

Cool Down

Contemporary art group show

Curators: Marie Emery-Leleu and Subliminaloops

group show project during COP 24
Katowice, Poland
december 2018

With support from Institut Français and Hauts-de-France region

«Cool down»

Contemporary art group show project in Katowice during COP 24 - December 2018

“Cool Down” project, proposes the viewer to think about our individual roles regarding tackling climate change and our relationship to others. It also questions our impact regarding collective solutions implementation. This theme is at the heart of a growing stream among climate experts. As developed by Philippe Bioux in its best-selling book *L'âge des low-tech*, society needs to slow down, come back to sustainable, more energy-efficient, less raw-materials intensive technical solutions. This implies that humans put aside a quest for spectacular economic growth and aim at reaching a sustainable future.

“Cool Down” project has been developed in partnership with the B.A.R. (Bureau d'Art et de Recherche) and artists collective “Subliminaloops”. It could be defined as a “slow art” project in which artists free themselves from high-tech that has become an integral part of contemporary art. The pieces of work exhibited value saving of resources and means, lash-up techniques recycling of objects and images. This splitting away from immediacy, this form of sobriety invites the viewer to take a stroll through this daydreaming invitation, using processes close to craft. Beyond this apparent but false creative simplicity, the exhibition has to be considered as a massive machine in which every piece of art takes its part and corresponds to a cog. Each of these cogs would participate to the appropriate functioning of the whole. This exhibition individually and collectively questions us on our action levers, inviting each of us to take its part as in the Colibri fable used by Pierre Rahbi.



Graham Stevens

Desert Cloud, 1972-2004,

video projection, variable dimensions

A veritable manifesto for an “ecological” architecture capable of meeting the challenges of global warming and energy conservation, the immense inflatable Desert Cloud, designed and built in 1972, was a spectacular pneumatic installation that Stevens experimented with in the Arabian Desert. (Extract from Lucy Hofbauer’s text for FRAC Centre)

<http://www.frac-centre.fr/collection-art-architecture/stevens-graham-58.html?authID=183>



Diana Lelonek

Ministry of the Environment overgrown by Central European mixed forest, 2017,
digital collage, billboard and photograph, 100x150 cm

The artwork was a response to the policy of the Minister of the Environment – Jan Szyszko, regarding the Białowieża Forest logging, which reached highest intensity during summer 2017. This picture is a photograph of the building of Polish Ministry of Environment in Warsaw. In this digital postproduction, the Białowieża Forest takes revenge on the Ministry.

<http://dianalelonek.com/>



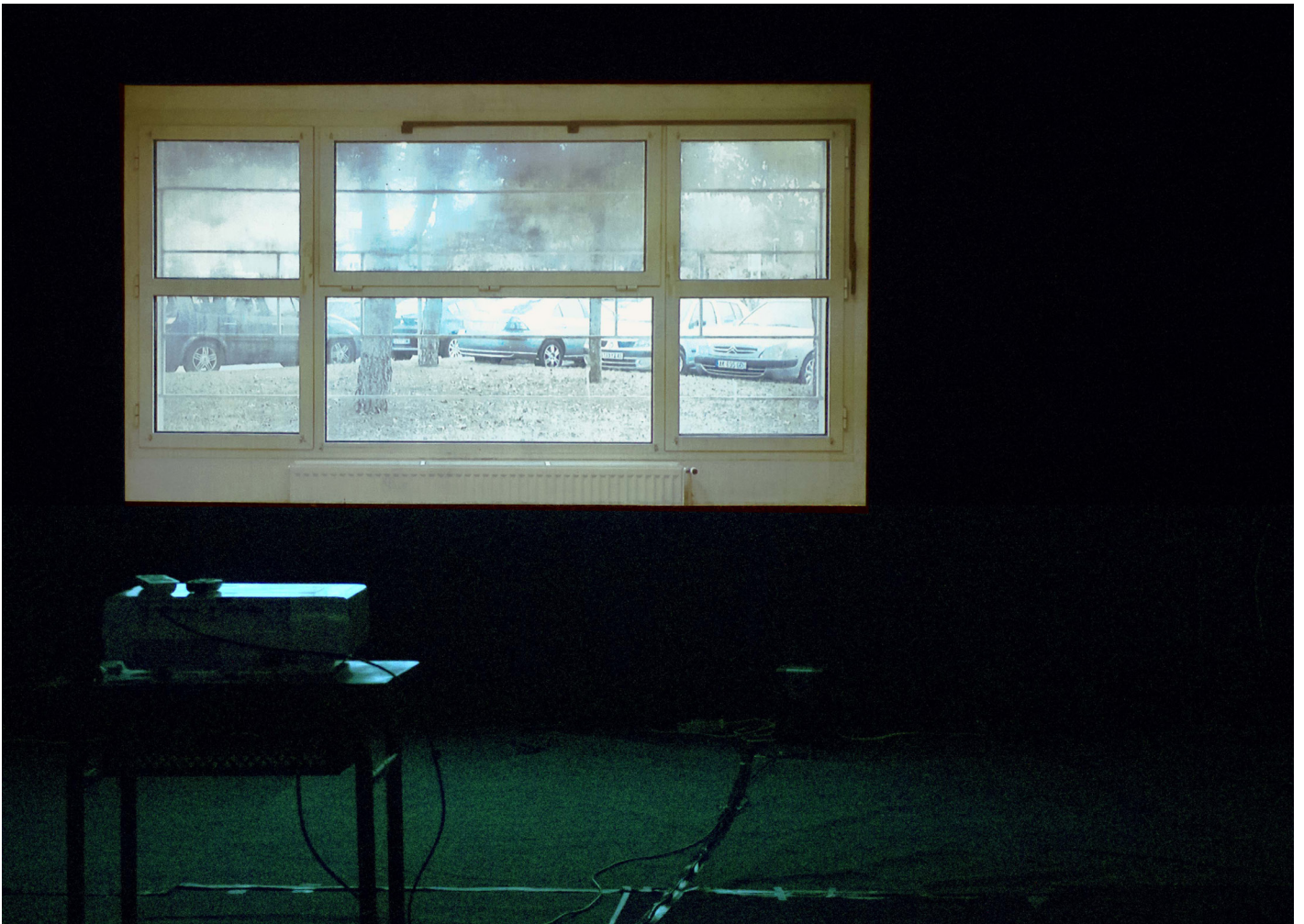
Société Volatile

Pégase, 2013

photo prints (110 × 110 cm) and video of roaming in Macedonia

The donkey is harnessed with a device equipped with solar panels. The animal travels around, charging with electricity. Once the batteries are full, the animal and its kit that includes a plug, can help anyone, charging a cell phone, a car battery, supply a radio station, a lamp... This Pegasus is a service animal, revisiting the water carrier symbolics. Ambiguous, incongruous, ecological and somehow visionary, it oscillates between progress and decline. Pegasus questions hyper-modernity, the end of fossil fuels and slow mobility.

<http://www.societevolatile.eu/>



Frédéric Pagé

Buées, 2016,

video projection, variable dimensions

Windows are opening to the outside. Their transparency of windows, ways to the outside, make them immaterial. Steam creating mist on its surface materializes them. As smoke in rays of light, the thin film of droplets reveals this fragile frontier.

In *Buées*, condensation blurs the landscape which slowly disappears to become an abstract luminous surface. The slow metamorphosis is presented to the viewer in real time at 1/1 scale.

<http://www.fredericpage.blogspot.fr/search/label/buée%2013101601>



Gethan & Myles

Inside They're On Fire, 2016,

indoor land-art installation and photographs from Rub' Al Khali (the Empty Quarter), UAE, variable dimensions

Salt, coal, oil... As dumps are remains of coal age, what would happen to these sites built thanks and around oil if a new source of energy was discovered and fully replaced fossil fuels? *Inside They're On Fire* tells a story about transitions, instability, ephemera, richness of the earth – and its limits.

<http://gethanandmyles.blogspot.fr/>



Rémi Guerrin

Untitled, 2015,

coal test, variable size

Using pinhole, carbon and cyanotype processes, Rémi Guerrin explores old photographic techniques to reveal his own vision of the world.

In this series, created in 2015 during a residency in India, in Chennai and Tamil-Nadu region, he points out the beauty but also extreme poverty that “progressively empties man from its humanity” (Mother Teresa), providing viewers with desolated while full of hope landscapes, magnified by Guerrin’s technique.

<http://remi-guerrin.blogspot.fr/>



Natalia Bażowska

Spread Time, 2014-2018

series of Interventions on photographs, 21x29 cm, framed

Spread Time is a series of photographs on which the artist intervenes. These direct drawings or paintings on photos create the illusion of a presence. Spread Time is building on the myth of the “steppe soul”, created by the artist to define the need of the inborn instinct to wander, the inner strength that leads us to explore the unknown in all aspects of life and our strong belonging to nature.

<https://www.bazowska.com/>



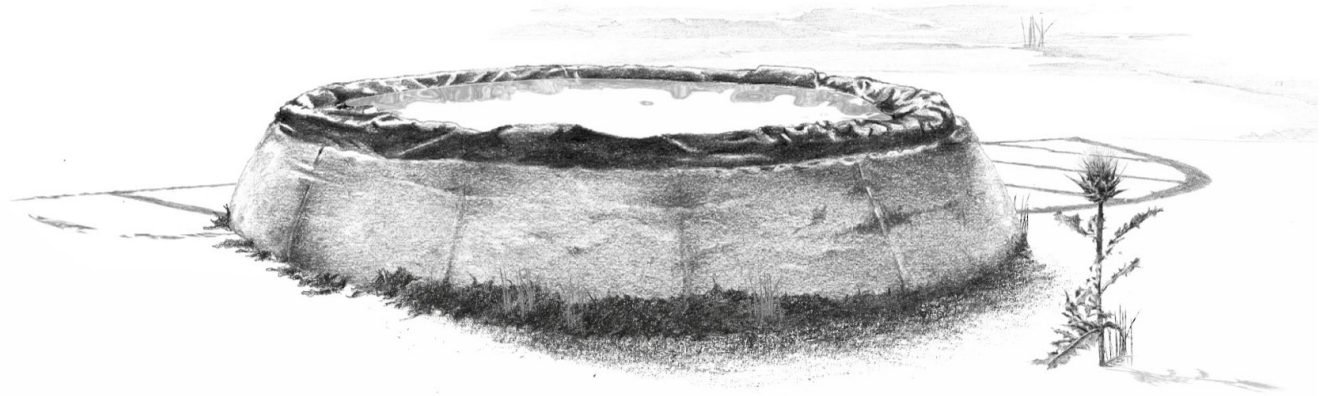
Anaïs Boudot

L'empyrée, 2016

cyanotype on prepared stones, variable dimensions

This piece is an hybrid between photography and sculpture. Stones were gathered during walks in the Spanish countryside. The cyanotype-prepared stones simply catch and keep traces of light. The spots hit by the sun turn blue like the hard and high Spanish sky. Volumes become microcosms, miniature landscapes.

<http://anaisboudot.net/>



Nicolas Gaillardon

The Shimmer, 2018

animated drawing, 4min30s, Graphite on paper, 60x80cm

The animated drawings are composed of fixed plans, excluding human figures. All elements composing the scenes unveil a constrained protest. The weight of the objects is reflected by the overwhelming gravity and slow swinging movements close to stereotypical behaviours, trying to exorcize a paranoid tension. Sounds oscillate between progressive noise and a surrounding atmosphere to stretch time and let the viewer think that, in spite of the perceived quietness, another story is told.

<http://www.nicolasgaillardon.com/2017/10/dessins-animes-sons.html>



David Leleu

Untitled, 2017

pile of sculpted magazines, variable dimensions

Like the Anthropocene, the human-made geological era which deeply disrupts the climate and landscapes, David Leleu puts his footprint on the images and media he works on. The artist is constantly searching for « low-tech » processes close to craft. In his work, he highlights, as a geologist, bits and pieces of the different strata of the images thanks to his tailor-made mechanisms.

<http://davidleleu.com/>



Michal Smandek

Knife Work (manual rest project), 2014,
installation photography, Gobi, Mongolia, 130 x 87 cm

The main assumption of the Manual Rest project relies on artist's interference in nature which is performed so as to be considered the work of nature itself and documenting the working of the natural forces which may be perceived as performed by a purposeful artist. Blurring the line between performing and documenting the already existing situations serves as my gestures which allow to create a unique museum made up by a compilation of the artworks found and artworks supplemented in the landscape.

<http://michalsmandek.com/prace/manual-rest/>



Nicolas Tourte

Lame(s) de fond, 2018

wood and sound system, variable dimensions

Curves suggesting waves and anthropomorphic situations stand out of a wooden floor, as if an outstanding humidity rate added to a suffocating heat was arbitrarily expanding one zone rather than another. Wood expansion amplified sounds compositions vanish beneath the forms.

<http://www.nicolastourte.net/portfolio/passage-2016/>



Virginie Piotrowski

Live Pollock, 2014 - 2018

video projection, installation, variable dimensions

The video shows trees during a storm. It is broadcasted in slow motion and projected on a wall under construction, suspended in time as the repeated movement of the trees. The projected image appears abstract and hypnotic due to the degradation of the projection surface. The installation invites viewers to take a pause in movement.

<http://virginie-piotrowski.fr/expo-projets/>



Elefantcat

johnDoe, 2018

bois, acier, écrans 10", Intel Nuc, jeu vidéo, dimensions variables

Video game as a medium, non-video game as an artistic vocabulary.

ElefantCat collective is composed of Jean Roukas and Charles Hilbey. The collective is a collaborative research and creation structure. The non-game, absurd and poetic diversion of the codes, is a non-sense for the gamer or the neophytes. These homemade and cheap interfaces are mocking the video game industry. ElefantCat's research is sliding away from video games and aims at creating a metaobject.

<http://www.elefantcat.com/>



Sengthe Vanh Bouapha

Transmission au futur antérieur, 2013

Digital installation

Transmission au futur antérieur is a multimedia installation that auto-generates its contents. A verbal fight is going on between the screens, opposing videos of speakers, fixed images of disasters or landscapes and sound using an algorithm as the only control device. Readings refer to emblematic speeches and are used to highlight the power of images. An audiovisual degradation process interacts with the broadcast as the visual expression of the fight.

<http://www.sengthe.net/p/transmission-au-futur-antérieur.html>



Galerie Rezeda

Ground Test Facilities, 2018

in-situ installation

The elements layout on the ground represent an abstract of the surrounding architecture. Each element is an urban fragment mould (wall, stairs, hoarding, roadsigns...) sampled during walks in the neighborhood. A video shown on a website presents these sampling actions.

<https://galerierezeda.com/portfolio/balises-et-cartographie/>

About Subliminaloops :

Since the launch of the first group show by Nicolas Gaillardon and Sengthe Vanh Bouapha in 2013, Subliminaloops project has constantly evolved. It has become an opportunity for artists from different regions and nationalities to produce specific pieces and engage into new collaborations. Subliminaloops is a mobile laboratory in which the collective of artists adapts its work to every new exhibition space to propose an immersive experience to visitors.

About Marie Emery-Leleu :

Marie Emery-Leleu is an independent Public Affairs consultant, specialized in climate change and energy transition issues. She worked for more than ten years as Public Relations manager and director in major international groups in the energy sector and holds a master's degree in Public Affairs at Sciences Po. Passionate about contemporary arts, she is convinced of its major role to play in raising public opinion awareness and therefore involved herself, together with Subliminaloops into the development and implementation of "Cool Down" project.

About B.A.R. (Bureau d'Art et de Recherche) :

The Bureau d'Art et de Recherche is a cultural association managing the contemporary art gallery Qsp (Quantité Suffisante Pour) in Roubaix. Since 1999, it exhibits work from regional and international artists from all contemporary art streams.

The B.A.R. organizes more than thirty events per year at Qsp. Over time, it has become a preferred partner for the regional artistic scene a go-between artists from various regions and cultures through strategic partnerships with the city of Roubaix, Hauts-de-France region but also major cultural institutions such as the Fresnoy art school and Institut Confucius in Arras.