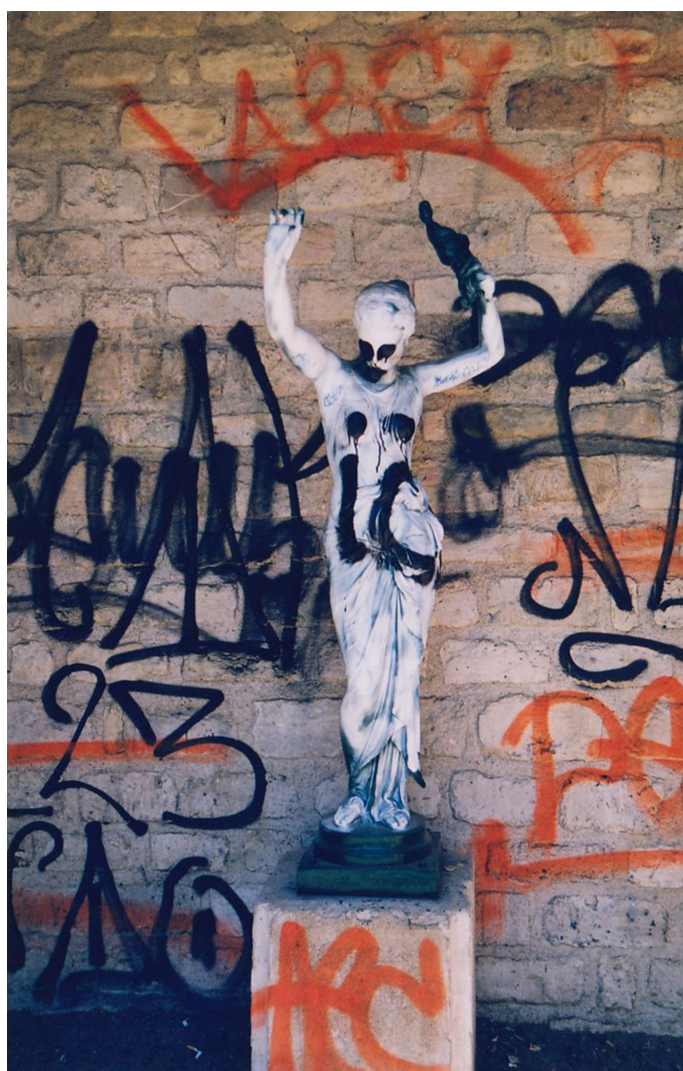


les gens d'Uterpan *Panic at the dance hall*

From October 14, 2021 to March 13, 2022

Statue of the "Bacchus grotto"
Parc Watteau, 2002
© Municipal Archives,
City of Nogent-sur-Marne, France



Half-way through their residency at the Fondation des Artistes in Nogent-sur-Marne in France (2020-2022), les gens d'Uterpan are happy to present at the MABA, from October 14, 2021 to March 13, 2022, a unique exhibition that questions exhibition norms and conventions to propose new display approaches and physical involvements of the audience.

**Exhibition from October 14,
2021 to March 13, 2022**

Wednesday, October 13

Press visit at 3pm
(shuttle departing at 2:30pm
from Place de la Nation)
Opening from 6pm to 9:30pm
(shuttle departing at 6pm
from Place de la Nation)

Before the exhibition:

Saturday and Sunday, September 18 & 19
2-5pm: *Uchronie*, workshop held at the Fondation
des Artistes and in the City of Nogent-sur-Marne.

Saturday, October 2

7pm-1am: *Home Clubbing*, performance at the
Bibliothèque Smith-Lesouëf, in the framework of
the Nuit Blanche métropolitaine.

To be published:

1st monographic book

dedicated to the work of les gens d'Uterpan
Flash Art Publishing
October 2021

Panic at the dance hall

les gens d'Uterpan
Digital edition
March 2022

MABA

16, rue Charles VII
94130 Nogent-sur-Marne, France
maba@fondationdesartistes.fr

Access

RER A: Nogent-sur-Marne
then bus 114 or 210, stop at Sous-préfecture
RER E: Nogent-Le Perreux
then direction Tribunal d'instance
Metro line 1: Château de Vincennes
then bus 114 or 210, stop at Sous-préfecture

Open to the public

On weekdays from 1pm to 6pm
On Saturday and Sunday from 12pm to 6pm
Closed on Tuesday and public holidays
Free admission

The MABA is part of the Fondation des Artistes

TRAM Réseau art
contemporain
Paris / Ile-de-France



02 **Slash**

Press relations

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Visuals available on request

Gathering a **selection of various works (film, performance, texts...)** and **scenographic objects collected on-site or in the surroundings of the Foundation**, the exhibition elaborates on the variation, alteration, permutation and comparison between the status of various spaces, whether indoor or outdoor, private or public, scenic or demonstrative.

Based on the understanding of the wide range of activities and interactions that structure and sequence the site of the Foundation – home to an art center, a nursing home, artists' studios, and a park – **the reflection carried out during the residency is synthesized through three specific temporalities: *organic time*, *historic time* and *narrative time***. In opposition to the horizontal, cyclical and repetitive tempo that characterizes heavenly bodies, choreography and theater plays, here, les gens d'Uterpan have imagined a vertical earthly time. A grounded time that propels us upwards, toward the experiential and experimental.

Through questioning the various spaces and rhythms of the site of Nogent, **les gens d'Uterpan highlight conscious and unconscious behaviors and the adjustment of active and passive positions induced by the work**. *Panic at the dance hall* tackles the question of mobility and action, of the artifact and the gesture to be performed or avoided to raise awareness about the part the audience takes in the game of art and the elaboration of its message.

This exhibition is the culmination of a standardization process of dance and movement carried out in the museum and exhibitions – a process initiated by les gens d'Uterpan in 2003 with *Home Clubbing* and in 2005 with the *X-Event 2* protocols.

***Panic at the dance hall* aims at making the audience aware of the role it plays in the exhibition and the art setting at large today**. This "involvement" of the audience is taking place in a context of increased interchangeability of the functions of author, curator, producer and artist. The exhibition is then becoming the place of "thinking-and-seeing-as-a-all", playing on now constant and conscious shifts, choreographic issues, and permutations.

The work of les gens d'Uterpan questions the norms and conventions that govern exhibitions and the live arts. Relying on the mechanisms of adjustment of the individual, the body, and creation to these contexts, the artists create a critical work based on the choreographers' initial practice.

Selected list of exhibitions:

documenta 14, Athens (Greece) and Kassel (Germany), Tate Modern and ICA, London (United Kingdom), VI performance Festival, Cali (Colombia), Lyon Biennale of Contemporary Art (France), Kunsthalle Basel, Basel (Switzerland), Muzeum Sztuki Nowoczesnej Warszawa, Warsaw (Poland), Project Arts Centre, Dublin (Ireland), Kunsthaus Graz - Universalmuseum Joanneum, Graz (Austria), CAC Brétigny (France), Berlin Biennale of Contemporary Art (Germany), *Faits d'hiver* Festival, Paris (France), Nam June Paik Art Center, Yongin (Korea), White Box gallery, New York (United States), Space18 - Bund18, Shanghai (China), MSU Zagreb (Croatia), LaM, Villeneuve d'Ascq (France), Casino Luxembourg (Luxembourg), CAC Vilnius (Lithuania), Muzeum Sztuki, Lodz (Poland), Tanzquartier, Vienna (Austria), Arnolfini Arts Center, Bristol (United Kingdom), Nikolaj Kunsthal, Kunsthall Charlottenborg, Den Frie Udstillingsbygning, Copenhagen (Denmark), La Kunsthalle, Mulhouse (France), MAC of Lyon (France), Museion, Bolzano (Italy), Palais de Tokyo, Paris (France), The Chocolate Factory, New York (United States), International Biennale Sinopale5, Sinop (Turkey), MAXXI, Rome (Italy), 3rd Industrial Biennale of Contemporary Art of Urals, Ekaterinbourg (Russia), Museumcultuur Strombeek/Gent, Cultuurcentrum Strombeek (Belgium), National Gallery, Prague (Czech Republic), Centre Pompidou, Paris (France), Musée d'Art Moderne de la Ville de Paris (France), Singapore Airlines Theatre (Singapore), Fundação Iberê Camargo (Brazil), MAMBO Bologna (Italy), Contemporary Arts Center, Cincinnati (United States), Z33 - Huis voor Actuele Kunst, Design & Architectuur, Hasselt (Belgium), PLATO, Ostrava (Czech Republic).

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