour elles avant tout une possibilité de faire connaître leur vrai travail à une collègue, un encouragement à continuer. Très peu ont eu finalement le courage d'affronter le public et de faire une proposition pour un travail commun. Presque tous en revanche ont souhaité rester en contact avec moi, pour me tenir informée de leurs nouveaux projets et me demander conseil. Sur mon « divan » à Rennes, c'est surtout mon attention et mon écoute qui ont été sollicitées. Aujourd'hui, l'exposition est terminée, mais je reçois encore régulièrement des messages.

Pour Frédérique Gesteau, artiste-plasticienne et professeur de technologie au collège, qui a réalisé le workshop jusqu'au bout, l'échange et la collaboration se sont révélés très constructifs. Ensemble, nous avons réalisé le film *Imagier des couleurs* basé sur son histoire.

NOTES DE FREDDY :

« À travers la première biennale d'art contemporain, j'ai découvert de nouvelles facettes créatrices de la ville de Rennes. Le point fort a été le workshop « Ma double vie », les rencontres avec Olga Kisseleva et de jeunes artistes tels que Joana, Benoît, Pierre-Antoine ou encore Camille et Béryl. Mes premiers

reality of an ultra-liberal society trying to reduce people—even the most creative people—to their utilitarian function. This also gave me a chance to let people speak who today have the impression of living a double life between their bread-winning work and their intellectual and creative activities. I proposed to set up a workshop, a moment of exchange and collaboration, with the purpose of airing the narratives of these “double lives”, and producing a new part of the project on the spot. The call for participants was broadcast on the event's website.

On the day of the opening, my email was flooded with more than 100 messages! I duly met a visual artist with a full-time job as a hairdresser, a writer who was a taxi driver, a film student working in a food processing factory, a painter working in an industrial butcher's company, a video-maker working as a nurse with old people, another painter working as a night watchmen in an emergency reception centre... and many others all with very different jobs.

I was surprised to see that most of these people seem to have found a certain balance in their situation and were dealing well with their “double life”. For them, my presence was above all a chance to put their real work across to a colleague, an encouragement to carry on. Very few of them, in the end of the day, were brave enough to face the public and come up with a proposal for a shared project. Almost all of them, on the other hand, were keen to stay in touch with me, to keep me abreast of their new projects and ask my advice. On my “couch” in Rennes it was my attention and my ear that were most in demand. Today, the exhibition is over but I am still regularly getting messages.

For Frédérique Gesteau, a visual artist and technology teacher at a secondary school, who conducted the workshop to the end, the exchange and collaboration turned out to be very constructive. Together, we made the film *Imagier des couleurs* [picture book of colours] based on her story.

NOTES BY FREDDY:

“Through the first contemporary art Biennial, I discovered new creative aspects in the city of Rennes. The high point was the *My Double Life Workshop*, and meetings with Olga Kisseleva and young artists like Joana, Benoît, Pierre-Antoine, as well as Camille, and Béryl. My initial exchanges were made with Olga. I

échanges se font avec Olga. Je vis cette rencontre tout d'abord comme celle de deux femmes. Envie de donner, d'apprendre, d'exprimer... Cette double vie est aussi, tout au long de la réalisation, un peu celle de nos deux parcours.

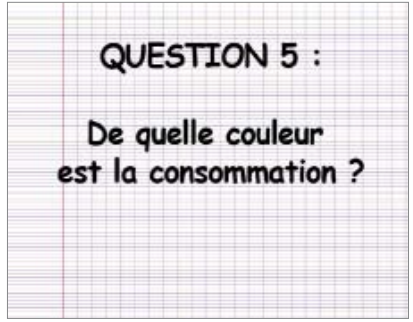
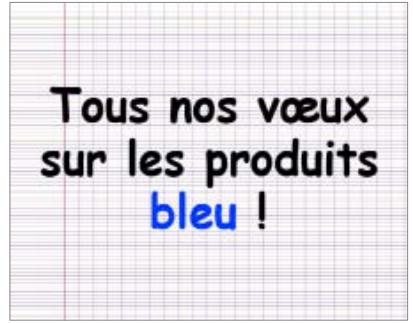
Pour ma part, un des thèmes que j'aime aborder est celui de la consommation et ici, plus spécialement son aspect infantilisant. En effet, à travers les prospectus publicitaires dont la grande distribution nous inonde, que cherche t-on à nous «apprendre» ?

Douce, posée, sans perdre un seul instant à l'esprit le projet sur lequel elle travaille, Olga est à l'écoute de mon histoire, de mon travail, de mes envies. Elle me met en confiance et m'encourage. Je cherche aussi à approfondir le sens de sa démarche, curieuse de son œuvre. C'est une expérience très riche qui, je l'espère, encouragera beaucoup d'autres jeunes artistes.»

experienced that encounter first and foremost like one between two women. A desire to give, learn and express... Throughout the project, this double life was also a bit like that of our two careers.

Olga, who is gentle, composed and never for a single moment loses sight of the spirit of the project she is working on, listens to my story, my work, and my desires. She gives me confidence and encouragement. I am also trying to deepen the meaning of her approach, because I am curious about her work.

For my part, one of the themes I like broaching is that of consumption and here, more particularly, its infantilizing aspect. In effect, through the advertising brochures which mass distribution floods us with, what are people trying to "teach" us? This is a very rich experience which will hopefully encourage lots of other young artists."



SOMETHING YOU SHOULD KNOW: ARTISTES ET PRODUCTEURS AUJOURD'HUI

(EHESS, Paris, curated by Natasa Petresin, Patricia Falguières,

Élisabeth Lebovici, Hans-Ulrich Obrist)

Le travail d'Olga Kisseleva « ma double vie » interroge de façon fondamentale le thème de l'intégration sociale de l'artiste, et dévoile des enjeux propres à la réflexivité de l'activité artistique. En effet la question de l'intégration sociale est indissociable des enjeux autour de la définition du travail puisque c'est un lieu commun de constater aujourd'hui la centralité du travail dans ce processus (on pense aux travaux de Robert Castel ou Dominique Méda par exemple), toute société se posant la question des critères de la reconnaissance et de l'intégration de ses membres. La définition de savoir ce que l'on met derrière le vocable « travail » concerne particulièrement la sphère artistique, puisque la notion de travail salarié (qu'on nommerait plus justement « emploi ») s'est construite en grande partie contre l'idée d'activité artistique. Cette distinction s'est opérée autour d'un certain nombre de valeurs comme l'autonomie, la créativité, le jeu, l'improvisation, la gratuité versus la hiérarchie, la routine, le calcul rationnel, etc... On peut multiplier ces valeurs s'opposant terme à terme, mais in fine elles se distribuent autour d'une ligne de démarcation constituée par la question des fins. Le travail artistique ne servirait à rien, alors que le travail salarié serait marqué du sceau de la raison utilitaire.

Le travail d'Olga Kisseleva s'inscrit dans cette problématique en présentant sous forme de diptyques (deux écrans présentant en parallèle une vidéo montrant chaque personne dans sa vie au travail et dans sa vie hors-travail), diptyques qui renforcent les oppositions conceptuelles évoquées ci-dessus. Cette présentation met en exergue ce que l'on pourrait appeler l'extériorité ontologique du travail, qui consiste à relever que le travail salarié reste fondamentalement étranger à nos besoins, du moins immédiat, et qu'il consiste en l'accomplissement de tâches qui ne s'accordent pas nécessairement avec le jeu spontané des fonctions physiques ou mentales. Les « pré-occupations » personnelles du sujet sont reléguées au second plan devant les « occupations » sociales dont il doit s'acquitter.

On rejoint ici le concept marxien d'aliénation qui me semble central dans l'installation « double vie » d'Olga Kisseleva. L'aliénation selon Marx se manifeste d'abord par un phénomène économique : le travail aliéné est celui par lequel le travailleur se trouve dépossédé du produit de son travail, il travaille pour les autres. Cela produit au niveau du sujet une confrontation entre deux logiques : une logique autonome contre une logique hétéronome. L'artiste, qui est propriétaire de sa production, travaille selon sa propre loi (« auto-nomos ») alors que le travailleur salarié travaille selon les lois d'autrui (« hétéro-nomos »). Il s'agit d'une généralisation excessive (il faudrait rentrer dans le détail des différentes situations de travail), mais elle indique tout de même la présence de logiques différentes, c'est-à-dire d'opérations de l'esprit considérées par rapport à la fin vers laquelle elles tendent. C'est pour cela que ces différences sont non seulement économiques et juridiques, mais aussi psychologiques et ontologique, car travailler pour une fin qui nous est extérieure implique un rapport au monde et à soi-même bouleversé. En effet, l'Homme, à

la différence de l'animal, fait de son activité vitale l'objet de sa volonté et de sa conscience. Cette conscience s'inscrit dans le temps long, et les effets d'une contradiction entre ces deux logiques touche aux ressorts les plus intimes du sujet, ressorts qui fondent, en dernière instance, la possibilité même de sa présence au monde.

Il faut toutefois souligner l'ambivalence fondamentale du travail, qui à la fois nous construit et peut nous détruire, qui nous forme en nous déformant. Olga Kisseleva prend en compte cette ambivalence en révélant la distance qui peut se créer entre le sujet et lui-même lors de l'accomplissement de cette fonction sociale, et en même temps en montrant les tentatives du sujet pour habiter son espace par l'expression de compétences. Dans cette perspective, la pratique du détournement du travail à des fins artistiques, par la réintégration d'une logique autonome au sein du travail, permet au sujet, au sens propre, d'humaniser son environnement. Il s'agit en tout cas d'un processus qui est le produit d'une lutte du sujet contre la puissance des institutions sociales, lutte dont la puissance montre que l'on touche là à des enjeux vitaux, puisque la questions des fins et du sens rejoint celle de la finitude.

Elisabeth Leibovici

Olga Kisseleva

The artist Olga Kisseleva's approach to her work is much the same as a scientist's. A discrepancy detected during a procedure or within the workings of a structure oblige her to formulate a hypothesis, in order to explain the complication in question, and wherever possible, to propose a solution to the problem. She then determines the skills necessary to pursue the relative study, and commissions the research. The artist calls upon exact sciences, on genetic biology, geophysics, and also on political and social sciences. She proceeds with her experiments, calculations and analyses, while strictly respecting the methods of the scientific domain in question. Her artistic hypothesis is thus verified and approved by a strictly scientific method.

In each of Olga Kisseleva's projects, at each stage of its development, from the initial draft (when the context is taken into consideration), until the moment when the indications allowing the esthetic propositions to come to light are gathered together, a line is traced upon which the different elements convened are inscribed. This way of addressing places and people allows the artist to take on an unusual position, a kind of involvement consisting of questioning, affronting or testing the elements constituting the reality of a situation in which she can borrow from numerous mediations, supports and modes of representation as diverse as the situations themselves. Yet it still implies, for the viewer as well as the artist, a certain faithfulness to a watchword - vigilance - returning to a principle of responsibility, and implying the establishment of open relationships between the different elements brought into play by esthetic propositions.

Christophe Kihm

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