

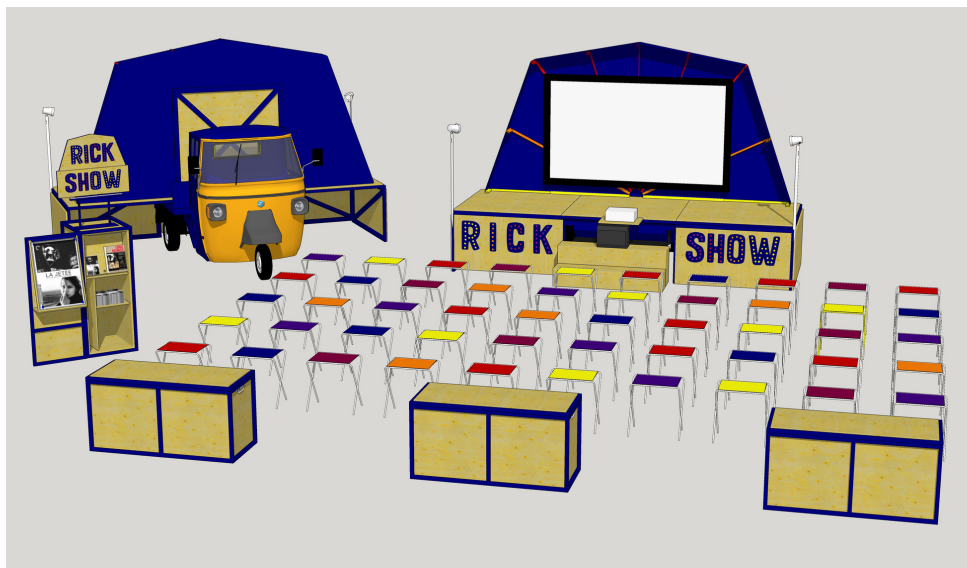
BONJOUR India 2022

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RICK SHOW



SATURDAY, 16 APRIL | 7 PM

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RICK-SHOW

CINEMA ON WHEELS

By *Le Gentil Garçon* (*The Nice Guy*)

The RICK-SHOW was imagined and developed by the French artist *Le Gentil Garçon* (aka *The Nice Guy*) in partnership with the Department of Design of the College of Architecture Trivandrum (CAT).

A team of professors and students designed and produced the artwork under the guidance of the artist who participated remotely from France.

The films that will be screened as part of the line-up of the 'Rick-Show' are provided by the Contemporary Art Fund of the City of Geneva (FMAC) and the Regional Fund of Contemporary Art Occitanie-Montpellier (FRAC).

The creation and installation of the RICK-SHOW is supported by the Kochi Municipal Corporation and Bharat Bhavan, Department of Culture, Government of Kerala.

The films chosen by **Le Gentil Garçon** are divided into 3 programmes

Programme I - IDENTITY

4 films • duration 28'

Without appearing to do so at first, the films in Programme I raise a multitude of existential questions on what constitutes our identity. If there are many ways to question one's identity, there cannot be a single definitive answer.

With works by: Janet Biggs (USA), Jean-Pierre Khazem (F) & Eric Duyckaerts (B), Le Gentil Garçon (F), Ingrid Wildi Merino (CHL)

KONTINUUM I

Ingrid Wildi Merino

2002 · 9'08" · coll. FMAC, Genève



Presented as a part of the pavilion *Heimatfabrik* at the Swiss National Exhibition Expo 02, this video essay considers the relation to a cultural belonging. Ingrid Wildi Merino interviewed residents of the Alemannic and the Francophone

region *Mittelland* (Switzerland). She asked every participant to choose an object and evoke why they are attached to them. The difference in age, cultural backgrounds, together with their unique personalities illustrate the diversity in contemporary societies. The artistic approach in this film counters nationalistic ideologies that often tend to standardize identities.

THE DUMMY'S LESSON

Jean-Pierre Khazem, Eric Duyckaerts

2000 · 9' · coll. FRAC Occitanie-Montpellier

The title conjures up a hypothetical drawing lesson given by a puppet to its ventriloquist. In reality, the puppet is the puppeteer's psychotherapist, but the latter doesn't realize it! The dialogue borders on absurdity, but doesn't topple over into it. This art project flirts with the burlesque tradition of ventriloquism.





RESTORE HOPE

Le Gentil Garçon

2011 · 1'48"

A fast rhythm, and repetitive gestures: the conveyor of hope is relentless. American prisoners in orange jumpsuits, anonymized with cubic cardboard boxes over their heads, tirelessly

reproduce Edvard Munch's celebrated *The Scream* – an icon of suffering - that they attenuate with a 'tachist' touch. *Restore Hope* was the code name of a campaign carried out by the United States, under a UN mandate, to bring peace to Somalia. Beginning in 1992, with the deployment of a large military force, it ended in complete failure.

VANISHING POINT

Janet Biggs

2009 · 10'32" · coll. FRAC Occitanie-Montpellier

Janet Biggs' video *Vanishing Point* looks at the ways in which an individual vanishes. Informed by her personal experience with Alzheimer's disease, Biggs asks: "When are we no longer ourselves?"



Combining images of motorcyclist Leslie Porterfield on the salt flats of Utah, and a performance by the Gospel Choir of Harlem's Addicts Rehabilitation Center, *Vanishing Point* examines the struggle to maintain one's identity, the journey of those who witness their identity vanishing, and a search for freedom that can end in either destruction or transcendence.

Programme II - COSMOGONY

3 films ▪ duration 55'

To evoke the beauty of the world, its complexity and fragility through an elementary, almost primitive form, seems to be the common ambition of the artists in this programme. To achieve this, they rely on powers of imagination, the polysemy of any language and poetic drift.

With works by : Le Gentil Garçon (F), Ben Rivers (UK), Ben Russell (USA)



COLOR-BLIND

Ben Russell

2019 · 30'23" · coll. FMAC, Genève

A synesthetic portrait created in French Polynesia and Brittany, *Color-blind* follows the ghost of Gauguin in excavating the legacy of a 'post-post

colonial' present. Russell subverts the dogmas of distance by approaching the Marquesas Islands blindly: his eye initially focused on the colors of Gauguin's paintings then joyfully enter the flesh of an image, torn apart by memories of a phosphorescence that may be attributed to the spirits of the dead, or perhaps the French nuclear tests in Polynesia (1960-1996).

CHRONICLE OF THE PAST WORLD

Le Gentil Garçon

2013 · 10'42" · coll. FRAC Occitanie-Montpellier

The film reinterprets the traditional Japanese narrative of *kamishibai* (literally, 'paper theatre'). It is based on a story performed by 81-year-old storyteller Mr. Tadashi Sugiura, and the children of the Kansai Franco-Japanese School.



The story, written in response to the Fukushima disaster, evokes a "world before", a world where man had no means to endanger it. The storyteller seems to speak from a future where children have never known our present. With the conciseness of a fable, the text acts as an existential and ecological epiphany. The film, which mixes real shots and animated film, is also a reflection on the transmission of knowledge and the role that images play in the same.



THIS IS MY LAND

Ben Rivers

2005-2006 · 14' · black and white · coll. FMAC, Genève

A hand-processed portrait of Jake Williams – who lives alone within miles of forest in Aberdeenshire, Scotland. Jake always takes many jobs on at one time, finds a use for everything, is an expert mandolin player, and has

compost heaps that date from many years ago. He has a different sense of time compared to most people in the 21st Century, which is explicitly expressed in his idea of creating hedges by putting up bird feeders. Jake's life and garden are much the same - he can sustain himself from what he grows and so, needs little from others. His way of life does not stem from nostalgia for a treasured past, but from the need to prepare for a very real future.

Programme III - LE GENTIL GARÇON

5 films • duration 20'

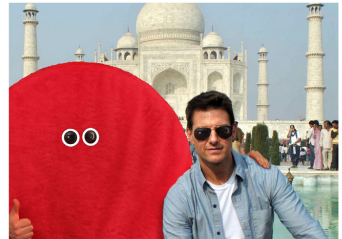
Creator of 'Rick-Show' and its programme, Le Gentil Garçon is a multidisciplinary French artist whose leitmotif is to do something for a first and last time. This eclectic collection of five films depicts the diversity of his practice. He takes on the responsibilities of the Producer himself - from the creation of sets and costumes, to shooting, lighting, sound, and rigging too. The programme represents his state of mind: ingenuity, absurd humor, existential questioning, a taste for music and a strong belief in the power of imagination.

IT LOOKED SHORTER ON THE MAP

Le Gentil Garçon

2014 · 4'59"

This is first video clip directed by Le Gentil Garçon for the 'Tout Puissant Marcel Duchamp' orchestra. The track is taken from the album Rotorotor produced by John Parish. In this film, the artist renders the act of mapping and travelling abstract. The film offers a comical and exaggerated outlook on the world's emblematic tourist spots.



GOOD LUCK M. CHANCE

Le Gentil Garçon

2004 · 3'47"

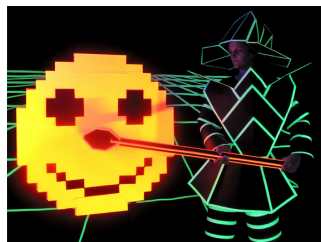
The artist removed the two jokers from each of twenty-seven packs of cards, and used them to make a new pack: the absolute pack, absolutely useless. Mathematical magic. Before the camera, the pack is

put together, then carefully wrapped like a legitimate product. The poetic trap is ready to be sprung...

THE RISE AND FALL OF BLACK LIGHT CITY

Le Gentil Garçon
2009 · 4'33"

This animated film is a pocket space opera. It was made in Japan in 'fluovision', a retro-futuristic technique developed by the artist himself. The costumes, sets and accessories are set in cardboard and folded paper, and the edges are highlighted by fluorescent adhesive tape. The filming was done in black light so as to give the impression of vectorial images. *The Rise and Fall of Black Light City* tells a simple story in expressionistic imagery – that of a child and a city, against the backdrop of war. The work draws inspiration from the history and popular culture of Japan.



THE GREAT DECOMPOSITION

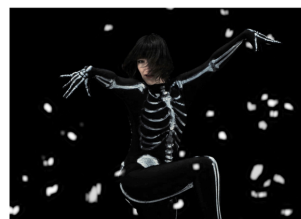
Le Gentil Garçon
2011 · 1'40" · loop · silent movie

The Great Decomposition is both a film and an installation. It is not a 'video installation', but a work that exists in two distinct states. To begin with, there is a set of recurrent objects arranged in space: desks occupied by different accessories and polystyrene figures. The space attributes different temporalities to the inanimate objects, conferring on them the illusion of life!

WHERE DID YOUR SOUL GO?

Le Gentil Garçon
2020 · 4'30"

This music video was made for the French band *La Féline*; the song is a track from their latest album *Vie Future*. The film features the musician in a meta-physical and pop journey shot entirely frame-by-frame. Crossing time and space, *La Féline* illustrates the search of a loved one who has been taken away due to death. This quest, which begins with a candlelit nocturnal run, ends on the icy expanse of a distant planet. The film can also be seen as a tribute to the history of painting, from cave paintings to vanitas and the Romantic sublime.



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