

////////////////// CLOTILDE VIANNAY //////////////////

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////////////////// LADY DI AT THE MOUNTAIN //////////////////  
2006

Map (210 x 120cm), poster (120 x 80cm), dub plate, record player, video (3'), TV, book, racks

Information, whatever the medium is, consists of a narration or fiction. Clotilde Viannay exhibits documentary resources, reassembles and redistributes those elements through which the story is usually created. Her work *Lady Di at the mountain* functions as strategic displays, taken from various forms of documentary and related to geopolitical events which happened in Central Asia. Combining several points of view, her installation proposes a new reading and interpretation, reflecting the complexity of information.

MATHIEU LARNAUDIE

N7-S11, Bétonsalon, Paris FR 2006





////////// CITY WALK //////////  
2010

Hunting gun, pallet, stones, 2 videos in loop

Two monitors, put down side by side, are facing with a threatening shotgun in firing position. On the first screen, the drawing of an American motel called the City Walk Motel looks like a dated film set for a fiction scene. On the second screen, the motel neon lighting is twinkling. It's a pale copy of Universal Studios neon gorilla. The scene takes place in the Hollywood Boulevard shallows.

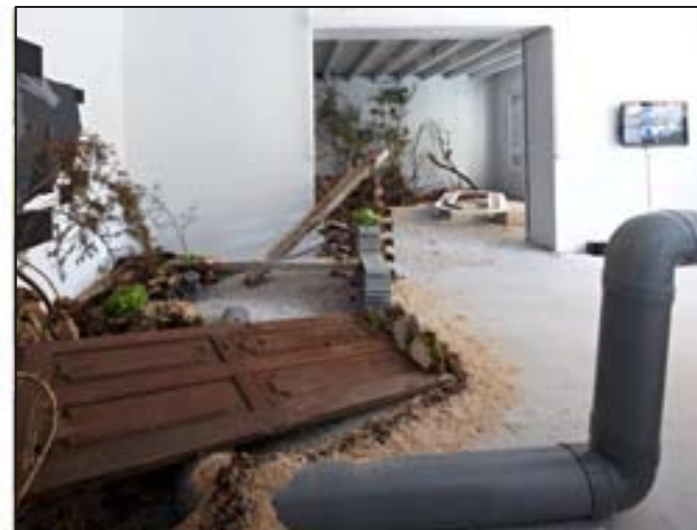
In his book *Lieu commun Lieu commun*, Bruce Bégout describes some new forms of urban life, one's of the American motel man, *a life of extreme mobility, wandering and poverty* and forbidden pleasures.

The motel is a space that society wanted to rationalise to an extreme degree. Almost by an architecture normalisation, which is repeated by the thousand on the American territory. However, it's exactly the opposite that happens in it. This excessive neutrality, linked with a geographic location on the fringe of social and economic activity of the city, has made the motel a perfect place to welcome irrational, impulsive and clandestine behaviours. In an *American Magazine* article of February 1940, Edgar Hoover describes the motel as a tentacular freak, which corrupts mankind. He gives to this repetitive architecture a status of a wild and uncontrollable beast that propagates in the urban territory. The artist is precisely interested in this hybrid architecture materialization. A half-human and half-object building who absorbs and spits out the entire city traveller humanity .

*Water Walk, Centre d'art contemporain de Cajarc, Cajarc FR 2010*



ROOM 1



ROOM 2



////////////////// DU RESEAU DANS LE TERRARIUM ////////////////////  
2010

Wall painting, snails, trains, pedestal and several objects and materials, 2 videos in loop  
*Water Walk, l'épicerie de Saint-Martin Labouval, Saint-Martin Labouval, FR 2010*

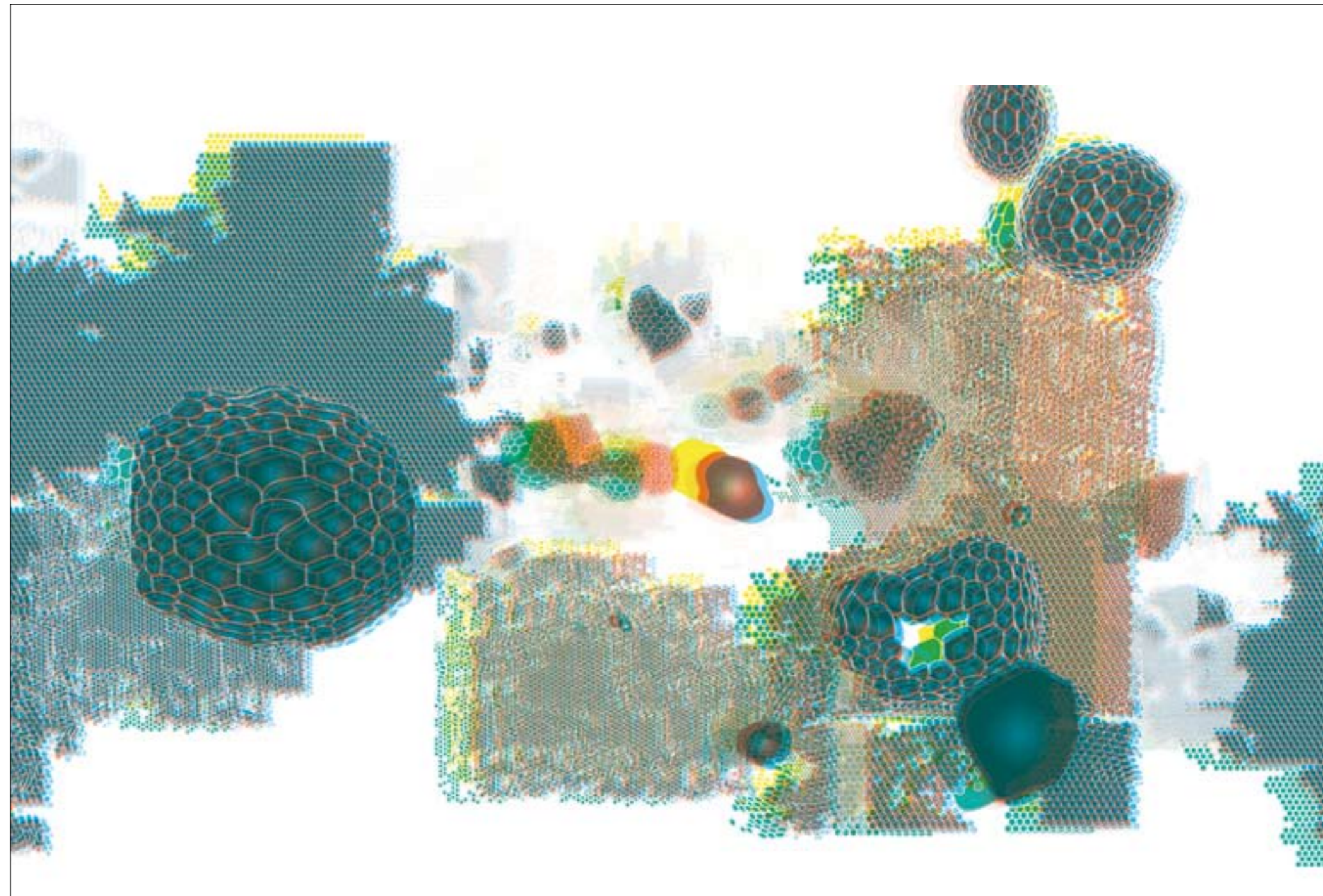


////////////////// Un non-humain dans l'espace #1 ////////////////////  
2010

Print, 14,63 x 2,50 m.

The picture pasted on the sidewall of the art centre is a dynamic territory freeze frame of a plastic gorilla, which is presented in the following element of the installation, inside the art centre. This territory modelling takes the object movements and meetings into consideration, since its manufacturing in China until its setting up in Cajarc. As an ordinary human being, this non-human has his own territory, which is changing according to the several interactions with his environment. There is not only one territory but several human and non-human territories placed side by side which interact with each others creating a continuous material and immaterial movement.

*Water Walk, Centre d'art contemporain de Cajarc, Cajarc FR 2010*

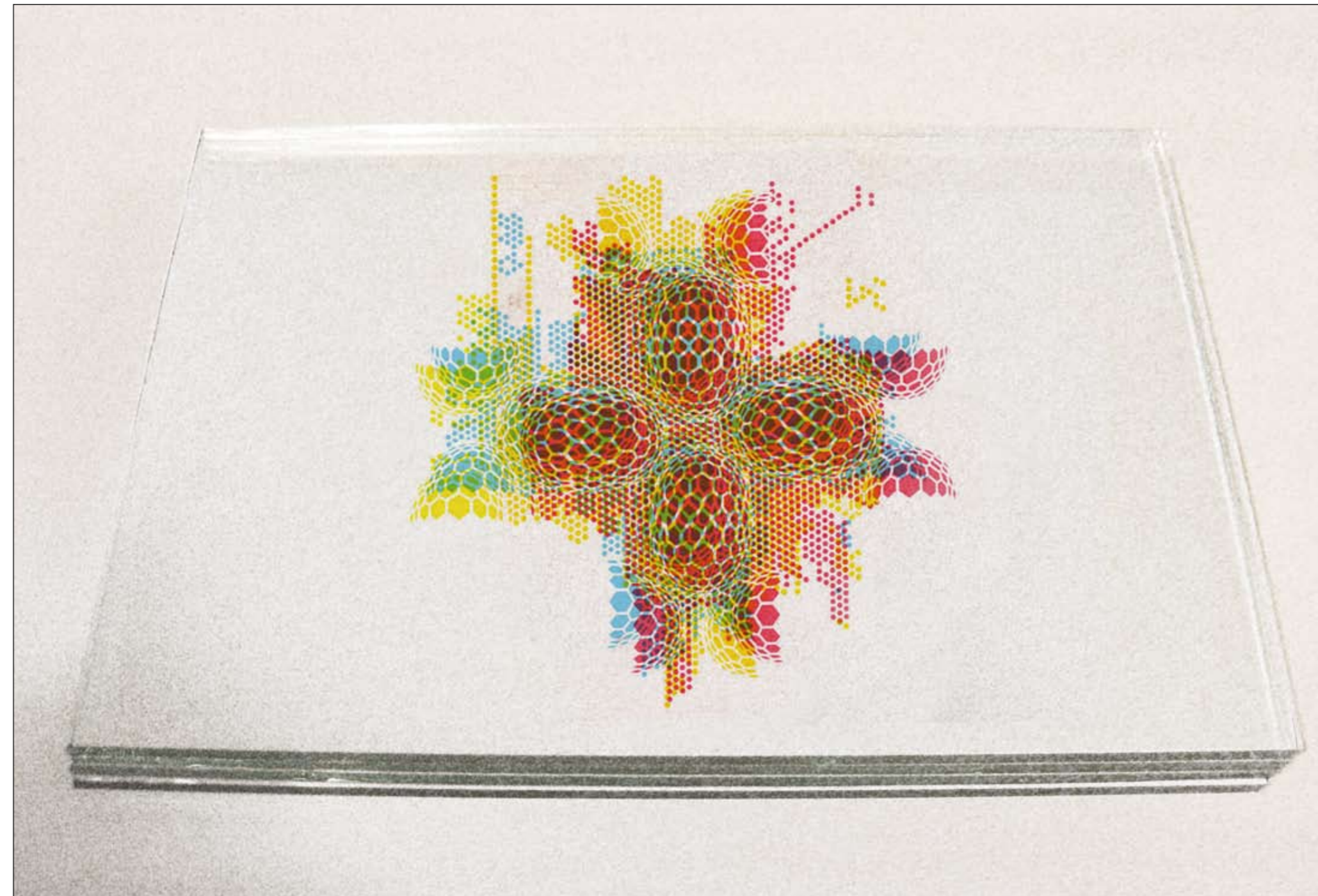


////////// Un non-humain dans l'espace #2 //////////  
2010

plastic gorilla and several objects and materials

The gorilla is screaming in front of his own inactivated map. Its presupposed territorial alter ego (the map) is lifeless, even if the object covered a large space-time, from its conception, manufacturing and importation to his imaginary use in child hands. The artist plays on her words ambivalence because she lets the gorilla have some human or living features however the outside map considers it as a toy, an object. Indeed, in this part of the installation, the gorilla gets angry and the 3D map suggest the true eyesight of the animal.

*Water Walk, Centre d'art contemporain de Cajarc, Cajarc FR 2010*





////////// CELUI QUI EST NÉ HIER MEURT AUJOURD'HUI //////////  
2004

printer, computer, pedestal

This piece tries to give rebirth to the 2147 Mesopotamian objects from Baghdad's Archaeological Museum stolen or destroyed during the second war in Iraq (objects repertoried by Interpol in september 2004).

A printer put on a pedestal prints all the 1 minute 46 pictures of the objects in front of the page and their descriptive on the back. The sheets fall on the floor.

Collaboration with George Donny, the director of Baghdad's Archaeological Museum, John Simmons, the American citizen and member of the government helping for the reconstruction of the Museum), the FBI and Interpol.

Commande du centre national des arts plastiques, Paris

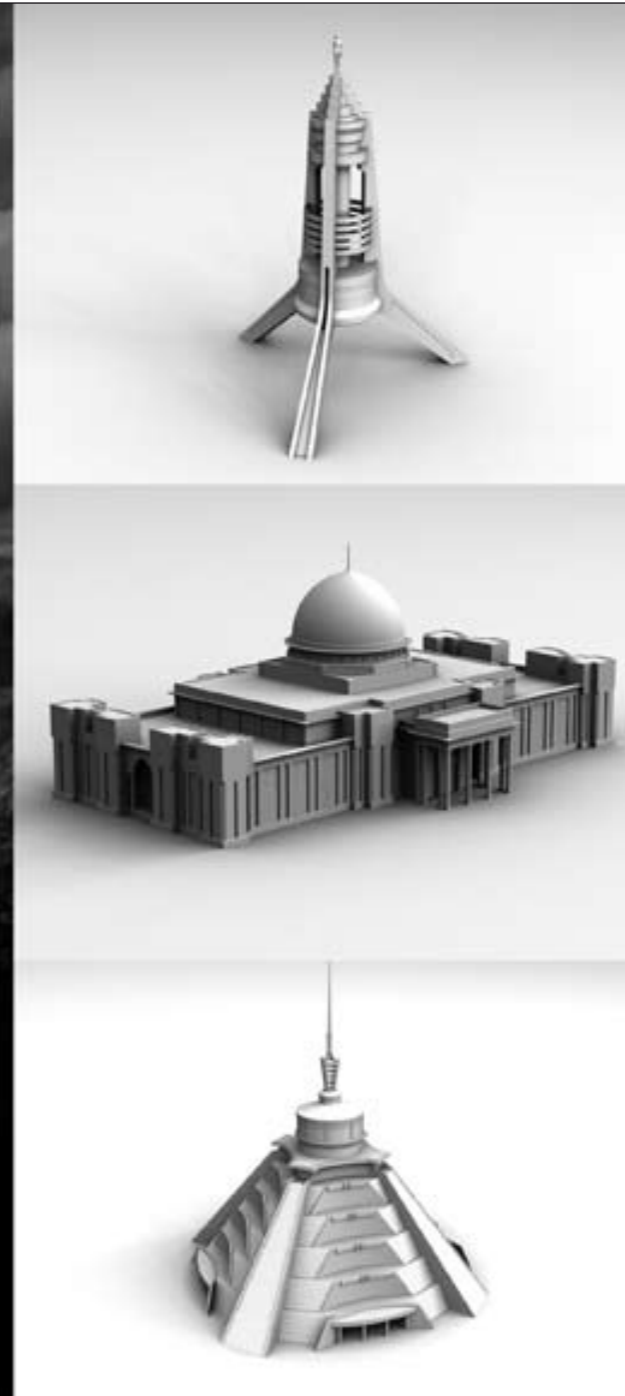
*In Extremis, Printemps de Septembre, Toulouse FR 2004*

BRACELET, Sumerian, Gold, IM.56 223.



Sculpture, Sumerian, Stone, IM.21 901.





////////// LA NOUVELLE ASHGABAT //////////  
2006

Drawn map printed on a poster displayed on the wall (500 x 250 cm), 6 digital pictures of 3D architecture from Ashgabat on aluminium (60 x 46 cm / 100 x 46 cm), framed photomontage (180 x 100 cm), low table, books, computer, foot resters, TV, TF1 interview (40'), DVD player, shelves, flyers

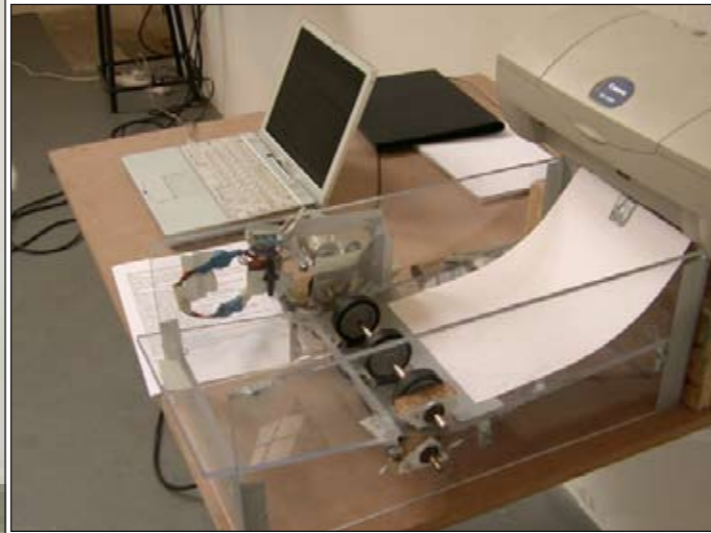
In collaboration with architect Mathieu Andrieu.

The «La nouvelle Ashgabat» (The New Ashgabat) project is portraying today's Ashgabat. Spared by World War II, the capital of Turkmenistan was struck by a devastating earthquake in 1948. It destroyed most of its buildings and killed two thirds of its population. The reconstruction of Ashgabat was then made according to modern urban conceptions and it is actually a typical Soviet city. The Turkmen capital has become a Stalinian theme park with its presidential palaces, its sculptures praising the dictator and its handful of luxury hotels.

In 1996, the CEO's of TF1 and Bouygues Construction (respectively two eminent French TV network and construction companies) staged a fake TV show in order to have big contracts signed between Saparmurat Niyazov and four French companies. Jean-Claude Nancy, a well known television host from the TF1 network, interviewed the turkmen President and the four French executives on a set made especially for this occasion. Not matching any existing TV shows, this forged media coverage was broadcast during several months on the turkmen channels, praising Saparmurat Niyazov, 'the man idolized by the whole world'. In France, the tape would stay in TF1's drawers, but brought big contracts to the companies involved in this media deception.

*La Force de l'Art, Le Grand Palais, Paris 2006*

////////// LES HÉROS CRÉDIBLES //////////  
2004



Frog in gold-coated plaster, borne AFP, 4 vinyl LPs in sleeves, 12 digital photographs under plexiglas, computer system, low-tech machine ejecting paper sheets, pedestal, shelves

Collaboration with musicians Pierre-Yves Macé and Örsten Kärki.

A golden toad, reproduction of a Ming dropper stands on a base as if it was a precious object. An AFP printer prints in a real time the news that come on the site. The 4 composer's music, which re-interpret 4 Californian student speeches pro or against war two weeks before the first bombing on Baghdad. Twelve digital photos from front of Californian houses and Parisian buildings on a white background are scattered on the wall.

These images are on the disc covers as well.

The spectacular effects of the setting gathering many visual and sonic element on a wall or windows open on computer's screens disappearing as fast as they are appearing. Quickly, the viewer is inside of an information's masquerade with fake music soundtrack and machine's staccatos that prints and ejects the speeches to the floor as a background.

Galerie Droite, Les Beaux Arts, Paris 2004

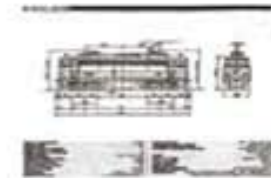
# France : a sales inventory



Culture products



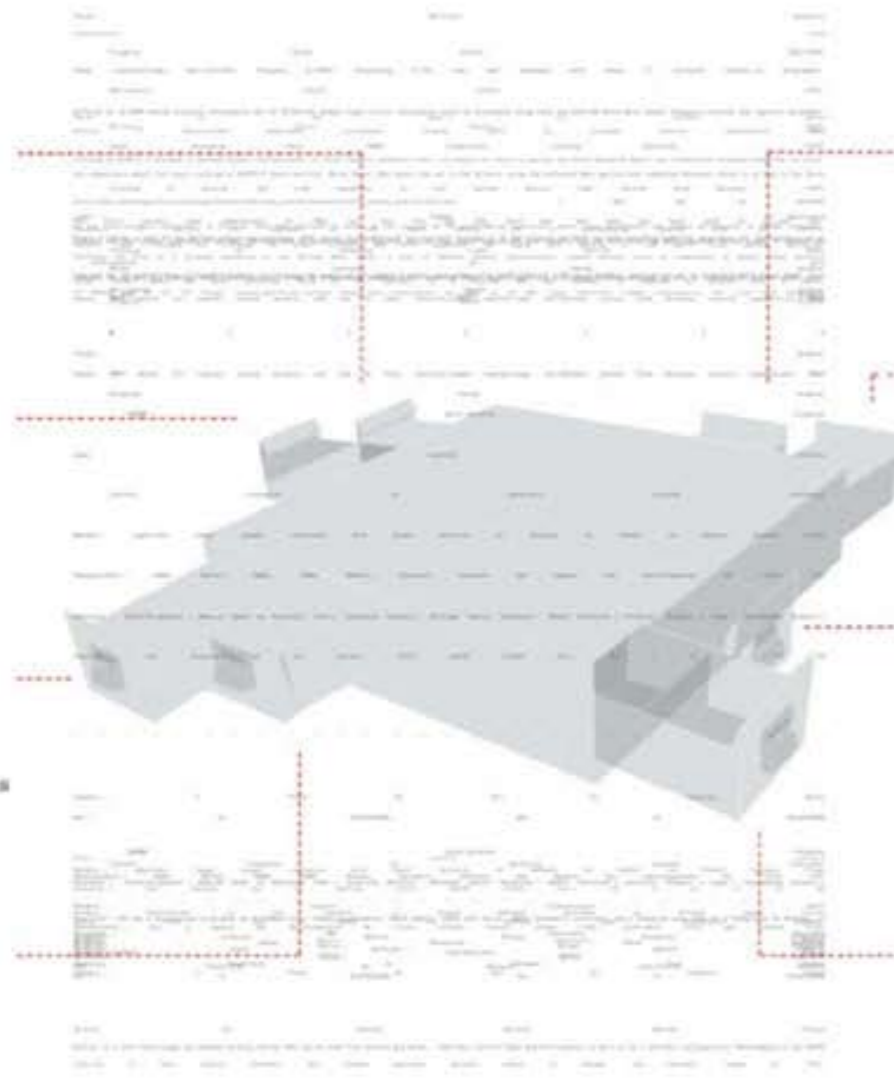
Military products



Infrastructure products



Agriproducts



Fiduciary products



Education products



Leisure products



Energy products

## FRANCE : A SALES INVENTORY

Philippe Vasset & Clotilde Viannay #2008



When "France: A Sales Inventory" opened to the art and design for various...  
...the cabinet...  
...the project...  
...the cabinet...  
...the project...

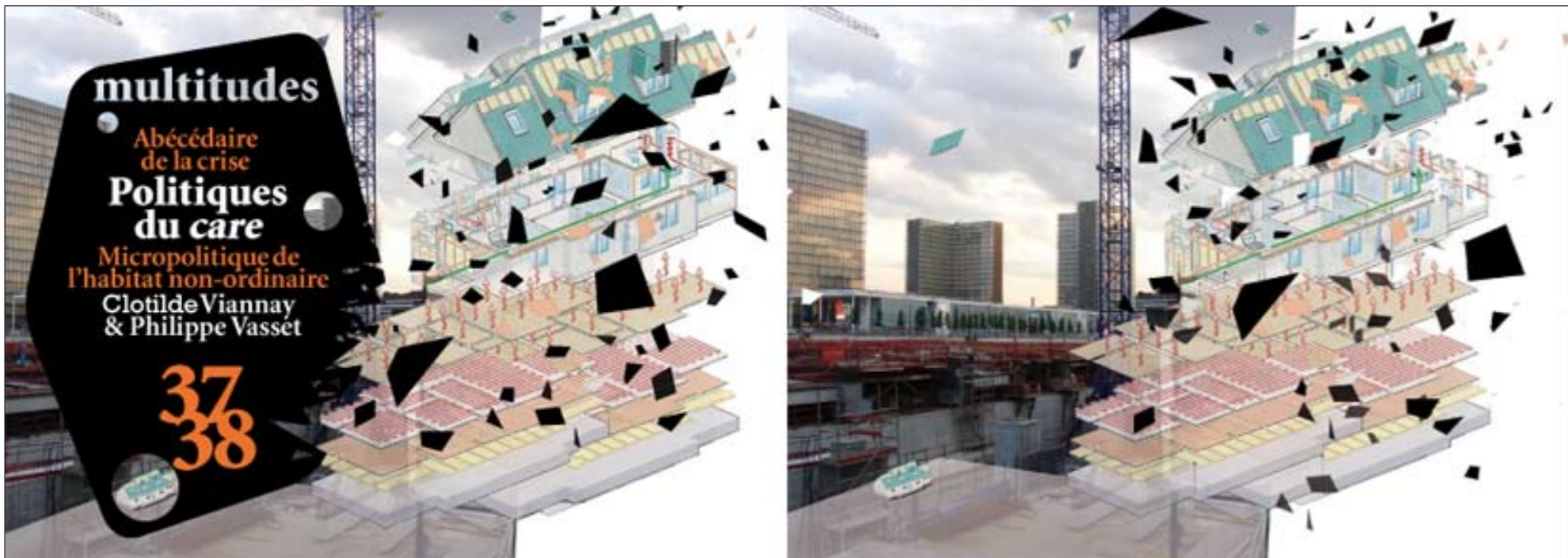


Card-filed cabinet, 4,000 cards, poster 180x100cm, illustrated newspaper dating from 1848

Project in collaboration with the writer Philippe Vasset.

Items for sale are filed by sector (military, agriculture products, art & culture) and described in details on index cards contained in a metallic cabinet. This is a locus where potential buyers can meet.

Bass Diffusion Model, Fieldgate Gallery, London, GB, 2008



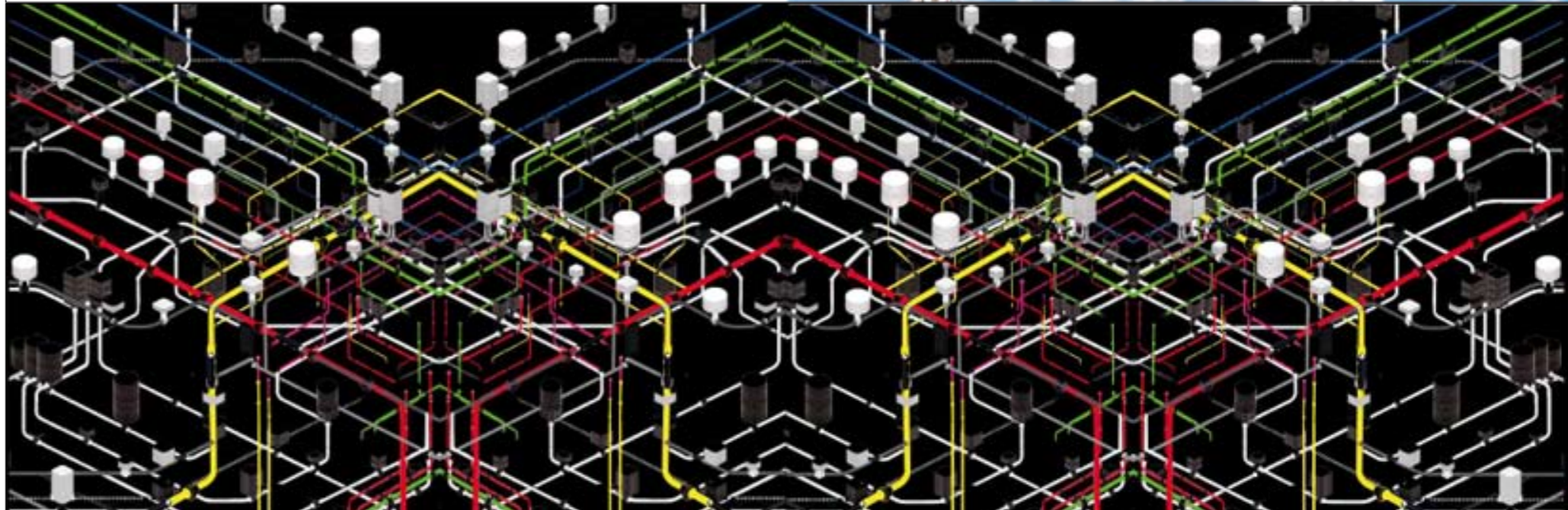
////////////////// DARK POOL ////////////////////  
2009

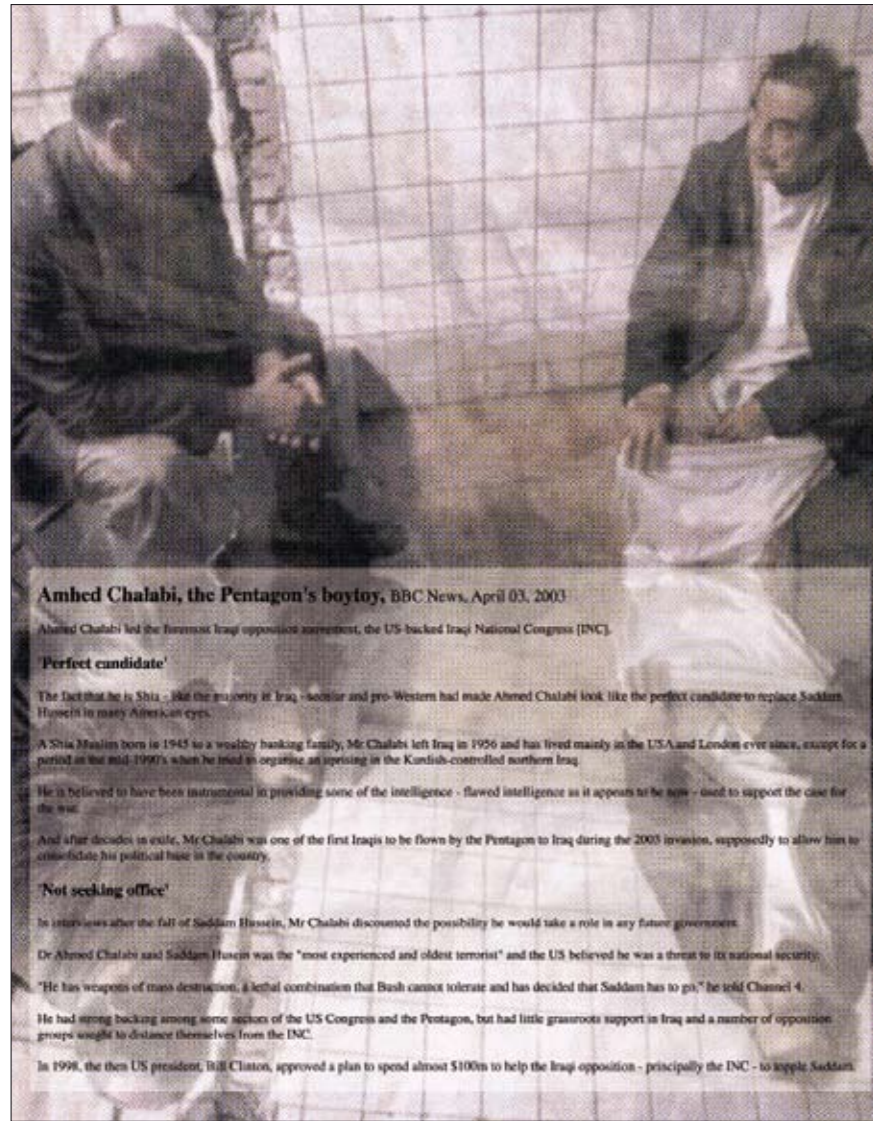
Drawings, photographs, text

In order to save and finance the bank system, the acquisition of firms and give an economic stimulus, the State has to sell some of its assets. Starting from this conclusion, the artist Clotilde Viannay has created a complete catalog listing the auctions made on French national belongings : universities, state buildings, frequencies, savoir-faire, etc. Everything can be bought. The buyers can browse through the ID notes existing for each item belonging to the State. Both documents and fiction, a series of photography testify of the unique feeling floating in these private auction rooms. Pictures of trains, helicopters or cows exploding in myriad of bits symbolize this intense bombing of a crazy capitalistic system.

A text by writer Philippe Vasset accompanies the work by Clotilde Viannay, describing a Dark Pool, an ultra-private auction room where VIP buyers can put auctions on State belongings. It represents the sovereign wealth funds, the big bank corporations, the hedge funds. The atmosphere, compact, almost abstract, is that of a private club, a fraternity.

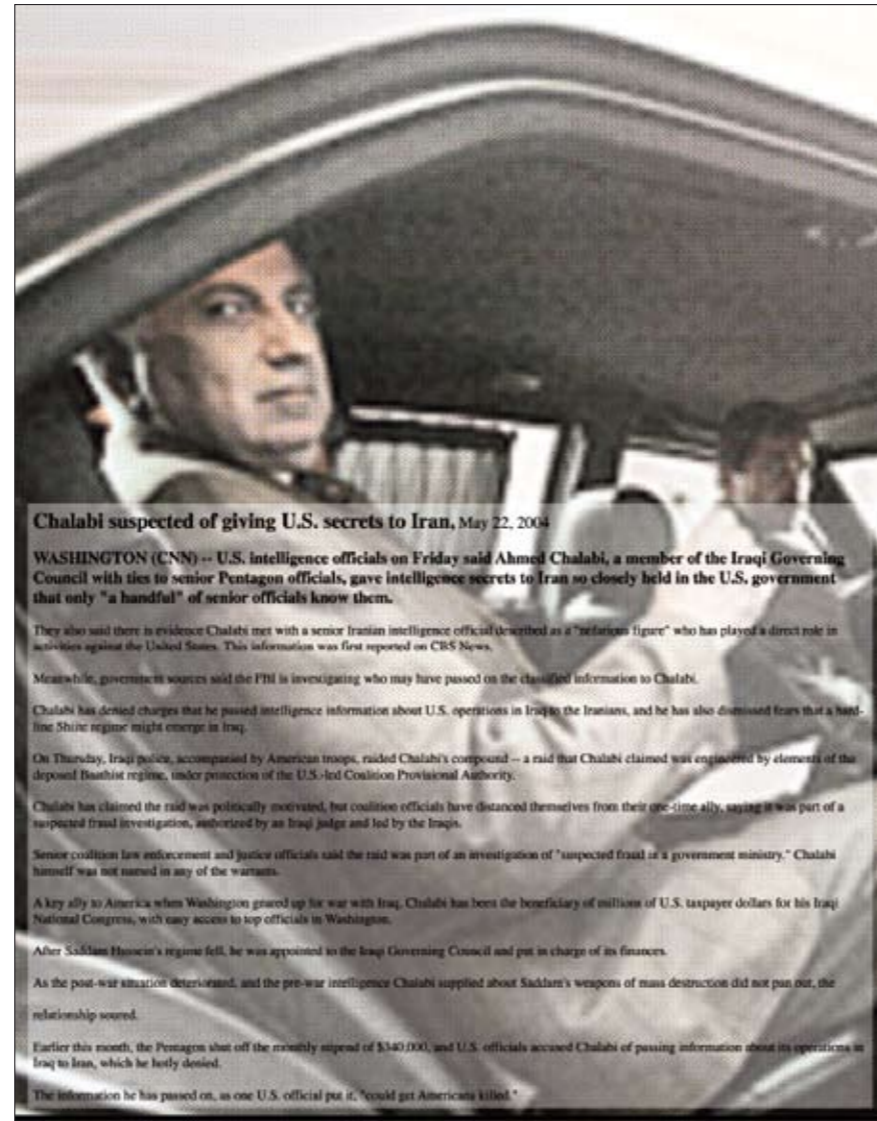
Revue Multitudes, FR, 2009





UNTITLED  
2007-2008

Series of drawings, lambda prints : 60 x 78 cm  
Sometimes you win/sometimes you lose, The Tramway, Glasgow, 2007



UNTITLED  
2007-2008

Series of drawings, lambda prints : # 1, 60 x 45 cm, # 2, 60 x 48 cm, # 3, 84 X 60 cm, # 4, 60 X 150 cm

