

BAD BEUYS ENTERTAINMENT

<http://bad.beuys.ent.free.fr>

badbeuys.ent@free.fr

Founded in 1999 in CERGY-PONTOISE. France

Solo shows:

2005	RENOVEX P.	Qubik	Paris
	SICTOM	Broadcasting on T.V plaisance	France
2003	BABYLONE BY _US	galerie Corentin Hamel.	Paris
	SICTOM	Broadcasting on ZaléaT.V	Paris
2000	CHAMPIONS !	fnac	Cergy- pontoise

Group shows :

2005	HELLO SOCIETY	Photogalleriet	Oslo
2004	TRUST	Glassbox.	Paris
	WINDOW CLEANING DAYS ARE OVER	The Empire	London
	HOTEL RELIANCE	Mains d'œuvres.	St Ouen
	GROTESQUE, BURLESQUE ET PARODIES...	CAC.	Meymac
	FIAC 04	Revue Mouvement/galerie Corentin Hamel	Paris
2002	REPLAY (electrophonics)	confluences.	Paris
	L'AMI DE MON AMIE	SAN.	Cergy
2001	VOISIN-VOISINE	glassbox/la vitrine.	Paris

Press et catalogues :

Contemporary n° 70 mars 2005

Beaux arts magazine n° 227. avril 2003

Les inrockuptible n° 437. 14-20 avril 2004

Mouvement n° 31. novembre-decembre 2004

Figaro madame n° 18579. 30 avril 2004

Catalogue LA VITRINE 2000-2001-2002

Catalogue L'AMI DE MON AMI 2003

soon :

Résidence du Triangle (juin-juillet 2005 Marseille)

exposition personnelle : La zone à la Vitrine (septembre 2005 Paris)

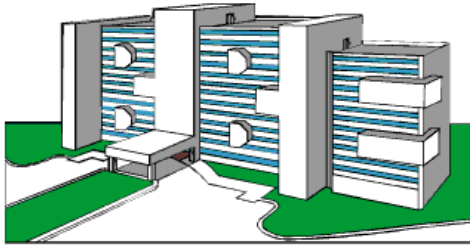
expositions collectives : It takes a nation of million to hold us back à mains d'œuvres (septembre 2005 st Ouen)

soon :

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BAD BEUYS ENTERTAINMENT

D'UNE BANLIEUE L'AUTRE (From a suburb to another)

Bad Beuys Entertainment is ? :

- ☐ A political party
- ☐ A rock 'n' roll band
- ☐ A ham-fisted team
- ☐ A company producing works of art
- ☐ A zulu's mob

Founded in 1999, at Cergy-Pontoise, in the Parisian suburbs.

Stemming from the outskirts of Paris, the different members of this group have in common the knowledge and the practice of the "culture of suburbs".

THE DUST STAYS ON THE RAG

The work of Bad Beuys Entertainment stems from and speaks about the outskirts. To live in these outer-urban spaces is to inhabit a certain "culture", with specific reference points, represented by a whole spectrum of outsider activities.

Bad Beuys Entertainment works with and around tags, rap, riots, insults, burning cars, suburban underworlds, urban legends, big architectural housing developments, popular culture, the ubiquity of the television, urbanism, hip-hop and graffiti.

Bad Beuys Entertainment (etymology). The artistic program of the group can be seen through the multi-lingual play of words. BAD BOYS ENTERTAINMENT is the name of a major American hip-hop label. Sean Combs aka Puff Daddy is the founder and producer of this ethnocentric cultural company, which seeks worldwide distribution of a specific kind of music: black, urban and generated by subculture.

In Bad Beuys Entertainment, *Boys* has been replaced by *Beuys*, the XXth century German artist, who had an original artistic program that he called "social sculpture", that is, he considered social fact as material for creation, a social material he wanted to model and transform by his "actions" and his artistic statements. He clearly aimed to change society.

This joke profiles the artistic program of the group, its departure and its frame of reference: if its attitude is not revolutionary, it is surely a critical one, targeting the spheres of mass cultural production.

In terms of industrial culture, BBE has a "crossover " attitude :

Here we have the meeting of two antagonists attitudes/cultural goods production: on one hand a major company from the show-business industry whose vocation is the worldwide commercial broadcasting of a music issued from the american megalopole's ghetto. On the other hand the work of an artist belonging to a humanist tradition of art expecting some social reform that begins with cultural productions.

« *The star-academy guys, they are artists like us* » johan Laynaud.

Bad Beuys Entertainment borrows its modus operandi from those of youngster's crew. The hierarchy in the group is not really clear, the number of participants is changing, their involvement is not the same and decisions are taken in the spur of the moment, with a relative consensus.

The group acts "cross-over", BBE's work is addressed to a large audience surrounding the contemporary art frame.

THE WALT DISNEY SHAPE, FLUORESCENT BROWN

Bad Beuys Entertainment generates paranoids and cynical avatars, monters.

The objects and facts Walt Disney suppress when it proposes the antiseptic copy of a world that is still a pale copy of a world that is ours.

It is as if the work of Bad Beuys Entertainment consists in the production of objects and elements made for Disney land, which Disney did not ask for.

Elements of decor, animations, that are smuggled goods, forgery , 1:1 scale objects (reproductions of public toilets, kebab meat blocks, the chinese light-boxes representing some hypothetical landcapes).

These are simulacras (card board paste)_of reality. Ready-mades from a world that has been "disneyised", that has been pop-cleaned.

ENTERTAINMENT, OUTSIZE, HUMAN SCALE, VULGARITY

The works are conceived as singular forms, for the audience to have a physical, sensitive relation to them. These works, with their basic and minimalist aspects, are feed-backs of perceptions, observations of architectural models, media representation and decoration standards. They reveal unusual, repressive, economical, playful, social, cultural and at last aesthetic aspects of our environment.

BBE seeks a balance between reality and cliché.

Sure shot! Standards are a dominant part of our environment and of the spectacle, used as wallpaper (perishable covering decorative element).

Norms rule many aspects of our lives, beginning with measures (to measure means to repress and forbid acts, thus belonging to the lexical field of power and domination). BBE directs special attention to measures, and regulates the scale of its models and installations on representation standards and familiar formats rather than on the real size of the reproduced objects.

SAUVAGEONS. Coloured photograph, 2004. Bad Beuys Entertainment's selfportrait.

"You rub shoulders with the bastard unions, the biggest mother fuckers of the city, it's normal you are hungry."

The expression "sauvageons" (little savage/wild stock) comes from a French former Home Secretary who used it to define a part of french population: teenagers, young men, mostly of foreign origin, the unemployed and those living in suburban areas. "Sauvageons" is a (photographic) cliché. Four individuals in their forties, wearing branded sports wear and shoes, Caucasian, hang around at a bus stop. This bus stop is the frame of the action (idleness); out of this frame, we assume, lies generic suburban scenery. There is no written or visual sign (no map; the stop is not labelled) to indicate where the scene takes place.

"Sauvageons" is used as BBE's official portrait. Our first contact with journalists and media coverage of our work revealed to us the necessity of controlling/handling our image, in order to minimise any communication/publishing problems (exploitation, confusion, falsification). In this photograph we intend to adjust our image to the general BBE project. For this selfportrait BBE used models. The photograph doesn't show the actual members of the group, but from where the group works and about what.



LE TRUC DU CHINOIS (the chinese stuff), Kinetic works, 2002-04,

Photomontage/light boxes/kinetic device. Diverse sizes (from 60x40cm. to 120x80cm.)

"Do you know that in Afghanistan people decorate their houses with pictures of highway interchanges?"
Stephane Perrault.

De luxe junk. The "Trucs du chinois" refer to (industrial) "tableaux" you can generally find in chinese restaurants or in fast-foods. They are light boxes (originally for use in advertising - neon signs- and very often used in contemporary photography) with a mechanism that moves some filters between the light source and the back-lit picture. This gives a kinetic effect, providing the object with a kind of magic. Idyllic scenery, these "tableaux"- photomontages - touched up photographs - usually represent exotic landscapes : luxurious nature with azured skies and watered downs, sometimes with a water fall.

By replacing these exotic scenes by council blocks, waste lands and other views of the outskirts, and by keeping only the waterfall as an element of the landscape, BBE recreates a utopian project: the "villes nouvelle" and their idyllic living environment. "Le truc du chinois" combines kitch decoration and low-tech systems. It belongs to a cheap category of decoration like posters of panoramic views of Manhattan or mountains in Kabylia at sunset.





SICTOM (Soap opera). DVD. 2001. length: 10x15 min

"I am dreaming about a life not so different from mine, in an environment not so different from the one I am living in."

The title "SICTOM" is derived from the name of a Parisian waste reprocessing plant located in the suburbs. Throughout one year this "Soap-opera" was made clandestinely in some famous flat-pack furniture stores.

The series uses the internal architecture of these stores on top of which it superimposes the clinical and vapid universe of the sitcom and the cheap lifestyle that informs the stores ("good taste" but "not expensive"). The plot concerns the story of the protagonists and their lives in the bedrooms, bathrooms, living rooms of the actual store, used as if it were the set of series. A world in kit form, stimulated and controlled by the allures of consumption, a perfect empty shell to host the scenes, the successive and stereotyped crises of the characters.

SICTOM episodes can be viewed at the following address: <http://mycroft.com.fr/on/diffusion/sictom/index.html>



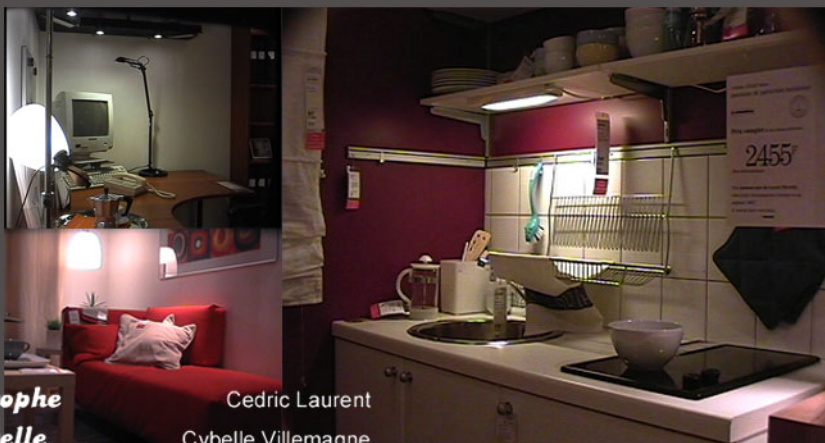
BadBeuys Entertainment
présente

SICTOM



*"Je rêve d'une vie qui n'est pas si éloignée de la mienne,
dans un décor qui n'est pas si éloigné de celui dans lequel je vis."*

SICTOM tire son nom des usines
de retraitement des déchets ménagers.
Ce soap opéra fut tourné pendant un an,
clandestinement, dans les show-rooms
de grandes surfaces de meubles en kit.



Christophe

Cedric Laurent

Christelle

Cybelle Villemagne

Françoise

Béatrice François

Hubert

Maurice Cord

Jacques

Louis donval

Lilian

Valentin Merlet

Fred

Alexandre Berthier

Gloria

Sylvie Weber

Samy

Mourad Ben Sassi

Youcef

Antoine Michel

Julie

Fanny Mary

Valerie

Marie-Laure Pittet

La voisine

Hélène Lamoine

Un feuilleton de BadBeuys Entertainment
10 épisodes de 15 mn
couleurs . DVD .PAL
remerciements à Lune Verte et Mycroft

<http://badbeuys.ent.free.fr>

SANISETTE. 2004. expanded polystyrene, frame, painting, 4 x 1,5 x 2,8 metres.

"An obscure force pushes me towards a destiny I ignore" Robert Hossein

A dark mass of large dimensions (a full-scale coin-operated public toilet) at the entrance of an exhibition space blocks the view and the path of the visitor. SANISETTE is extremely light (expanded styrofoam) but has a large dimensions (3,6 metres long, 1,5 wide, 3,2 high).

It is a big incongruous object. The room becomes exiguous, and the route difficult.

SANISETTE is part of a series of environmental installations already built or conceived by BBE (Babylone by_us, la Zone, Scalextricks), dealing with urbanism, its models, its representations (with the view that urban contexts strongly condition our lifestyles). These projects work as models: on the level of their scale, their materials, their level of detail, the context in which they are displayed. This, in order to give the viewer a particular perception of architectural practice represented by the model, and to re-examine our relationship to the original (estate, "ville nouvelle", urban design, habitat), the world of the city and its outskirts.

MONOLITH/CRAZY LIFTS/COIN-OPERATED WC

An obstacle :

The SANISETTE we reproduce has been created by JCDECAUX. It is an object, conceived to be discrete and to resist vandalism. Its colour (a very dark, mat brown) and its horizontal fluting (to prevent posters, stains, graffiti and damage of any kind) make it a solitary, bunkered space.

A catastrophe:

A catastrophe: There are many legends and gossip columns that concern Sanisettes. A young girl has been crushed to death by the automatic washing system, two people have been amputated by the mechanism or asphyxiated by the disinfectant products. 'Sanisette' is part of the murderous objects in thrillers, just like the crazy lift, the killing-car of *Christine*, or H.A.L, the computer in *Space Odyssey 2001*.

Background:

Indeed, high technology coin-operated public toilets aren't profitable because there are many free places to use in the city. JC Decaux (worldwide leader in urban design) compensates its losses by renting out advertisement space. The sanisettes in fact offer people a private space. Mostly they are used by people who need privacy for shocking or reprehensible activities. Thus, Sanisette works as a hiding-place for which you must pay.



BABYLONE BY _US, installation, 2003, 2 x 5 x 10 m

cardboard + 500 clothes pegs + documentation and maps

Babylone by _us is a reproduction of the "Babylone" property complex on a scale of 1/25. The Complex was constructed in 1978 at the border of the ring road, in the Pré st Gervais district, between the cities of Paris and Les Lilas. The model, enclosed in its exhibiting space, takes up too much room: the visitor can only walk around it.

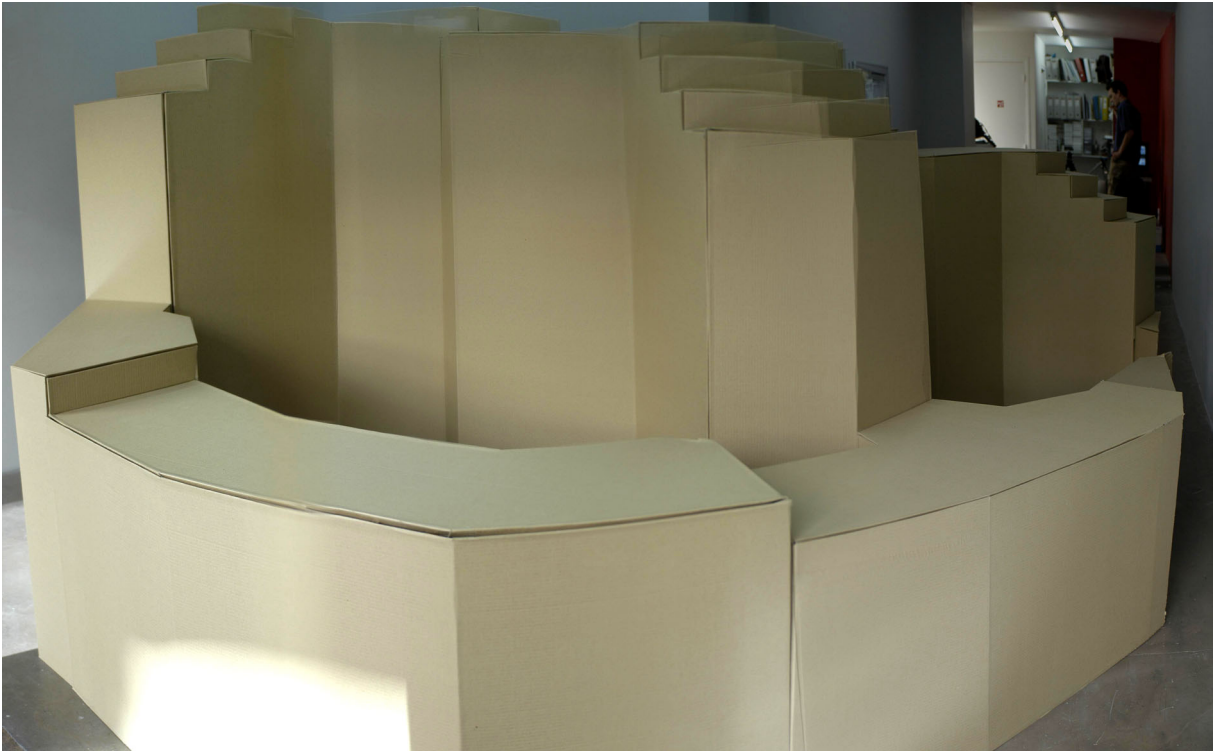
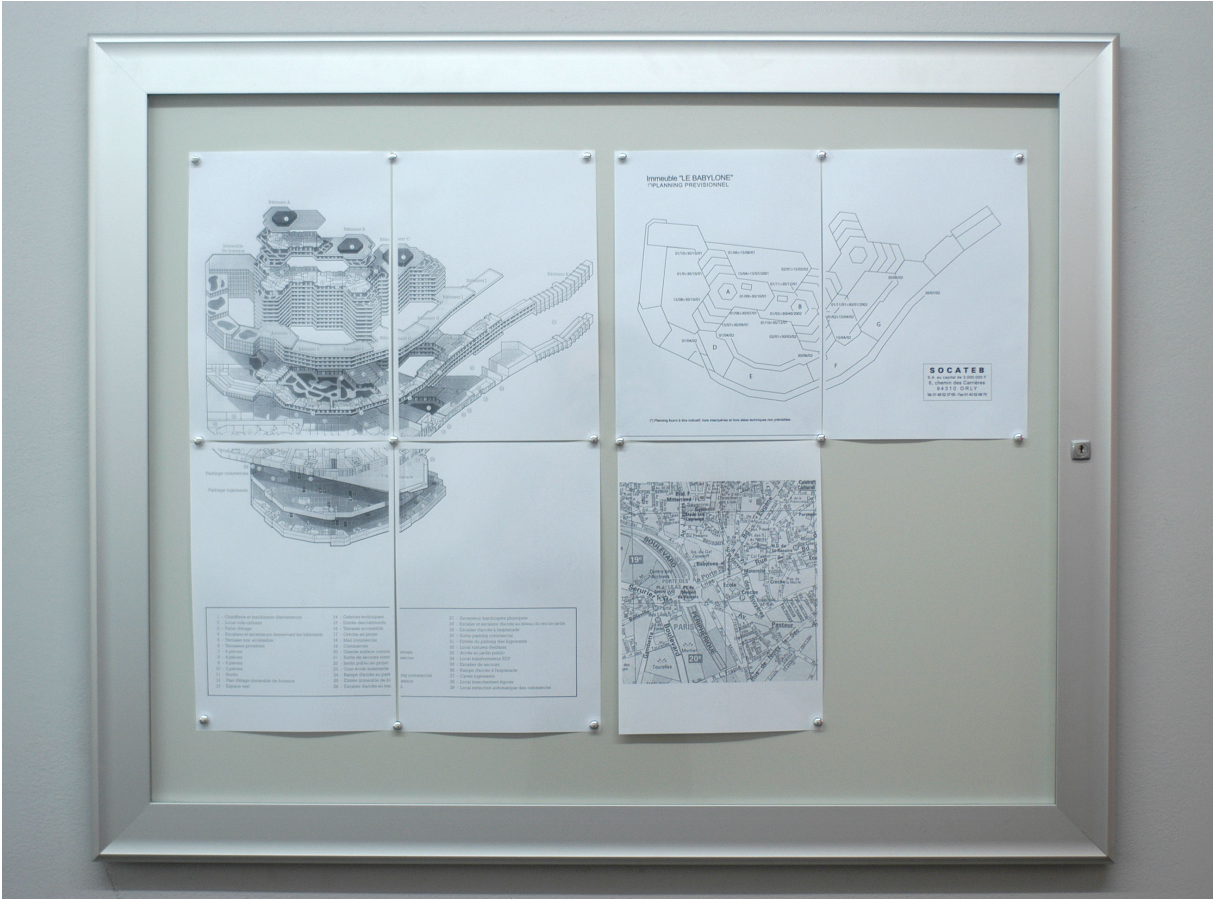
THE HELICOPTER EFFECT/TO HOLD THE WALL

Unlike the architect's model, which permits a comprehensive view of the building, the 1/25 scale creates an uncomfortable proximity between the spectator and the work: the constricted space prevents the wider view.

THE TREE LITTLE PIGS EFFECT/ BUNKER CITY

Pieces of cardboard, cut out and folded, are supported from the inside with clothes pegs. This finite space, the lack of detail and the blank faces produces a bewildering effect. These feelings of enclosure and withdrawal are reinforced by the building's appearance.







HAREKET. 2004. Installation for a fair.

BBE, invited by the magazine MOUVEMENT, for FIAC 2004 (Paris International Art Fair), presents : HAREKET.

"In the field of property vocabulary, a very small studio flat is called a 'greek sandwich'".

HAREKET is a dispensary, an installation nested in an interstice, a 6 square meters stand in a commercial/promotional (contemporary art) fair.

HAREKET proposes a non eat-able product : *greek*, with its environment (decoration, animation, marketing, drinks). *greek* is a junk, bottom-of-the-range product, it's cheap, non standardised, spectacular, exotic, halal. Produced by an alien process labelled as *greek* alias *gyros*, *kebab*, *doner*, from vague origin (greek, turkish, kurdisch, kabyle ?)





2^{eme} %. la bite (2ndo. The dick).2005. Sculpture. 430x70X70cm.

2^{eme} % la bite is the reproduction of a singular object, situated 27 RUE LOUIS BLANC 75010 PARIS. That is probably due to the "artistic 1%" politic of public building program.



Project / **LA ZONE**, (slum belt). Diverse materials. About 50 m2.

*"I have been bad towards Bagolet inhabitants (...) but amongst the architects working today, noone has the good chance to build the Porte de Bagnole. (Bagnole's city gate)"**

Description : (LA ZONE is a work the viewer can "practice") It reproduces the interchange in Porte de Bagnole (outskirts/highway A3/ bus station/parking/shopping center/hotels/offices).

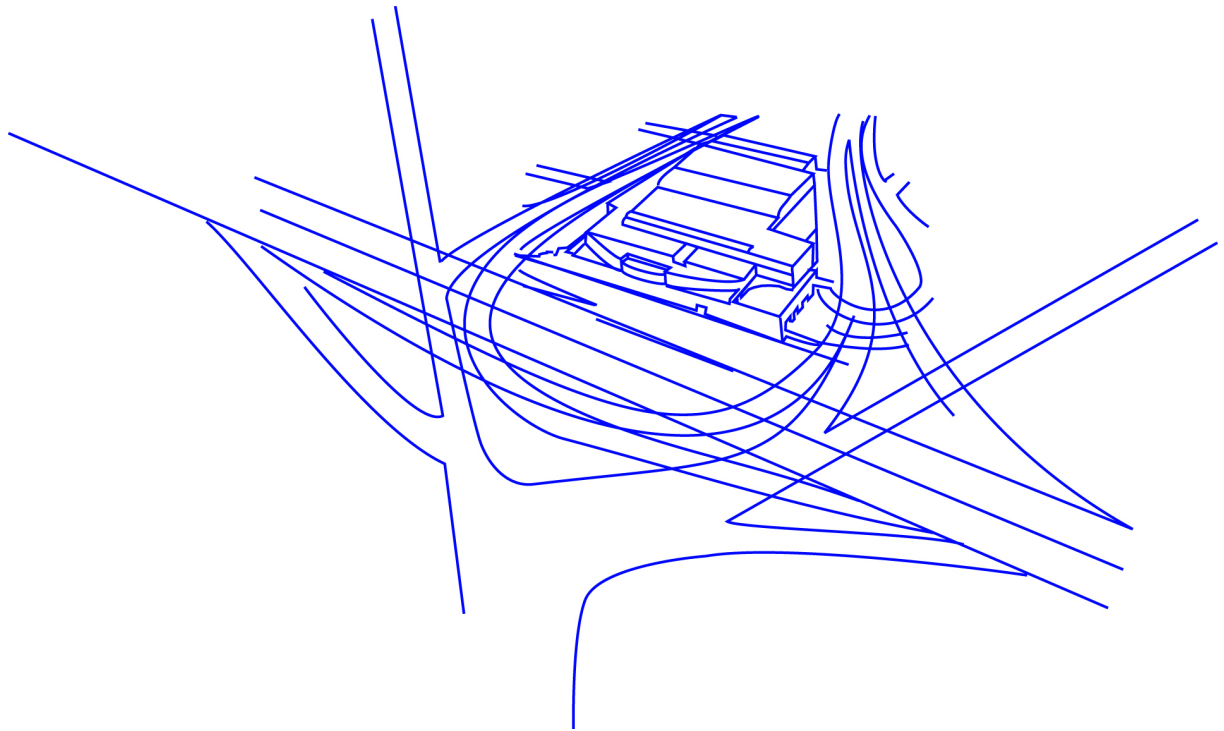
The structure will be made by diverse materials (wood/cardboard/plastic/styrofoam/metal...), usually used by the homeless people who inhabit the interstices of the 'complexe' (buildings grouping). This last one is a monumental block shut in by a labyrinth, a stratified tangle of access roads (interchange). The space on the ground needed by the maquette is about 50 m2.

Historical elements : The Boulevards périphériques (Paris ring) were built in 1973 in a piece of land surrounding Paris used to be called ' La Zone'. Some years later was started the Porte de Bagnole interchange, conceived by the architect Serge Lana, who draw the roads but also the urban surrounding area. Something which would be impossible to imagine today : the project isn't an answer to an invitation to tender, but a spontaneous purposal by the architect. Its ambition is not only to give an access to the capital (the former project was to extend the highway to the Seine), but also to draw a key point for the european highways network (This is a point every vehicle has to go through to cross Europe in a North/South axis.)

This dual fonction of the the project, its enormous scale (250 hectares), its several reworkings and transformations (last works were made in the 90's), made it a border zone between Paris 'intra-muros' and its suburb. This gate, which is almost impossible to cross by foot is more a bolt than an access.

The three essential particularities of this urbanistic work are : monumental (out of the human scale), ambitious, and unbearable.

*Serge Lana . (in " Porte de Bagnole de Pierre Zucca. JBA productions/la Sept-Arte. 1993)



Project/ **BLOCKBUSTER** (working title)

The shooting of an action movie will take place in the amusement park EURODISNEY, with small video cameras (as any tourist would use to keep some souvenir of his/her visit) The shooting will be done in one day (the time recommended to visit the park) with the help of several technicians and actors among the crowd and spread on different (casual) film sets.(the same character might be played then by different actors)

As for a formal project SICTOM, this film will play around the different status of the used scenery : the entertainment park is real, but everything there has been conceived to surround the visitor (the client) with a fictional world, coming from the WALT DISNEY productions.

The film will be the result of a two times recycled film set, from a film set to an entertainment park and to a film set again. As for the actors, they are going to play in the film sets the visitors only cross over.

We won't intend to play again the scenario of existing films, but to play a kind of 'generic' action film :for different raisons, the hero and the heroine have to rub shoulders and fight together against the 'bad' (very bad) and go through all sorts of incidents before reaching a 'happy end'.

