



# D/IVERS FAITS

‘Not So Miscellany’

OLGA KISSELEVA

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**Exhibition**

from 21 January to 27 February 2011

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**Curator**

Larys Frogier

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**Opening**

Friday 21 January 2011 at 6:30pm,  
in La Criée

**Photographs of the Serie *Divers***

*Faits* coproduced by

Art Norac / La Criée contemporary  
art center

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**Book produced by**

Art Norac

**Meeting with Olga Kisseleva**

Saturday 22 January 2011 at 3pm,  
in La Criée

**Performance *Moscow Time***

**(Rennes, 2011) produced by**

La Criée contemporary art center

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**Guided tour**

Thursday 27 January 2011 at 6pm,  
in La Criée

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# Press release

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On the occasion of the reopening of its exhibition space, La Criée will be presenting *Divers Faits* ('*Not So Miscellany*'), an original project designed by Russian artist Olga Kisseleva which juxtaposes the cultural histories of everyday foods from the Soviet era and those of capitalist countries.

Since the 1990s, Olga Kisseleva has produced a wide variety of artistic works. These make use of new technologies, video, photography, installation and performance art and more – all of them observing and questioning the state of the world around us. Frequently involving recourse to scientific procedures, her creations address issues of social relations, identity, territory, art and the intellect, as they relate to post-modern societies.

The '*Not So Miscellany*' exhibition at La Criée is an invitation to discover a number of original artistic proposals relating to nutritional semantics. The main exhibition area will host a series of 50 contemporary still-life photographs, each linked to a short story. The historical background to this arrangement dates back to 18th-century Dutch art, which had a whole distinctive repertory of visual allegories. These allow each still life to conceal a 'subplot', telling a story through each and every kind of food. In addition, each item in the series also has its own individual narrative – one which emerges through the multiple semiotic and emotional levels of significance specific to each of the objects in the composition. Olga Kisseleva observed a strict protocol to create this project, enlisting the assistance of a team which included art historians, sociologists, semioticians and a writer. The first step was to compile a contemporary dictionary of the symbolic significance of foodstuffs and other day-to-day items. Next, the artist commissioned author Helena Villovich to write a series of 50 stories based on her own daily life. Each text was written using references and keywords taken from the dictionary, which in turn were used to determine the components of each still life.

As a result, *Not So Miscellany* as a whole is at once a chronological narrative, an autobiographical panorama and a semiotic essay on contemporary nutrition. The accompanying book *Divers faits* (Paris, Jannick, 2010), with an introduction by Manou Farine and Claire Guezengar, documents the project through photographs, texts and dictionaries.

In addition, on the opening night, Olga Kisseleva will be organising a performance dinner called *Moscow Time*, for which a number of guests will be invited to a meal comprising dishes taken from the *Book of Delicious and Healthy Food*, a dogmatic work written in 1938 with a preface by Stalin. During the meal, the distinctive symbolic features of Soviet cuisine will be explained to guests through dialogues between actors mingling with the public. The dinner is a reaffirmation of Olga Kisseleva's interest in the banquet as a political act. It involves recreating a kind of culinary and artistic utopia, in which dishes become historical and ideological symbols. In this manner – and not without irony – she examines one of the aspects of Soviet tradition which contributed to the establishment of communist ideology. Once this performance dinner has taken place, a video of the event will be screened in an adjoining venue. At the same time as the *Not So Miscellany* project, the exhibition will also invite visitors to explore *How are you?* and *Where are you?* – two video installations dealing with the issues and challenges of inter-culturality.

# Visuals for the press

Please, respect captions and copyrights



Olga Kisseleva, *Divers Faits*, 2010  
Photography, 40 x 60 cm  
© Olga Kisseleva



Olga Kisseleva, *Divers Faits*, 2010  
Photography, 40 x 60 cm  
© Olga Kisseleva



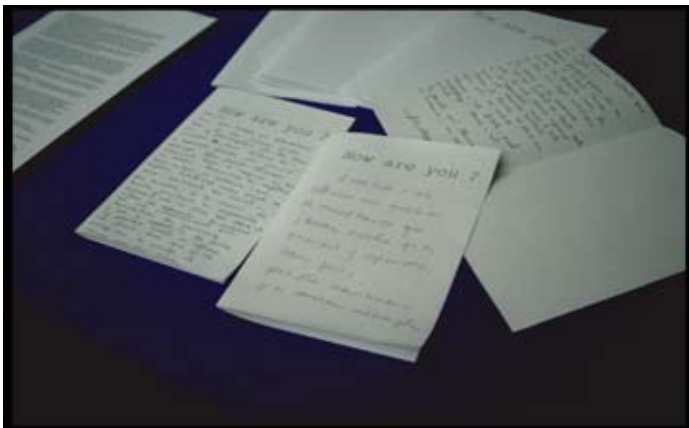
Olga Kisseleva, *Divers Faits*, 2010  
Photography, 40 x 60 cm  
© Olga Kisseleva

# Visuals for the press

Please, respect captions and copyrights



Olga Kisseleva, *Divers Faits*, 2010  
Photography, 40 x 60 cm  
© Olga Kisseleva



Olga Kisseleva, *How are You?*, 1998-2003  
Questionnaire, paper, inks  
View of the exhibition ZAC, Musée  
d'Art Moderne de la Ville de Paris, 1999  
Photo : Olga Kisseleva



Olga Kisseleva, *Moscow Time*, 2007-2011  
Performance  
View of the exhibition *En quête d'identité*,  
Centre Photographique d'Ile de France,  
2007  
Photo : Maxime Petiot

# Works exhibited

## *Divers Faits ('Not so Miscellany')*

2010

49 impressions of texts framed on Plexiglass, 40 x 30 cm - 49 impressions of photographs framed on Plexiglass, 40 x 60 cm

Photographs of the serie *Divers Faits* coproduced by Art Norac and La Criée contemporary art center, Rennes

Book produced by Art Norac

*Several Contemporary dictionaries of the symbolic significance of foodstuffs and other day-to-day items* will be available for consultation in the documentation space of the art center.

## *Moscow Time (Rennes, 2011)*

2009-2011

Performance, duration : 2 hours

Produced by La Criée contemporary art center, Rennes

## *How are you ?*

2001

Video installation

4 videos 1', 7', 12' & 20' - Camera linked to a monitor

## *Where are you ?*

2003

Video installation

3 videos 3 x 3', sound

# Acknowledgments

*Divers Faits*

project by Olga Kisseleva

Dictionaries directed by Manou Farine

Stories by Hélène Villovitch

Preface by Claire Guezengar and Manou Farine

Toasts by Claire Staebler and Lisa Vapné

Layout by Caroline Alabert

Editorial director : Sylvain Aubert

Actors : Karine Mazel and Pascal Duclairmontier

Itinerant cook : Antony Cointre

Photography consultant : Eirini Stavrakopoulou

Performance consultant : Elena Sorokina

Thanks : Bruno Caron, Catherine Brégand, Larys Frogier, Catherine Jozsa, Caroline David, Didier Fusillier, Nathalie Giraudeau, Audrey Illouz, Marie-Laure Bernadac, Baudoin Jannink, Yann Toma, Vera Glazkova, Galila Barzilai-Hollander, Gaspard Delanoë, Christophe Petiot

# Biography and bibliography

## Olga Kisseleva

Born in 1965

Lives and works in Paris (France) and Saint-Petersburg (Russia)

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### RECENT SOLO SHOWS (selection)

#### 2010

*Double Life*, MNAC, Bucharest, Romania

*Le Meilleur des mondes*, Rurart, Poitiers, France

*Divers faits*, Jozsa Gallery, Brussels, Belgium

*Vérification des hypothèses*, Laboratoria Art&Sciences, Moscow, Russia

#### 2009

*Princess Frog*, Jozsa Gallery, Brussels, Belgium

#### 2008

*Seven Deadly Desires*, Musée national Picasso, Vallauris, France

*Windows*, Musée national Marc Chagal, Nice, France

*Douce France*, Abbaye de Maubuisson, Saint-Ouen-L'Aumône, France

*Fitness Art Center*, Jozsa Gallery, Brussels, Belgium

#### 2007

*Artist as part of the attacking multitude*, NCCA (National Center for Contemporary Art), Moscow, Russia

*Conclusive Evidence*, Galerie Dukan&Hourdequin, Marseille, France ; Arka Gallery, Vladivostok, Russia

#### 2006

*Landstream*, SJMoMa, San Jose, USA

*Imagemakers*, The New Gallery, Calgary, Canada

#### 2004

*The Seven Deadly Desires*, The National Gallery, Ljubljana, Slovenia

*Doors*, NCCA (National Center for Contemporary Art), Moscow, Russia

*Navigation aux instruments*, Passerelle, Brest, France

#### 2003

*Post Web Landscapes*, KIASMA, Helsinki, Finland

*Where are you ?*, installation in situ, Musée d'art moderne de la Ville de Paris, France

*Si loin, si proche...*, Centre d'art contemporain du Parc Saint-Léger, Pougues-les-Eaux, France

#### 2002

*Connexion*, Fondation Cartier pour l'art contemporain, Paris, France

*Une autre ville*, Musée Russe, Saint Petersburg, Russia

*Where are you?*, Institute for Contemporary Art, Moscow, Russia

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### RECENT GROUP SHOWS (selection)

#### 2010

*GenArt*, Museum of Modern Art, Moscow, Russia

*Shockworkers of the Mobile Image*, 1<sup>st</sup> Industrial Biennale of Contemporary Art, Ekaterinburg, Russia

*2<sup>nd</sup> Western China Contemporary Art Biennale*, Yinchuan, China

*Lesson of History*, Palais de Tokyo, Paris, France

*It might never happen*, Centre Pompidou Metz, France

*FUTUROLOGIA*, CCC Garage, Moscow, Russia

*No soul for sale*, Tate Modern, London, UK

#### 2009

*Pandora's Box*, Joan Miró Foundation, Barcelona, Spain

*Indomitable Women*, BAC, Barcelona, Spain

*Gender Check - Femininity and Masculinity in the Art of Eastern Europe*, MUMOK, Vienna, Austria



# Biography et bibliography

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## RECENT GROUP SHOWS (selection)

### 2009

*Genipulation*, Kunsthaus Pasquart, Biel, Switzerland

*Vulnerability - 3<sup>rd</sup> Contemporary Art Biennale*, MMOMA, Moscow, Russia

*Fleuves*, CNEAI, Chatou, France

*City&Art - 11<sup>th</sup> Istanbul Biennale*, Turkey

*Europe XXL*, Tri Postal, Lille, France

*No more reality*, DEPO - Contemporary Art Center, Istanbul, Turkey

### 2008

*L'Argent*, Le Plateau - Frac Ile de France, Paris, France

*Les Ateliers de Rennes - Biennale d'art contemporain*, Rennes, France

*Another Voice - WE*, Shangai Museum of Contemporary Art, China

### 2007

*Progressive Nostalgia*, Centre d'art contemporain Luigi Pecci, Prato, Italia

*Poetic Terrorism*, FEM, Madrid, Spain

*On fait le mur*, Espace de l'art concret, Mouans-Sartoux, France

*Documenta 12 Magazines*, Kassel, Germany

*Global Feminist Remix*, Brooklyn Museum, New York, USA

*Invisible Sounds*, Netherlands Media Art Institut, Amsterdam, Netherlands

*Partners in Crime*, MC Gallery, New-York, USA

*Photophobia*, National Center for Contemporary Art, Kaliningrad, Russia

*Petroliana*, MMoMA, Moscow, Russia

### 2006

*Le Goût de l'art*, MAC/Val, Vitry-sur-Seine, France

*Nuit Blanche*, Paris, France

*WJ-s project*, MNAC, Bucharest, Romania

*eco-poetics*, Ithaca College Museum, New York, USA

*PixelACHE*, KIASMA, Helsinki, Finland

*Video Sequence*, Maison des arts, Malakoff, France

*WAKING UP*, Cortex Athletico, Bordeaux, France

### 2005

*We are the World*, Reina Sofia Museum of Contemporary Art, Madrid, Spain

*Résonnance - 8<sup>ème</sup> Biennale d'art contemporain de Lyon*, France

*Olga, Olga, Helena*, Centre d'art contemporain Espace Croisé, Lille, France

*Post-diaspora - 1<sup>st</sup> Contemporary Art Biennale*, Moscow, Russia

### 2004

*We are the World*, Chelsea Museum of Contemporary Art, New York, USA

*Biennale Art Grandeur Nature*, Seine-Saint-Denis, France

*Passage d'Europe*, Musée d'art moderne, Saint-Étienne, France

### 2003

*Global conscience as utopia - 2<sup>nd</sup> Tirana Biennale*, Albania

*1<sup>st</sup> Prague Biennale*, Czech Republic

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## COLLECTIONS

National Center for Contemporary Art, Ekaterinburg, Russia

National Center for Contemporary Art, Kaliningrad, Russia

CNEAI, Chatou, France

Communauté urbaine de Brest, France

# Biography et bibliography

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## COLLECTIONS

Fine Art Foundation, New York, USA

Fonds municipal d'art contemporain de la Ville de Marseille, France

Fonds municipal d'art contemporain de la Ville de Paris, France

Frac Aquitaine, Bordeaux, France

Frac Languedoc-Roussillon, Montpellier, France

MoMA, New York, USA

MMoMA, Moscow, Russia

Museum of Contemporary Art, Moscow, Russia

Machida City Museum of Graphic Arts, Tokyo, Japan

Russian Museum - «Contemporary Art Department», Saint Petersburg, Russia

NCCA - National Center for Contemporary Art, Moscow, Russia

Centro per l'arte contemporanea Luigi Pecci, Prato, Italia

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## ARTIST'S BOOKS (selection)

*Olga Kisseleva - Divers faits*, Paris : Éditions Jannink, 2010

*Olga Kisseleva. Soyez réalistes, demandez l'impossible!*, Arles : Semaine, 2008

*Tool Box*, Nantes : Entre-deux, 2008

*Olga Kisseleva : Where are you ?*, Paris : Onestar press, 2006

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## CATALOGUES (selection)

**2010**

*The History of Gender and Art in Post-Soviet Space*, Moscow : Museum of Modern Art

*2<sup>nd</sup> Western China Contemporary Art Biennale*, Beijing

*It might never happen*, Metz : Centre Pompidou

*FUTUROLOGIA*, Moscow : CCC Garage

*Indomitable Women*, Barcelona : Video Art World

**2009**

*Valeurs croisées - Biennale d'art contemporain de Rennes*, Dijon : Les Presses du réel

*Olga Kisseleva : atelier de production*, Paris : Centre Photographique d'Ile de France

*Genipulation*, Biel : Kunsthaus Pasquart

**2008**

*Olga Kisseleva - Mondes croisés*, Paris : Archibooks / Abbaye de Maubuisson

*Olga Kisseleva, des signes qui ne trompent pas*, Nice : Éd. Musées nationaux des Alpes-Maritimes

*Another Voice - WE*, Shanghai : Shanghai Art Museum

*Conspire - Transmediale*, Frankfurt am Main : Revolver - Archiv für aktuelle Kunst

*2<sup>nd</sup> Moscow Biennale of Contemporary Art*, Moscow

**2007**

*Olga Kisseleva*, Paris : Éd. Isthme

*Même heure, même endroit*, Paris : Archibooks / Abbaye de Maubuisson

*Disonancias*, San Sebastian : XBD

*Progressive Nostalgia*, Prato : Centro per l'arte contemporanea Luigi Pecci

**2006**

*argus : Art and Giving*, Quebec : La Chambre blanche

**2001**

*Where are you ?*, Moscow : Contemporary Art Institute

# Biography et bibliography

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## ARTICLES (selection)

François Taillade, « Infinies résistances », in *www.lacritique.org*, Feb. 2010

« No More Reality : Crowd and Performance », in *Artforum*, Feb. 2009

Manou Farine, « Olga Kisseleva, le feu brule sous la glace », in *L'Œil*, Feb. 2008

Marie Lechner, « L'Hexagone est pavé de bonnes intentions », in *Libération*, 28 January 2008

Élisabeth Lebovici, « Olga Kisseleva fait entrer le monde au couvent », in *Poptronics*, 31 Oct. 2007

Harry Kampianne, « Olga Kisseleva », in *Art Actuel*, n° 52, Sept. 2007

Maurice Ulrich, «L'histoire dans l'abbaye», in *L'Humanité*, 23 June 2007

«Même heure, même endroit, dos à dos, face à face à l'Abbaye de Maubuisson», in *Le Monde*, 27 May 2007

Didier Arnaudet, «Olga Kisseleva - Musée Bonnat», in *Art Press*, n°326, Sept. 2006

# Text :

Dmitry OZERKOV, «Olga Kisseleva», in cat. *Futurologia*, Moscou : CCC Garage, 2010

## Olga Kisseleva

St. Petersburg artist Olga Kisseleva (b. 1965), 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 avantgarde 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 artistresearcher 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 of HERMITAGE 21  
contemporary art program of The Hermitage Museum

# Text :

Christophe KHIM, in cat. *Olga Kisseleva : Signs that don't lie*, Nice : Musée national Marc Chagal, 2008

## Olga Kisseleva: signs that don't lie

### Dialogues

I am to join Olga Kisseleva at the Abbey of Maubuisson, one autumn afternoon. We have never met. The exercise is peculiar: we will visit the exhibition she conceived for this site in order to prepare the text I shall write for two other institutions, the musée national Chagall and the musée national Picasso. We set to work quickly. Barely a few steps into the park and we stop in front of a cryptographic sign inscribed on a slab on the ground at the intersection of two paths. Olga Kisseleva points her cell phone at the sign; this instantly brings a text to the screen. The text in French states: «The network has a double face: both a danger and a vector of freedom». The artist disposed about twenty « electronic tags » of this sort around the park: near each entrance (three in all), and at the intersection of all the paths. The tags are square in shape, white on black ground. They are schematic renderings that simultaneously evoke labyrinths and transcriptions of mathematical formulas. In reality, they function like bar codes and obey rather simple technical principles: these « electronic tags » are interactive links (on the model of hypertext links) that allow one to access information from a given medium (newspaper, computer, map etc.). The only requirement is to have a telephone with an application capable of decoding the cryptograms (some are available to the public at the entrance of the exhibition).

The signs set on the ground by Olga Kisseleva in the park at the Abbey of Maubuisson thus function as information relays, and are qualified by the nature of the messages they transmit. To reiterate and invert the notion of relativity as posited by Marshall McLuhan in *Understanding the Media* – all without denaturing meaning, since it is by nature commutative–, one could propose that with regard to the artist's electronic tags, the message is the medium. Hence, taking account of the contents of the information becomes more important than spending time understanding the technology that makes them possible (1). One remark, however: though there is no doubt that the professional application of this procedure will soon bend itself to the demands of marketing and advertising, one can also imagine more civic or even contentious uses, echoing a good number of artistic propositions developed in the past years and which made use of cell phones and network technologies for alternative or activist means (2).

Olga Kisseleva avoids both extremes, using her electronic tags neither for advertising nor for protest. Aware of the almost too systematic relationship between consumer space and new technology, she creates inscriptions that act in ways simultaneously more discrete, more subtle and more complex in the interior or exterior spaces in which they are displayed. A point in case, the inscriptions on the ground of her large scale installation *CrossWorlds*.

At the simplest level, they are to be considered as signs, abstract graphic forms set on the ground or fixed upon the walls. They function as signals structuring space, imposing rhythm, articulating the itinerary. Thus is the minor or minimal mode of their presence. From inception, the scanning of signs allows for the reading of a place. To this minor mode, one can add another reading, that of the message being driven by the graphic interface: such information is of a different nature since it can take the form of slogans, solicit vigilance, attract attention toward events. The information is impersonal and affirmative in its enunciation; but quite personal in the way it is broadcast (the cellular telephone, an object of daily life, perhaps intimate), and interrogative in its reception context:

# Text :

Christophe KHIM, in cat. *Olga Kisseleva : Signs that don't lie*, Nice : Musée national Marc Chagall, 2008

...Our lives are made of a whole network of intertwined paths, amongst which a fragile instinct guides us in the labyrinth, with that ever-precarious equilibrium between the heart and the mind... The network is a web where passions as well as fantasies, bits of real life and virtual reality, a labyrinth where protest and alienation fatalism and fanaticism find themselves side by side... Everyone is a hostage of his actions...

Thus, an itinerary among the signs superposes itself on the itinerary in space. To the dialogue with space, as it is posited according to the minor mode of sign recognition, one adjoins a dialogue with the signs, linking an artist with a viewer through contact with a piece of technical equipment (the cell phone) and a graphic interface (the electronic tag). These two possible uses both consider signs as intermediaries – situated between the viewer and the space –, in the manner of a partition inscribed with statements produced by the artist. This position has the virtue of liberating a relationship of communication, specifically that of the dialogue. Depending on the technical, formal and relational terms put into play by this project, the dialogue seems to, in itself, determine a proper administration of the functioning of signs.

The critical, social and political extent of this knowledge is clear, and overflows the specific framework of the proposition to irrigate the relationship of signs resulting from Olga Kisseleva's artistic production. Different types of dialogues, of different natures, exchanges, sometimes controversies or questions might be acted upon the signs, yet also through the intermediary and thus with the signs, as is the case for the electronic tags that create communication between the public space of the park and the private space of the cell phone (each one being itself linked to mobility and conversation). One must, along with Olga Kisseleva, consider the signs as mediations and not simply as objects, as means, indexial indicators in given contexts, and not as immutable truths (which could explain some of the title of this text ...).

## Encounters

Olga Kisseleva's exhibition at the Musée national Marc Chagall in Nice will include works with « electronic tags ». Nonetheless, this is not the first point she brings up when we discuss this upcoming show and pursue our visit. Indeed, she calls my attention to her relationship with Chagall, his universe, his story, and the importance these have for her. Chagall spoke Russian as she does; and according to family legend, Olga Kisseleva's great grandfather, a rabbi in Vitebsk, figures in some paintings by Chagall. These coincidences, which operate along biographical and cultural lines rather than formal or esthetic affinities (Kisseleva's visual propositions, as well as the means she uses are quite different from those of the painter), testify to her interest in culture and life, but also in the encounters generated by culture and by life.

Her encounter with Chagall takes place in a specific context, that of the museum specially built to house the series of seventeen paintings that constitute the Biblical Message. Thus a location that is determined by the works it houses, and works whose place in Chagall's oeuvre is absolutely singular: the illustration of the Bible. Chagall expressed two wishes regarding this location: that it would be a place for the viewer to find an « ideal of brotherhood and love such that my colors and lines have been dreaming of » ; and where it was possible « that in this place could be shown works of art and documents of great spirituality of all mankind, and that one could hear their music and poetry guided by the heart. » In this place where an encounter between two artists is to take place, the testament of one and the ambition of the other call for a dialogue between two works (remember, on one of the tags placed in the Abbey park, this inscription: « It is not in places that one lives, but in the heart »).

# Text :

Christophe KHIM, in cat. *Olga Kisseleva : Signs that don't lie*, Nice : Musée national Marc Chagall, 2008

From her study of Chagall, besides the drawings and preparatory sketches for illustrating the Bible, Olga Kisseleva has noted the presence of the prophet Elijah in a mosaic composed in the manner of a Russian icon (3): Elijah is at the center of the image detailing the narrative of his life within the cycle of time. To emphasize this Orthodox icon in Nice though Chagall was Jewish might seem anecdotic or anodyne. Yet, for Kisseleva this can be seen as process of decrypting the real requiring great acuity toward signs, their nature, their displacements, and their recontextualizations and redefinitions—as can be deduced from numerous other projects of hers such as *Where are you ?*, in which the main idea consists of photographing replicas of architectural archetypes and copies of world-famous buildings and presenting them in exhibition spaces where the context in which they exist has been evacuated.

Olga Kisseleva's project for the Musée Chagall, *Windows*, is formulated as an echo to the works displayed in the exhibition space but opens the proposition as it expands its reach. She takes illustrations from sacred books as does Chagall, but her intention and means are not the same. She prefers a more critical and conceptual mode to Chagall's figurative and allegorical approach. Taking as starting point the three founding texts of the religions of the book: the Bible, the Koran and the Torah, Kisseleva also interrogates another book, - *Capital* by Karl Marx – a book that in its own way also evokes, as do the other three, the notion of « Paradise ». These books propose either the possibility of attaining paradise after life on earth, or the creation of a paradise here on earth.

The project is articulated in two parts. First the entire surface of the wall facing the mosaic depicting the life of the prophet Elijah, an electronic tag whose interface leads to the word « Paradise ». The dialogical structure linking the two images, the instigation of a discussion with the viewer in the physical space of the museum (since the sign is legible from the rooms containing Chagall's work), is accompanied by a group of text fragments excerpted from the four different books in which one finds the word « Paradise ». These fragments are inscribed on colored mirrors (four colors, one for each of the four books), distributed along the walls of the room.

The second part of the project also creates dialogue between two images, though in this case it refers to a clearly more material vision of paradise on earth. One enters a room through a door and finds oneself in the presence of an image four meters by three projected onto a wall: the screen shows display windows containing objects of luxury and desire (clothing, jewelry, foodstuff) on which the lens zooms from time to time. Depending on the viewer's position, he may find himself face to face with a second superposed image on the wall. This second image was produced in differed countries of the third world by children filming themselves as they looked at the camera. The artist has set up a situation in which the viewer feels that he is being questioned by the children's gazes. The signs in the window, objects of desire, are thus perceived differently according to whether the image is simple or superposed in a dialogical relationship that formulates itself fully in an exchange of views between the viewers and the children, where the consumer object is radically requalified by the affect associated with it.

# Text :

Christophe KHIM, in cat. *Olga Kisseleva : Signs that don't lie*, Nice : Musée national Marc Chagal, 2008

## Addresses

In all the stages of this project, from its preparation (consideration of the context) to the gathering of the information allowing for the genesis of esthetic propositions, one finds a linear relationship between the various elements. As if ultimately, Olga Kisseleva might function as an address to a given situation. This manner of addressing spaces and persons places the artist in a form of engagement that consists of questioning, affronting or testing the constituent elements of the reality of a situation. This engagement can take the form of numerous mediations, media and modes of presentation as diverse as the situations themselves (if by « situations » we mean the entity constituted by the various elements garnered during the site investigation). But it always implies, for the viewer as for the artist, fidelity to a rule, vigilance, and refers to a principle of responsibility requiring the instauration of open relations between the different elements called into play by the esthetic propositions. Hence, the presence of signs is never considered outside of human presence; and even more radically, finding the meaning of signs within their relationships to beings. To do so, examination, testing, contradiction, questioning of the relations established between being and signs, creating open situations wherein the subject is led to interrogate the world...

Within the artist's chosen production protocol for *Seven Deadly Desires*, similar prerequisites are necessary, notwithstanding potential anxieties and interrogations. The piece known as *Seven Deadly Desires* traces its origins to work undertaken with schoolchildren from an educational priority zone in the Paris suburb of Saint-Ouen. The first phase consists of a video in which the adolescents describe their dearest dream. The same experience was repeated a year later with a group of Russian men in Moscow. The two tapes were subsequently given to sociologists for analysis. Using this data, the sociologists named seven desires, the seven deadly desires: « power », « success », « beauty », « health », « celebrity », « pleasure », « riches », which served as the basis for both productions. The first one, *Powerbike* (2003), is a tricycle whose contradictory mechanism is restricted by a double necessity: one must climb the seven steps of a staircase (upon which are inscribed the 7 deadly desires) in order to sit on a promontory saddle, all while this vertical movement provokes the vehicle to move backward and perhaps even the regression of the subject, who is inexorably distanced from the realization of his desires just as he tries to attain them. The second is a series of images shot in Saint-Ouen with the teens, in the place where their cherished desires and the fantasies they carry take place in the daily context of their lives. Two works by Picasso, *La Guerre* (War) and *La Paix* (Peace) presented in a chapel in Vallauris, alternate black and white imagery with color imagery. Olga Kisseleva also uses this scheme to present a choice of works resulting from the collaborative process of the *Seven Deadly Desires*. *Powerbike* as well as the children's videos in which they state their desires are placed in the east-facing apse. Interestingly, in Russian churches, the eastern apse usually contains frescos depicting heaven, while those on the west side depict hell. A selection of photographs produced in collaboration with the youngsters are also hung on the walls of the chapel.



# Text :

Christophe KHIM, in cat. *Olga Kisseleva : Signs that don't lie*, Nice : Musée national Marc Chagal, 2008

## Negotiations

We have already noted the importance Olga Kisseleva attributes to place in her work. This always engenders a form of negotiation.

One can attribute an almost literal sense to the term « negotiation » when it is applied to the protocol used in the *Seven Deadly Desires*. It achieves its full meaning in the two projects that Kisseleva has proposed for the Musée Chagall and Musée Picasso, both of which entertain critical and complicit relations with the works of the two artists who occupy them, just as they are ontologically linked to the sacredness of the places which house them. Here as elsewhere, Olga Kisseleva produces an esthetic in which the work is required to determine itself in relationship to culture, to context and to the site. Through a multitude of questions embracing everything from the membership of individuals to a given cultural sphere, the displacement of signs in renewed contexts, the evolution of contentious affects and resistant behavior in consumer society—the artist for example, able to note the implications of large corporations on recent events such as the Orange Revolution in the Ukraine –, by questioning the nature of power through the constraints suffered by the body at work, individuals in controlled societies etc....all this always in the creation of situations neither voluntary nor inspired by a documentary ethic since they are not content (either in the creative process of the works, nor in their formal realization) to state any truths as a simple observation. An essential dimension of Kisseleva's work is the performative form engaged by its process (elaboration and effectuation) whether this be in collaborations such as *Seven Deadly Desires*, or in forms of interrogation that require the vigilance and acuity of the viewer or even in the interactive forms where active participants are solicited by the works themselves. The interfaces (electronic tags), machines conceived on the model of Powerbike (and numerous other displays directly engaging the viewer's body have since been presented by the artist), all state it explicitly with more or less irony: one must get to work and commit oneself concretely in order to feel the contradictions of our contemporary world. Encounter, dialogue, address and negotiation can only be effectuated at this price.

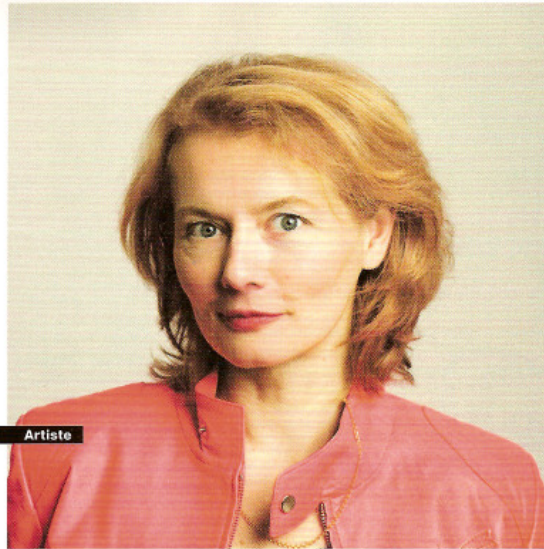
(1) Should one wish to know more about this subject, one can consult the site [www.mobiletag.com](http://www.mobiletag.com), where specifics about the technology are available.

(2) I am thinking specifically about projects such as TextMob, in which information can be shared simultaneously in real time among thousands of users and which can serve, for example, in public demonstrations to activate strategies allowing the avoidance of forces of order.

(3) In Russia, the prophet Elijah is the patron saint of peasants. The Old Testament recounts that Elijah had the power to open and close the heavens. He was called by God to break the cult of idols amongst the king and his people. Thus he provoked a terrible drought in the kingdom of Ahab, who, influenced by his wife Jezebel, worshipped the false gods Baal and Astarte. The drought lasted three years and provoked famine. Elijah told Ahab that the plague would end when he ceased believing in false idols, since God did not wish the death of sinners but the conversion of men.

# Text :

Manou FARINE, «Olga Kisseleva : Le feu brûle sous la glace», in *L'Œil*, février 2008



Artiste

## Olga Kisseleva Le feu brûle sous la glace

La voix est douce, le débit lent qui claque rondement les « r ». Mais qu'on ne s'y trompe pas : « Olga, c'est la tempête », assure son Français de mari dans un film qui lui est consacré. L'intéressée confirme à demi-mots, qui confesse encore son étonnement lorsqu'elle arrive en France, devant le statut timoré réservé à l'artiste. À Saint-Petersbourg, qu'elle quitte au début des années 1990, la figure de l'artiste est encore auréolée d'autorité sociale. « Et moi, je voulais changer le monde », sourit-elle.

Des beaux-arts soviétiques à la précarité de l'artiste servie en Europe occidentale, il faudra bien quelques surprenants détours pour qu'Olga Kisseleva se sache légitimement artiste. Fille de scientifiques de haut vol, elle se rêve océanographe avant d'opter pour les beaux-arts. La formation est ardue mais poussiéreuse. Elle se fâche, reprend finalement, pas tout à fait convaincue. « Chez moi, rigole-t-elle, quand on se pose des questions, on fait une thèse. » Va pour la thèse, option esthétique encore frileuse en Russie. Suit un passage déterminant à l'École pratique des hautes études à Paris – Buren, Duyckaerts, les maîtres – puis une nouvelle crise. Elle devient graphiste pour Google au cœur de la Silicon Valley. La cure est radicale mais efficace : c'est bien en irréductible artiste qu'elle revient à Paris.

Dix ans après, elle boucle trois expositions monographiques en France et – il suffit de regarder son travail – veut toujours changer le monde. | **Manou Farine**

### Biographie

**1965**  
Naissance à Saint-Petersbourg.

**1988**  
Diplômée de l'université de Saint-Petersbourg.

**1995**  
Après de longs séjours aux États-Unis, Olga intègre l'École pratique des hautes études à Paris.

**2002**  
Elle obtient le prix international de la fondation ProArte de Saint-Petersbourg.

**2008**  
Olga expose à l'abbaye de Maubuisson jusqu'au 25 février 2008 et au musée Chagall de Nice jusqu'au 28 février 2008.

► <http://kisseleva.free.fr/>

# Text :

Viktor MISIANO, «Olga Kisseleva: "I see therefore I am.", in *Olga Kisseleva*, Paris: Éditions Isthme, 2007

## Olga Kisseleva: "I see therefore I am." // Victor Misiano

In Russia, over the last few years, art theory has built on a new concept: the 'post-diaspora' (1), which marks the birth of a type of community that did not yet exist in Russian art of the modern period. The traditional Russian diaspora, resulting from several waves of Westbound emigration following the dramatic collisions of the 20th century, offered several types of "Russian artists in exile" and several types of emigration poetics. Hence the now abandoned and inaccessible social and cultural context could be turned into theme and myth. It became the mainspring of poetics in the work of several artists, from Chagall to Kabakov. For many others, breaking with the context of their origins, with no likelihood of return, motivated an artistic assimilation to the Western mainstream. This tendency seemed completely natural in light of modernist and neo-modernist poetics, which cultivated the universality of artistic language and was indifferent to the artist's ethnic and national identity. Finally, the polarity of contexts — Soviet - Russian and Western — became an issue in the poetics of *sots-art* (V. Komar & A. Melamid, L. Sokov, A. Kosolapov and others), which was based on reconciling the incompatible attributes of the "two worlds."

The post-diaspora is essentially symptomatic of the era of globalization and the world's new homogeneity — when the "developed world" and the "developing world" start to converge and the "other world" (post-communist), which still exists *de facto*, is ignored. This comes from the undeniable fact that the post-diaspora is not a simple satellite of the Russian art scene but also the experience of many artists from non-Western countries who now work in the main centers of the current contemporary art system. For them, migration in the homogenous world is no longer traumatic, or more precisely, if this trauma occurs for certain individuals, it now results from personal psychological traits rather than cultural and poetic characteristics.

The post-diaspora artist lives at the crossroads of several realities. First, the reality of the country of origin, with which there is no longer any obstacle to dialogue. Second, the reality of the local context in which he/she lives and with which the artist cannot help but interact given that this is where his/her professional destiny takes shape. And finally, the reality of the globalized world, including the globalized art world, in which the flow of information and events as well as the issue of culture is now transnational. This three-way identity distinguishes post-diaspora artists from other international artists, whose identity is constructed only at the crossroads of the local and global.

Reducing the poetics of the post-diaspora to a basic, simple typology is a fairly difficult task: the poetics specific to Russian and non-Western artists working in the West are extremely personal. However, it is obvious that admission to the post-diaspora art community is not just a question of biography but also of creative and intellectual objectives. The post-diaspora artist is someone whose complex identity is reflected in his/her work and who constructs his/her personal poetics based on this identity.

# Text :

Viktor MISIANO, «Olga Kisseleva: "I see therefore I am.", in *Olga Kisseleva*, Paris: Éditions Isthme, 2007

The fundamental specificity of the post-diaspora artist is the inherent contradiction of his/her local implantation. Over the last fifteen years, ordinary international artists have created many works analyzing the interaction between the local and global. In an apologetic or critical manner they have taken on the exaltation of global reality and its sterile space, or on the contrary, they have accentuated (directly or ironically) the local, ethnic characteristics in their work. These tendencies and their strategic success are the legitimate result of a globalized outlook: the more uniform the world is made, the more indispensable national and ethnic identities become. In turn, the post-diaspora artist, with his/her multiple identities, tends to focus on other types of connections in today's world. Being simultaneously based in several places at once forces him/her into a constant quest for identity as well as a constant quest for the reality in which he/she finds himself. This is why the post-diaspora artist is not especially inclined to establish a diagnosis but rather to ask questions.

In fact, some of Olga Kisseleva's works are expressed as questions: "Where are you?", "How are you?", "What do you think about?...", "Am I different?", etc. Or they place viewers before a dilemma, pushing them to make a choice ("(another) point of view", "Doors", "Border"). Her post-diaspora identity makes Olga Kisseleva extremely sensitive to the world's confusion. As her works indicate, the global is not only the universal hegemony of sterile, urban environments. ("A city"). It is also the universal dissemination of a new archaism. The exotic local with its particular aroma can be found in the center of Paris or Manhattan ("Where are you?"). And nothing in the world around us should inspire blind trust: the street that opens up after a corner in Paris could turn out to be Nevski Prospect ("Connection"), just as we can find a Paris interior in a Moscow attic ("The wrong city").

For the post-diaspora artist who lives between different places in the global world, revealing the deceptive appearance of the world is a daily, existential task and a condition for his/her survival. Consequently, he/she is predestined for an art mission of revealing the illusion of the visible. History focuses on the act of looking, on the experience of visual contact with the world. This is far from common for contemporary art, which is described as "visual", even in Russian. In the specific example of the post-diaspora artist, this focus is absolutely legitimate: faced with the world's plurality and confusion, he/she tries to lean on a few absolute and incontestable principles. The visual is by definition the very essence of art, whereas personal outlook is the very essence of identity (2). This situation reinforces Kisseleva's position. She likes confronting viewers with acts of her visual experience.

This is also why her intellectual analysis of the world today, with its plurality and confusions, lacks any speculative content. It is presented to us in the form of very direct and striking testimonies. For her, the experience of observing is an attempt to decipher the inner world as well as the outer. She began defining her own identity by comparing it with the visual representation of another woman: a photograph of Stephanie of Monaco from the cover of a magazine ("Am I different?"). Eyes and a way of looking at the world are the quintessence of personality and elements of identity: simply change somebody's vision, make him/her take on somebody else's vision and the change is immediately apparent ("A clairvoyant told me I have a problem with my eyes: that I couldn't see reality").

In Kisseleva's work, cultural or social phenomena take on a visual force. For example, text, with its purely functional tradition in the work of contemporary artists, is transformed in Kisseleva's work into a spellbinding visual image, affirming the "refusal of verbal communication." (3) ("Silence"). She tries to make visible even that which is not visible, such as electro-magnetic waves ("Landstream"). On the contrary, the act of eliminating visibility in the context of her poetics has such a strong significance that when she erases the slogans from demonstrators' banners, making them "invisible", she gives a metaphysical dimension to political protest. Political and social opposition is also a "difference of viewpoints" that is literally manifested in Kisseleva's work. The intransigence of protesters is represented by the presence or absence of outlook: on one hand, we encounter expressions that are full of life and on the other, closed faces behind helmets ("(another) point of view").

# Text :

Viktor MISIANO, «Olga Kisseleva: "I see therefore I am.", in *Olga Kisseleva*, Paris: Éditions Isthme, 2007

Nonetheless, the post-diaspora artist does not at all have blind faith in the act of perception, just as he/she does not trust the world's visible surface and does not believe in objectivity. This is not only because reality itself is more complex than it seems, but also because somebody is always manipulating our way of seeing. Being an essential element of identity, seeing becomes the arena of the struggles and whims of power: somebody can intentionally force us to see terrorists where there are none and present as terrorists those who are not ("Image-makers"). The "fabrication of images" is the most important industry in the world today and the post-diaspora artist sees how they are produced with no real effort ("Instrument flying rules", "Ex-stream"). He/she learned to recognize manipulation of outlook during the ideology era, when suspicion of the powers that be and of the reality built to its orders was a general state of mind ("Hybrid Space").

The post-diaspora artist retains this state of mind today, in the post-ideology era. And this perception concerns not only mass media productions, commonplace among critically-minded international intellectuals, but also — and this is much more radical — his/her immediate surroundings, the very basis of his/her private and professional life. Hence, "presenting oneself" in the social sphere, i.e. the "fabrication of images of oneself" is an inherent characteristic of modern man the typical symptom of the total mediatization of life ("Your-self portrait"). Unlike many European artists of the 1990's, Kisseleva is unwilling to believe in the dolce utopia of narrow societies or the harmony of "aesthetical relations" (4). Thanks to her double identity, given that she is not entirely integrated in the habitus of any local communities, neither the one she left or the one in which she lives and works, i.e. in invariably retaining a distance from them, she sees from outside: every community is based on reciprocal manipulation and on the maintenance of a conventional lie ("Lie detector").

Furthermore, revealing this systemic manipulation can only be done by a new manipulation accomplished by the artwork's maker ("Lie detector"). This is why the post-diaspora artist's language is often fundamentally similar to that of mass communication. Showing how current images of the world are like computer games, Kisseleva herself creates complex interactive installations that work like computer games ("DG-cabin", "Ex-stream").

Belief in the authenticity of artistic language is inherent to the local artist who has retained the sense of his/her roots or tries to construct them. This nourished certain projects in the Russian art scene in the 1990's (5). The post-diaspora artist strips back the conventional aspect of this approach, revealing that it is based on manipulation.

# Text :

Viktor MISIANO, «Olga Kisseleva: "I see therefore I am.", in *Olga Kisseleva*, Paris: Éditions Isthme, 2007

Most of Kisseleva's works, especially those of recent years, represent scenes of social and political resistance. We see the masses versus power, or, to use more contemporary terms, the multitude versus the Empire. However, the post-diaspora artist is unusual in that he/she retains a certain distance. Remaining in the position of observer, he/she is witness to the political division of the world, neutralizing the slogans of the masses ("(in)visible"). It is not just slogans that oppose the world of the Empire: it is also individual ("Border") and collective ("Another point of view") vitality and strength that stand up to the instrumentalist rationalization, which is the grounds for the globalization of economy and power. But passion is a local resource: it is foreign to the diaspora, whose identity is complex and whose approach is analytical. This is why the emotional energy of Kisseleva's poetics is nuanced by distance and intellectual analysis. Her poetics are less carnivalesque and less grotesque than that of the local Moscow scene, just as they do not contain the standardized oomph of the Euro-American globalization mainstream that Paolo Virno defined as "[a] cheerful resignation"(6).

The post-diaspora artist's resistance is personal and contemplative. Thus, in the video performance "Plane", Kisseleva presents three episodes: the artist throws a paper airplane from a Stalin-era skyscraper in Moscow, from the top of the Grand Canyon in Arizona and from the summit of mountain in Tibet... Here, instead of passion, there is abstraction and concentration; instead of the solidarity of the masses there is solitude in the abyss of space; instead of instrumentalist rationality, there is the pure symbolic of action. These three scenes could have been created virtually but Kisseleva really carried them out, traveling thousands of kilometers to do so. Doing in real space what would more rationally be done on a computer screen, spending time and energy on something that has no rational explanation, or seeing in reality what will be taken for fiction: this action is radically distinct from predominant behavior, both in the Empire and in resistance to the Empire. According to Alain Badiou, action flying in the face of all expectations can be described as an "event": a pacifist revolution free of superficial pathos and rhetoric.

## Moscow, July 2006

(1) See Evgenij Fiks, "Postdiaspora: konstatacia i predvoskhišenie" in *Khudožestvennij žurnal*, n° 56, 2004, p. 55-58 (<http://xz.gif.ru/numbers/56/13/>); also published in English (Yevgeniy Fiks "Post-diaspora: "Statement and Premonition", *Moscow Art Magazine, Digest 1993-2005*, Moscow, 2005, p.80-83 (<http://xz.gif.ru/numbers/moscow-art-magazine/>)).

(2) I have observed a similar focus on visual contact with the world in the work of another young post-diaspora artist, Anastasia Khorochilova, See "Rossija, kotoruju my terjali", in Anastasia Khorochilova "Bežin lug" (catalogue), Moscow, Trilistnik, 2005.

(3) Lev Manovitch « The possibility of communication », dans : « Communication-identification », Paris, France, 1998.

(4) See the book of French critic Nicolas Bourriaud "Esthetique relationelle", Les Presses du Réel, Paris, 1998; extracts have been translated into Russian, "Estetika vzaimodejstvija", in "Khudožestvennij žurnal", n° 28-29, 1999, p. 32-38.

(5) See my article "Fatalnye strategii" in "'Drugoj' i raznye", NLO, Moscow, 2004, p. 43-66.

(6) See Paolo Virno "A Grammar of the Multitude. Analysis of Contemporary Forms of Life", New York, SEMIOTEXT(E), 2004, especially p.84-94.

# Text :

Marie LECHNER, «Olga Kisseleva : TUTOR», in cat. *Disonancias*, San Sebastian : XBD, 2007

## Olga Kisseleva : TUTOR

Olga Kisseleva finished her Fine Arts degree in Saint Petersburg when perestroika was in full swing, and decided to devote her time to photography and new technology instead of starting a career as an official painter. She was convinced from that point on that the most comprehensible language for the audience at large was associated with the screen. At the beginning of the 1990s she travelled to New York and California, where she worked in various laboratories specialising in digital technology research and development. Kisseleva participated in the first stirrings of Silicon Valley, collaborating as a graphic designer and artistic director, before giving herself over in full to her artistic work through which she explores the impacts of the digital world on our lives.

That is how her latest project, Landstream, came into being. It was first presented at the CAPC Museum in Bordeaux, and was shown at the San Jose MoMA during ZeroOne Festival of digital art. Landstream visualises the flows produced by communication technologies, invisible signals that inform us and run through us, most of the time without our knowledge. A programme analyses the flows that cross a space, data that are transformed into visual information and generate a new kind of abstract landscape. Landstream makes us perceive the electromagnetic pollution caused by the proliferation of microwaves around us (mobile phones, WIFI, bluetooth, etc.)

Within DISONANCIAS project, Olga Kisseleva once more hones in on the mobile phone - the contemporary prosthesis that accompanies us on all our journeys - collaborating with the Guggenheim Museum in Bilbao. The project consists of accompanying people who suffer from cognitive disability, via the information they receive on their mobiles (IT tutor), both during the working day and during their daily activities. The initiative stems from the Leia Scientific Foundation in Vitoria, which has developed a series of tutors, which can be consulted via the telephone screen, in order to help this collective to carry out their jobs or daily tasks, step by step. Kisseleva is participating in the development of a Distributed Support System for people with intellectual disability, in which the knowledge necessary for performing a task is shared out between the disabled person, a work trainer and an intelligent support system. Users can solicit information by reading 2D codes, via the mobile phone, that indicate to the system what information it must supply the phone, as well as the identity of the user making the request.

In her previous works, the Russian artist delved deeply into the growing importance of these tools and the way they have influenced our behaviour and our relationships with others, sounding out a warning about technological dependence in her Passerelle's labyrinthine solo exhibition, Instruments Flying Rules, in Brest, in 2004. As the result of a job commissioned by the Louvre Museum, concerning the way in which young people perceive exhibited work, Kisseleva discovered that most do not even look La Joconde directly in the eyes, but focus on her via the screen of their mobile phones, before moving on and perhaps looking at the digital photo at home. The artist establishes this by means of a series of photographs in which she suggests that the younger generations only access pieces of work by manipulating them, or when they are already integrated within a game or film or suchlike.

This technological dependency is what gave life to another project, with the ironic title of World Wide VIP. To form part of this planetary elite, one must possess three indispensable accessories: a three-band telephone, a credit card and a passport (quite soon a chip will prove sufficient), small electronic objects through which we are always connected to the world and that can open any door for us. The problems start when one of these items is not at hand. That is when we feel panic, become vulnerable, sense that something important is missing on the day we forget our mobile or the code for our credit card. Within her collaboration with Leia and Guggenheim Museum, the photographs, made by Kisseleva, of disabled people using the Tutor in their job or daily tasks, is also a way of raising the public's awareness, through a mirror effect, regarding their own situation of dependency, in the degree to which they lose their reflexes and depend increasingly on electronic apparatuses.

Marie Lechner

# Visiting information

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from Tuesday to Friday 12noon-7pm  
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