

The Price
of The Ticket

Aline Bouvy

03.02 —
02.06.2024

An Exhibition by Triangle-Astérides

Co-conceived and co-produced with
la Ferme du Buisson, center for contemporary art

Curated by

Marie de Gaulejac, Victorine Grataloup (for Triangle-Astérides)
and Thomas Conchou (for la Ferme du Buisson)

Coproduction

Friche la Belle de Mai

Graphic design

Montasser Drissi

Warm thanks to

Aget entreprise, Céline Bertin, Anaïs Breger, Myriam Burnaz, Patrice Carré, Alban Corbier-Labasse, Marianne Berger-Laleix, Jean Casanova, Dorothee Catry, Clémentine, Emeline Depas, Thomas Depas, Thomas Dupont, Société Gros Mots, Maxime Guitton, V. Jourdain, Cannelle Labuthie, Louis Lallier, Robin Leforestier, Lutèce Lochness, Xavier Mary, Salma Mochtari, Manu Sajm, Christian Sebillé, Emil Schiegnitz, Cyril Tomas-Cimmino, Twinplast, Walter Wathieu

A tall gate, rimmed to resemble a lip, adorned with an eye and tears, blocks the entrance of the exhibition space. On one side: costumes hang from the ceiling, depicting spectral underwater fauna. On the other, for those who can get in: a monumental sculpture—half grimacing face, half open legs from which strange cries escape—and a one-way mirror booth face each other in the middle of a pathway littered with large tokens. From the walls to the works, everything is white. “A white that is almost too white”,¹ in the words of artist Aline Bouvy.

Although the exhibition depicts a theatrical landscape, which seems to invite the audience to play an active role in a disturbing immersive play, the terms of which they do not completely grasp, it is not the stage area that Aline Bouvy is playing with, but the equally codified space of amusement and theme parks.

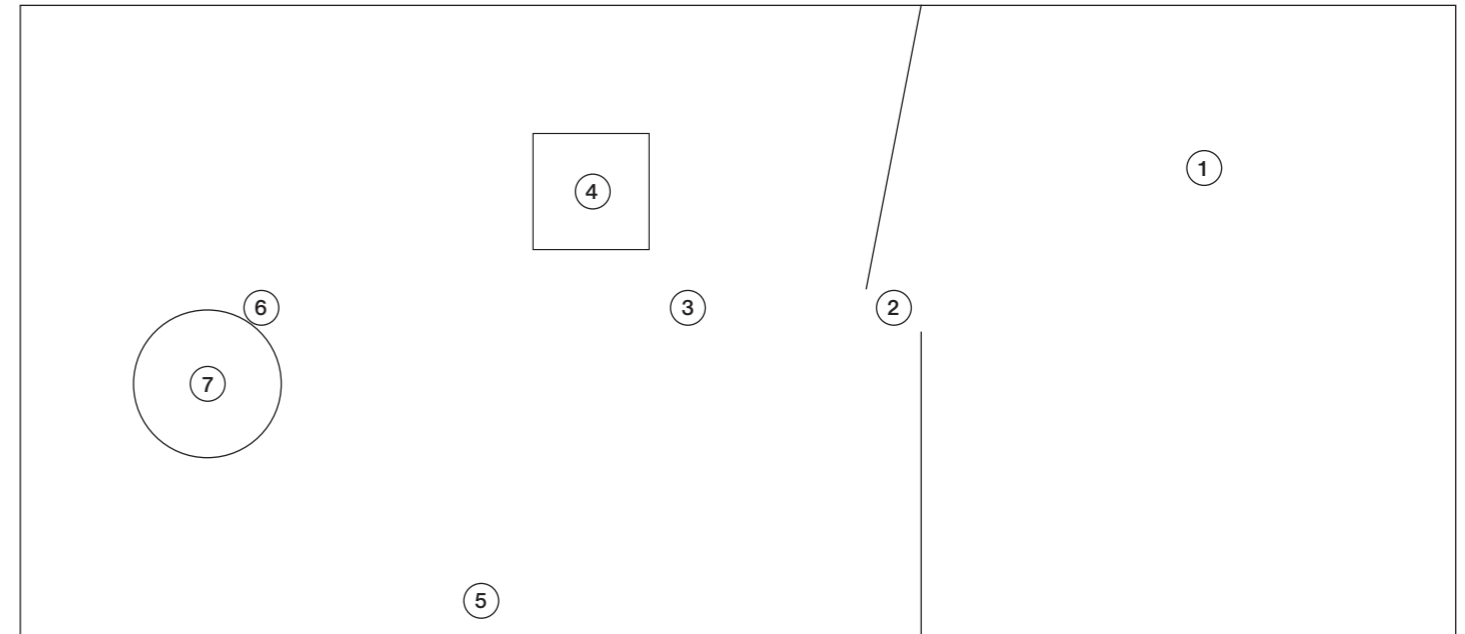
In France, theme parks sprung up in the 1980s,² but they are the successors of traditional funfairs as well as universal and colonial exhibitions (two of which took place in Marseille, in 1906 and 1922), which originated in the nineteenth century.³ The Panorama exhibition space, inaugurated for the Marseille European Capital of Culture in 2013, is a distant relative: “Its immense bay window functions like a panopticon; the elevated viewpoint over the city conveys a feeling of grandeur and power, like in a control tower in which you become the distanced observer of the world before you.”⁴

The title of the exhibition, *The Price of the Ticket*,⁵ plays on the double meaning of the word price: it refers both to what the public must pay materially to enter an amusement park, to pass through the gates, but also what it costs symbolically, what must be sacrificed. The monochromatic nature of the works also invites a shift in meaning: from white (*blancheur*) to whiteness (*blanchité*),⁶ implying in both cases an alleged neutrality, a certain ordering of the world—a cruel *white fiction*.⁷

Victorine Grataloup,
co-curator of the exhibition

Translation into English by Julia Monks

The public is invited to put on one of the costumes while visiting the exhibition and to enter the one-way mirror booth.



1. *Shrouds of grief*
Various textiles, haberdashery, metal hangers, synthetic rope
2024

In the first part of the divided exhibition space, described by the artist as “the vestibule,” hang majestic costumes representing Mediterranean fish and shellfish: John Dory, anglerfish, shrimp, lobster, ray, and jellyfish with their young, but also a scorpion fish, a mussel, and a whiting. This exsanguinated ensemble, hung on hooks, brings to mind several images. First, that of the dry room—a traditional miners’ changeroom—but also that of the tassel that children try to catch on merry-go-rounds. Finally, the macabre image of a carnival without dancing, in which costumes are waiting to be worn. MdG

2. *Portal – Darkness calls your name*
Powder-coated steel
2024

Barely ajar, the gateway invites entry as much as it causes worry, as its ominous title suggests. Materializing the idea of a restricted, controlled access, of gatekeeping, its lachrymal ornament echoes the presence of the corporeal in the exhibition (the bodies of the visitors in the costumes and in the one-way mirror booth, or the head and limbs of the monumental sculpture). VG

3. *Oh, won’t you lay down with me?*
Jesmonite, pigments, fiberglass
2024

Numerous tokens dot the floor of the exhibition, resembling coins, medicine pills, or other chemical consumables such as recreational drugs. Scattered throughout the space, they guide wandering visitors, inviting them to consume leisure or to the leisure of consumption. TC

4. *Negative hallucination*
Stainless steel, tempered glass, one-way mirror film
2024

This one-way mirror booth, inspired by ice castles, invites the viewer to enter and look at the exhibition while no longer being perceptible to others. From this voyeuristic position, one can experience the role assumed by the public in amusement parks, performing just as much as the actors who work there: the attractions economy is also that of performance. TC

5. *Omphaloskepsis*
Jesmonite, pigments, wood, various materials
2024

Arranged vertically, surprising both in its size and the height at which it is hung, a hollowed-out burger encloses in its center a scale model of an American diner and its garbage room. This enigmatic microarchitecture links us, like the navel in the central part of its abdomen, to the political and social implications of a fast-food industry inseparable from amusement parks. Through the difference in scale, the artist appeals to the delusion or perhaps even oblivion of the entertainment industry. MdG

6. *Krypt*
Polystyrene, polyurethane resin, acrylic paint, speaker
2024

7. *Il Circo Oscuro*
Sound piece
2024

In front of the bay window sits a sculpture into which the artist invites us to enter. A reversal of the architecture of the Luna Park entrance (where visitors entered through a mouth), this three-meter-high head, lengthened by its legs, plunges us into a state of horror at the grotesque and fragmented appearance of the face, which is visible from the outside.

A sung sound piece plays in the *Krypt*, *Il Circo Oscuro*, a composition of sighs, whispers, onomatopoeia, and cries of both pleasure and fear. MdG

Il Circo Oscuro: composition commissioned by Aline Bouvy to Aldo Platteau; choral professor: Jean-Emmanuel Jacquet; interpretation: *Choeur Coryphée* (Mallory Blin, Brigitte Caron, Kenza Châa, Jeanne Klein, Jaya Micmacher, Maïwenn Piccioli, Lilian Poulain, Julian Rose, Paul Rouault, Hazel Thibaud, Tézya Tschaenn) and *Choeur Lyrique* (Florence Bansept, Damien Barra, Loïc Basille, Tamara Kakabadze, Julie Louail, Esma Mehdaoui, Salma Omri, Roman Panzer, Manon Pizzichemi, Laura Willot) from the Conservatoire Pierre Barbizet – INSEAMM; recording and sound mix: GMEM – Centre national de création musicale (Pierre-François Brodin, Tito Loria, Christian Sebille).

Portal – Darkness calls your name & *Negative hallucination*: conceived in collaboration with Brice Dreesen – Ateliers Arseni.

Shrouds of grief: conceived in collaboration with Carmel Peritore, costume designer, assisted by Adam Halleux, Clémence Mauberquez and Charlyne Misplon with the complicity of Marie Zélie Baudouin, Laura Chedeville, Isis Devolder and Jeanne Dussenne.

Aline Bouvy’s studio assistant: Léo Cohen; intern: Romane van Walrède Bordes.

1 Artist’s statement of intent, July 2023.
2 Notably Disneyland Paris, inaugurated in 1992 in Seine-et-Marne, close to the Ferme du Buisson Centre for Contemporary Art, coproducer of the exhibition and where it will be presented in the fall (from October 6, 2024, to January 26, 2025).
3 Anne-Marie Eyssartel and Bernard Rochette, *Des mondes inventés: les parcs à thème* (Paris: La Villette, 1992).
4 Aline Bouvy, *ibid.*

5 In English, *The Price of the Ticket* is the name of a collection of essays by American writer James Baldwin (New York: St. Martins, 1985, which has never been translated into French).
6 “It is the scholar Judith Ezekiel, a specialist in gender and race studies, who proposed the term *blanchité* [. . .]. It was intended to replace the word *blanchitude*, in use at the time in the social sciences. Constructed as a counterpart to *négritude*, this term had the defect of not clearly marking the relationship of domination.” Léonora Miano, *L’opposé de la blancheur. Réflexions sur le problème blanc* (Paris: Seuil, 2023), 19. Unless otherwise noted, all translations are our own.

7 In reference to Sara Ahmed, “A Phenomenology of Whiteness.” *Feminist Theory*, Sage Journal, Londres, SAGE Publications, 2007. “If whiteness gains currency by being unnoticed, then what does it mean to notice whiteness?”

About the artist

Born in Belgium in 1974, she lives and works between Belgium and Luxembourg. Aline Bouvy explores a wide range of mediums, including sculpture, drawing, photography, and sound. Between 2000 and 2013, the artist worked in collaboration with John Gillis and also cofounded the feminist collective The After Lucy Experiment with Claudia Radulescu, Delphine Deguislage, Charlotte Beaudry, Céline Gillain, and Aurélie Gravas (from 2010 to 2015). [. . .] She examines our relationship to the body and to space, inviting us to new sensory experiences that are simultaneously seductive and repulsive. Here, the body becomes a medium. Between desire and empathy, shapes and languages are revealed where it is difficult to conjure up an image or a word.

While the works contain a strong sensory charge related to identity and taboos, the history of bodies, both male and female, is [. . .] evoked in its latent and sexual, domestic, intimate, and political connections. [. . .]

By revisiting the slow utopian trajectory of a culture in the process of turning away from the dominant patriarchal and heteronormative models, the libido, freed from all morality, without judgement, deposes those bodies exemplifying the authority of a society that monitors and confines our bodies. By exposing the world under surveillance, she hijacks the aesthetic and political codes of power and domination, destabilizing our reference points. [. . .]

Biography by curator Marianne Derrien.

At Triangle-Astérides during the exhibition

Public programs

- Friday, February 2, 6.30 pm, Panorama: performance by *Choeur Coryphée* and *Choeur Lyrique* from the Conservatoire Pierre Barbizet – INSEAMM for the opening of *The Price of the Ticket*, free admission
- Saturday, February 3, 6 pm, La Cartonnerie: “Co/mission grande conspiration”, video and performance program (in French) by Paul-Aimé William (researcher and curator), free admission
 - 6 pm: introduction by Paul-Aimé William and presentation of the performance *Incandescence* (1995) by Jerry René Corail (artist)
 - 6.15 pm: *Mofwazé* followed by *Man-man chadwon*, performed reading and video by Gwladys Gambie (artist)
 - 6.30 pm: *Eat myself*, performance by Alice Dubon (artist)
 - 7 pm: conversation between Paul-Aimé William, Gwladys Gambie and David Demetrius (curator)
- Wednesday, February 7, 7.30 pm, IMMS: *Parole d'un monde en feu*, performed reading (in French) by Fanny Lallart (artist and former resident) in the framework of the Festival Parallèle, register at contact@triangle-asterides.org
- Wednesday, February 21, 4 pm and 6 pm, Atelier-Assemblée, Triangle-Astérides: carte blanche to Anne-Sarah Huet (writer and researcher). Working group followed by a collective reading on passing (in French), register at contact@triangle-asterides.org
- Thursday, March 21, 6-9 pm, Triangle-Astérides' studios: open studios from our resident and associate artists, free admission

- Saturday, May 4, schedule to come, Atelier-Assemblée, Triangle-Astérides: performance for the “Tour des résidences” event with the network Arts en résidence in the framework of the “Printemps de l'art contemporain” festival, register at contact@triangle-asterides.org
- Thursday, May 30, 6-9 pm, Triangle-Astérides' studios: open studios from our resident and associate artists, free admission

Public engagement

- Public tours for individuals or groups, in French or English, on request at contact@triangle-asterides.org
- Wednesday, February 7, 5 pm, Panorama: guided tour (in French) by Victorine Grataloup, exhibition co-curator, free admission
- Saturday, February 24, 4 pm, Panorama: guided tour (in English) by Victorine Grataloup, exhibition co-curator, free admission
- Friday, March 1, 6 pm, Panorama: guided tour (in French) by Victorine Grataloup, exhibition co-curator, free admission
- Friday, May 3, 5 pm, Panorama: guided tour (in French) by Marie de Gaulejac, exhibition co-curator, free admission
- Friday, May 24, 11.30 am, Panorama: guided tour in French Sign Language, free admission
- Thursday, May 30, 6 pm, Panorama: guided tour (in French) by Marie de Gaulejac, exhibition co-curator, free admission

Resident artists

- Session #1 (from 01.29 to 04.08.24)
 - Gabi Dao (CA/NL)
 - Lucía C. Pino (ES, cross-residency with Hangar in Barcelona, where Sacha Rey (FR) will be resident for the same period)

- Session #2 (from 04.29 to 07.08.24)
 - Tom K Kemp (UK/NL)
 - Brandon Gercara (FR, in collaboration with the Salon de Montrouge)

Associate artists

- A single annual session (from 01.15 to 12.15.24)
 - Neïla Czermak Icthi (FR)
 - Claude Eigan (FR/DE)
 - Laure Vigna (FR, from 01.15 to 02.29.24) followed by Maddie Tait-Jamieson (NZ/FR, from 03.01 to 12.15.24)

Online, the magazine

BRUISE is a digital editorial project that allows to see, read and hear the ideas, conversations, artistic experiments and projects generated among the Triangle-Astérides' resident, associate and invited artists as well as within its team. The editorial program is based on quarterly thematic cycles.

About Triangle-Astérides

Triangle-Astérides is a center for contemporary art of national interest based in Marseilles at La Friche la Belle de Mai, a cultural cooperative located in a former tobacco factory, since 1994.

Triangle-Astérides articulates a rigorous program of exhibitions with research residencies for artists from French and international scenes, an associate artists program for the local scene, to which are added events, editorial projects and a thorough outreach to all audiences.

Mindful of each individual's needs, Triangle-Astérides ensures, to the best of its ability, the accessibility of all its programs for the public as well as for the invited artists (the building is accessible to all; and upon request tours can be offered in French Sign Language and through audiodescription).

Team

Sophia Djitli, head of public relations and editorial program
Marie de Gaulejac, head of exhibitions, resident and associate artists programs
Florence Gosset, administrative and financial director
Victorine Grataloup, director
Léa Kowalski, intern

And our regular collaborators from the Friche la Belle de Mai team (Jean-Cristophe Blanc, Aude Bourhis, Simon Bryckaert, Alban Corbier-Labasse, Pauline Coutant, Lucie Duriez, Céline Emas-Jarousseau, Elsa Gasnault, John Girard, Matthieu Girard, Rachid Hogas, Charlotte Kinon, Thomas Meysson, Agathe Mirafiore, Susana Monteiro, Marjorie Nastro, Giulia Novelli, Mathias Richard, Reinier Sagel, Varduhi Sahagian, Souvenir Sitty Bahiya, David Soriano, Mia Suau, Marine Tesseyre, Capucine Tible, Losseni Toure, Annabelle Verhaeghe, Pauline Wable...)

Triangle-Astérides' communication elements are available in French and English (sometimes translated by professional translators, often translated into imperfect English by the team itself). Occasionally and upon request, our programs can also be translated into other languages.

Triangle-Astérides is a non-profit association supported by the Ministry of Culture – Drac Provence-Alpes-Côte-d'Azur, the City of Marseilles, the South Region and the Bouches du Rhône Department.