

AGIR

DANS

SON

LIEU

Since 2016, *Agir dans son lieu* has been a research project: a cycle of exhibitions devoted to the links that exist between artists and peasants. Following on from Yvetot in Normandy and Les Arques in the Lot, *Agir dans son lieu* has spread to the Transpalette in Bourges and will continue its journey in 2024 at the Galerie du Dourven in Locquémeau. *Agir dans son lieu* is a multi-voiced reflection on the world of farming. In this sense, *Battre la campagne*, presented at the Musée des Abattoirs in Toulouse, appears to be a further stratum in a very long-term research project.

I'm an art historian and exhibition curator, and I'm also the partner of a beef farmer. We live in Normandy. His life and his choices are an integral part of my daily life, my research and my approach to the world of farming and living things. Through my experience, two worlds that are thought of separately find spaces for conversation. Where I live allows me to make associations between the living conditions of farmers and artists. To draw parallels between their lives: the way they are both treated by their respective environments, and the way they are also (dis)regarded by society. In the collective imagination, farmers and artists are riddled with preconceived ideas. Yet generalizations are impossible. They are the foundations of their environments, they produce the essential nourishment. They are at the base of a pyramid chain that is deaf and blind to their living conditions. With *Agir dans son lieu* (2016 - ongoing), I feel it is important to bring artists and farmers together so that experiences and words can be woven. These conversations take place through exhibitions and residencies where the artists discuss, observe and collaborate directly with the farmers. The works are the result of their exchanges. The conversations are also woven into the very lives of the guest artists, who think about the farming world from the perspective of their bodies, their stories and the places where they live.

The artists involved in *Agir dans son lieu* explore our individual and collective choices. They are intimately familiar with the world of the farmer or because they are confronted with it and want to understand it. Together, we take action in a specific place to initiate discussion, ask questions, and bring together thoughts, materials and bodies. We are all concerned, all affected. Instead of the deterrestration and out-of-ground thinking of the living, we prefer the landing and terrestrial future of all living species. Bruno Latour writes: 'Reappropriating the soil means fighting against invasion by these kinds of extraterrestrials, who have other interests and other temporalities than those of the infraterrestrials, and who literally forbid the birth of any being whatsoever.'

Putting an end to abstractions

The farming world, like the world of art, is plural. It is made up of contradictory branches of thought and practice. In this sense, Vandana Shiva contrasts two laws: that of exploitation, 'according to which the world is a machine and nature is inert matter'; and that of reciprocity, 'according to which all beings take as much as they give'. The two laws coexist in a political conflict: intensive agriculture versus peasant agriculture. The majority of the world's states have chosen the law of exploitation, of agro-industry, of destructive inputs, of patented seeds and pesticides. 'Yet only 30% of the food we eat comes from large-scale industrial farms. The lion's share comes from smallholders, who work on modest-sized plots of land. On the other hand, intensive farming is responsible for more than 75% of the ecological damage inflicted on the planet. These figures are generally ignored, concealed and disputed, and the

false idea that it is industrial agriculture that feeds humanity continues to be promoted throughout the world.

The farming world that is close to my heart is one of reciprocity. One that makes the choice to respect living things: from the grass that grows to what we cook, via the relationship with animals and plants, to the attention paid to soil, trees, hedges, water and air. A farming world that thinks of the common earth: 'To say: "We are earthlings in the midst of earthlings", does not introduce at all the same politics as: " We are humans in nature." The two are not made of the same wood - or rather the same mud.' A farming world that bears responsibility for its place, that is driven by an awareness of the extreme vulnerability of ecosystems. A diversity that is no longer disappearing as slowly as we might have imagined. This farming world is also disappearing. We don't see it, we don't hear it. Yet it is not an abstraction. The law of exploitation is engulfing it parcel by parcel. Weapons and ideas are not the same, nor are economies. Small farmers live either below the poverty line or in debt, a situation shared by those involved in both laws.

Slow down

Baptiste Morizot writes that, on the whole, humans are blind to what is happening in a living place. He talks about the 'crisis in our collective and existential relationships, our connections and affiliations with the living, which raises the question of their importance, whether they are part of our world or outside our perceptive, emotional and political world'. How can we reconnect with each other? We need to think about and encourage a counter-movement, a movement of landlubbers opposed to systems where life and the common good are no longer important. In addition to care, there is another decisive factor: time. And in particular that of slowing down and decreasing. Slowing down, slowing down to return to other temporalities inscribed in living things. The time of animals, plants and their environments. To put an end to the practices that govern, manipulate and domesticate living things in order to bend them to human contingencies.

While there are many negative observations, there are also many solutions. I'm talking about agroecology, agroforestry, permaculture, conservation agriculture, and farming practices that pay attention to the specific characteristics of biotopes. Farming practices that help to care for living things. We need to readapt to it, to extricate ourselves from the central position that we have granted ourselves in order to relearn our interdependence. The thoughts and practices of general degrowth generate a demand for sobriety, humility and patience. 'Human time, parameterised, rationalised and oriented in a linear way towards infinite progress, has gradually replaced the cyclical time of nature and has been absorbed into economic time'. Whereas the law of exploitation is concerned with immediate returns in the very short term, the law of reciprocity gives the soil time to regenerate and animals and plants time to grow according to their conditions. I'd like to draw a parallel with artists and the strange vocabulary that has replaced the word 'work' with 'production' in recent years. Production in the studio, production on the farm... Can't we go back to the making, the harvesting, the slow pace? Towards a lexical field close to our bodies, our gestures and our choices. We need to rethink these laws in order to connect: 'our distance, our loss of sensitivity, reduces our intelligence of the world'.

These are the thoughts behind ***Agir dans son lieu***. It's about transmission, pride, despair, abandonment, metamorphosis, alternatives, poetry, powerlessness, violence and politics. In 2007, Édouard Glissant declared: 'I think we should adopt the principle: act in your place, think with the world'. Acting in your place means making choices to live in it consciously, to protect and defend it. Action is based on reciprocity, giving and resistance. Let's be amaranth seed bombs.

Notes

[1] Bruno Latour, *Où atterrir ? – Comment s'orienter en politique*, Paris, La Découverte, 2017, p. 114.

[1] Vandana Shiva, *Qui nourrit réellement l'humanité ?*, Arles, Actes Sud, 2020, p. 10-11.

[1] Ibid, p.12.

[1] Bruno Latour, *Où atterrir ? – Comment s'orienter en politique*, Paris, La Découverte, 2017, p. 111.

[1] En 2017, le seuil de pauvreté en France est de 1 041 € par mois.

[1] Baptiste Morizot, *Manières d'être vivant*, Arles, Actes Sud, 2020, p. 16.

[1] Geneviève Azam, *Lettre à la Terre et la Terre répond*, Paris, Seuil, 2019, p. 82.

[1] Geneviève Azam, *Le temps du monde fini – Vers l'après-capitalisme*, Paris, Éditions LLL – Les Liens qui Libèrent, 2010, p. 145.

[1] Geneviève Azam, *Lettre à la Terre et la Terre répond*, Paris, Seuil, 2019, p. 80.

[1] Rosa Moussaoui, Fernand Nouvet, « Agis dans ton lieu, pense avec le monde ! – Entretien avec Édouard Glissant » in *L'Humanité*, 6 février 2007.

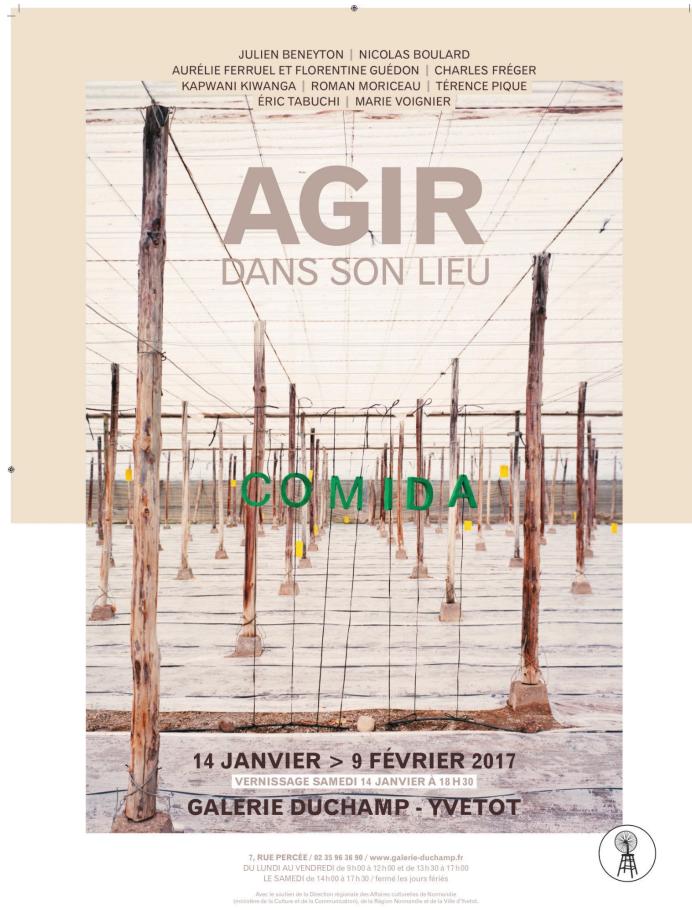
[1] Au sein de cultures intensives de soja, de maïs ou de coton OGM, l'amarante de Palmer (*Amaranthus Palmeri*) résiste à Monsanto en étant indifférente au glyphosate. La plante, originaire d'Amérique du Nord, est toxique pour le bétail, elle résiste aussi aux moissonneuses batteuses et aux différents traitements chimiques. Pour s'en « débarrasser » il faut se munir de pelles et de houes, et revenir à un travail manuel.

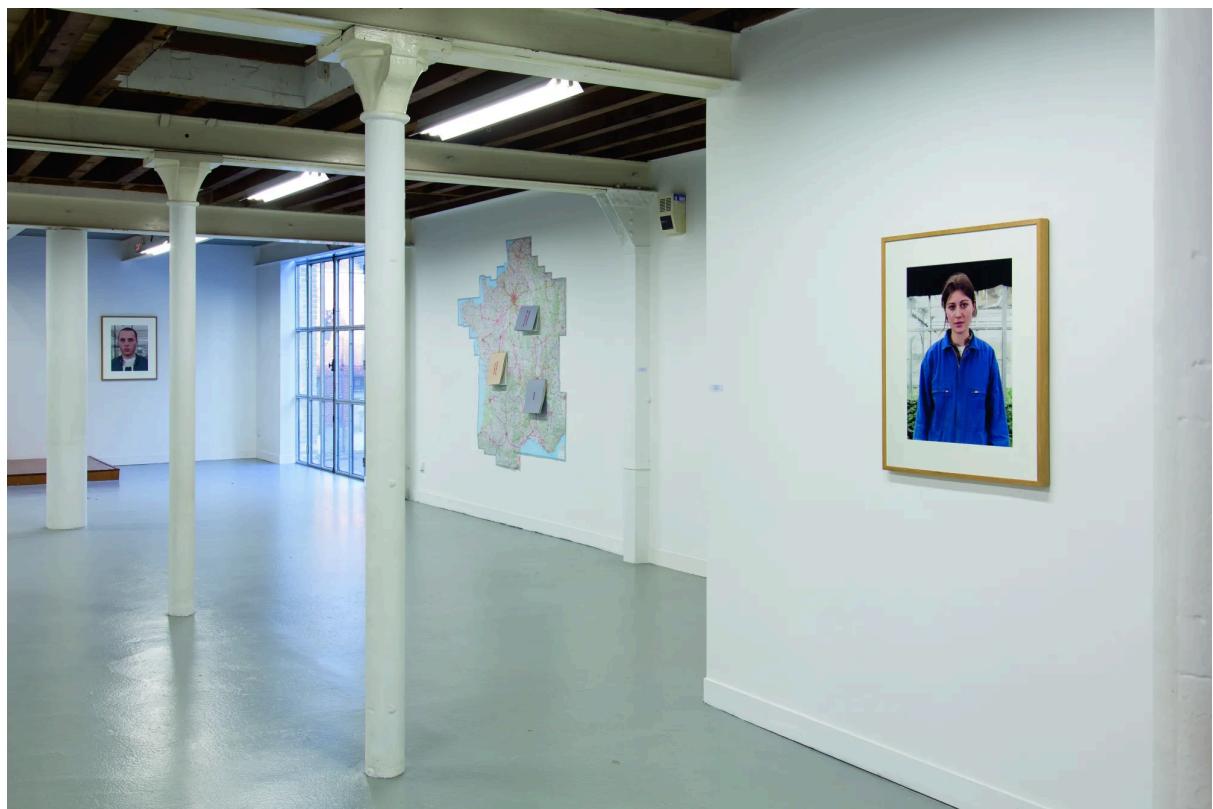
**EXHIBITION
VIEWS -
2017/2024**

2017

Galerie Duchamp, Yvetot (Normandie)

Julien Beneyton - Nicolas Boulard - Aurélie Ferruel & Florentine Guédon - Charles Fréger - Kapwani Kiwanga - Roman Moriceau - Térence Pique - Eric Tabuchi - Marie Voignier.











2018

Résidence, Les Arques (Lot)

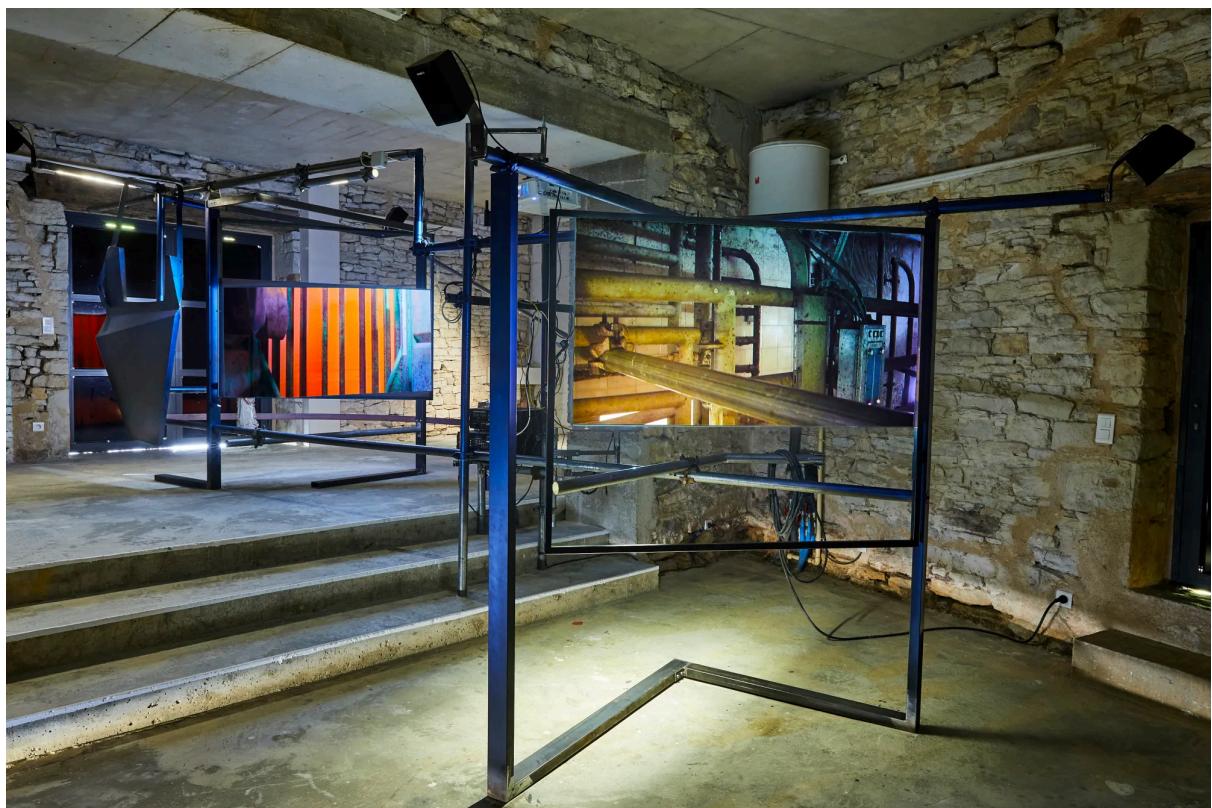
Nicolas Boulard – Morgane Denzler – Aurélie Ferruel et Florentine Guédon – Nicolas Tubéry.

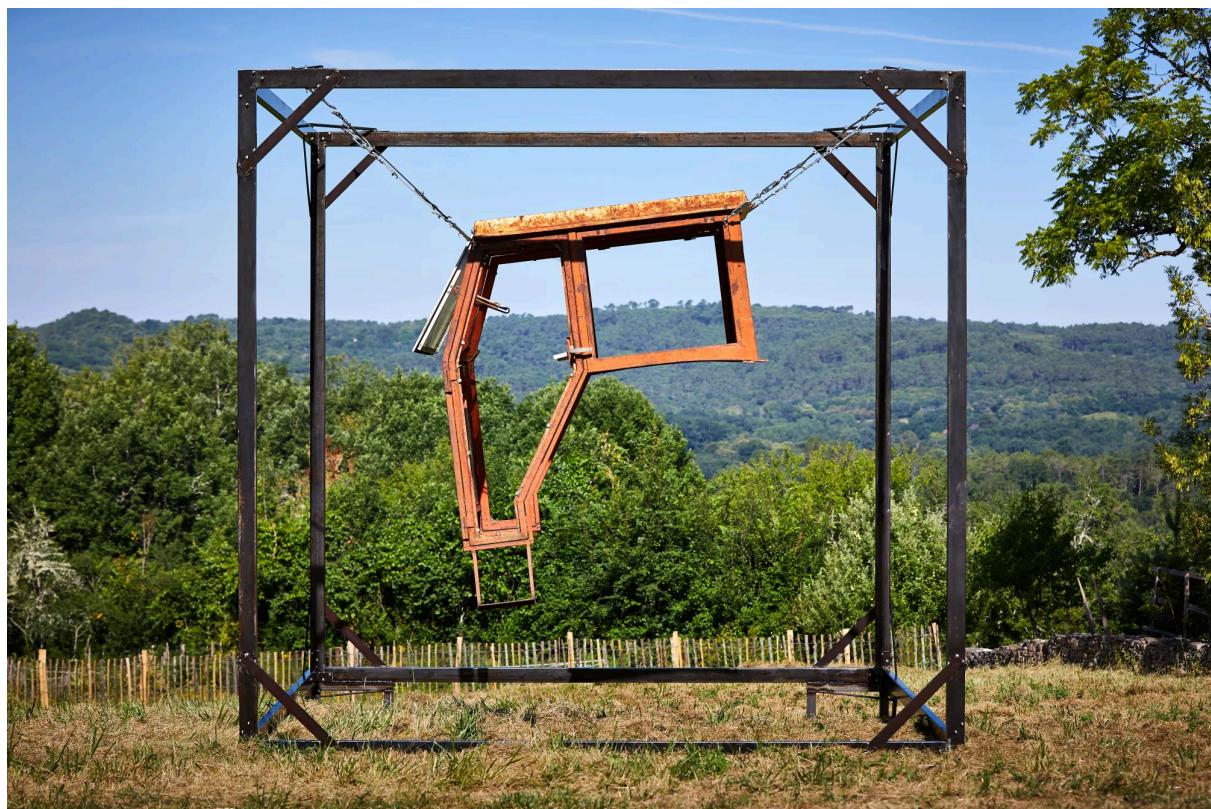












2022

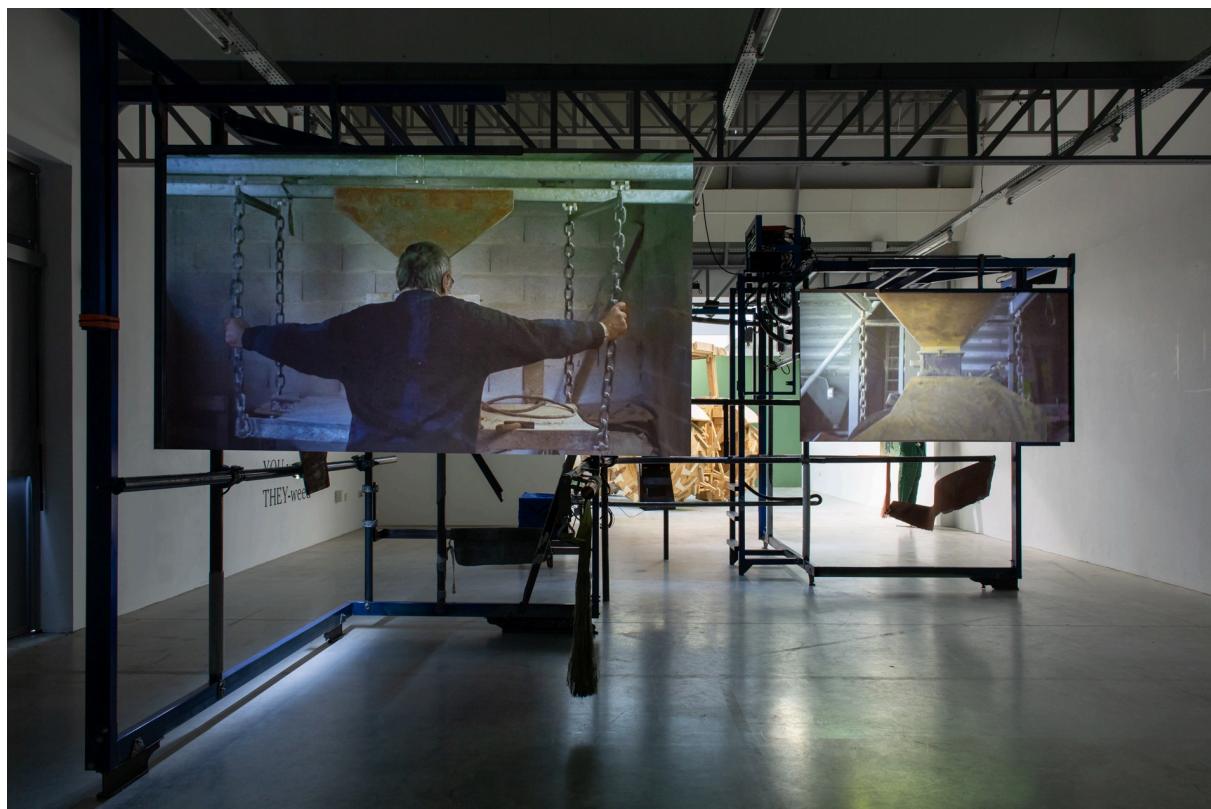
Transpalette, Bourges (Centre Val de Loire)

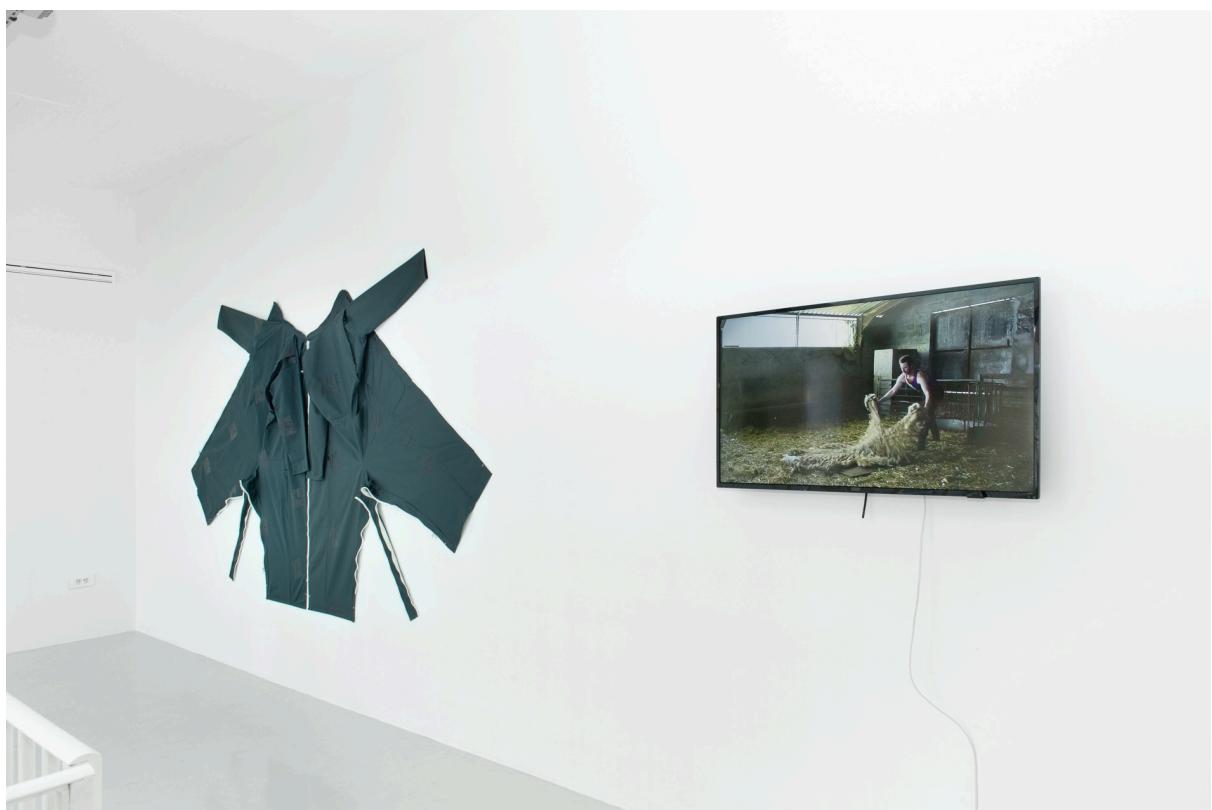
Meg Boury - Morgane Denzler - Aurélie Ferruel & Florentine Guédon - Kako & Stéphane Kenkle - Le Nouveau Ministère de l'Agriculture - Pascal Rivet - Damien Rouxel - Eric Tabuchi & Nelly Monnier (ARN) - Nicolas Tubéry - Lois Weinberger.

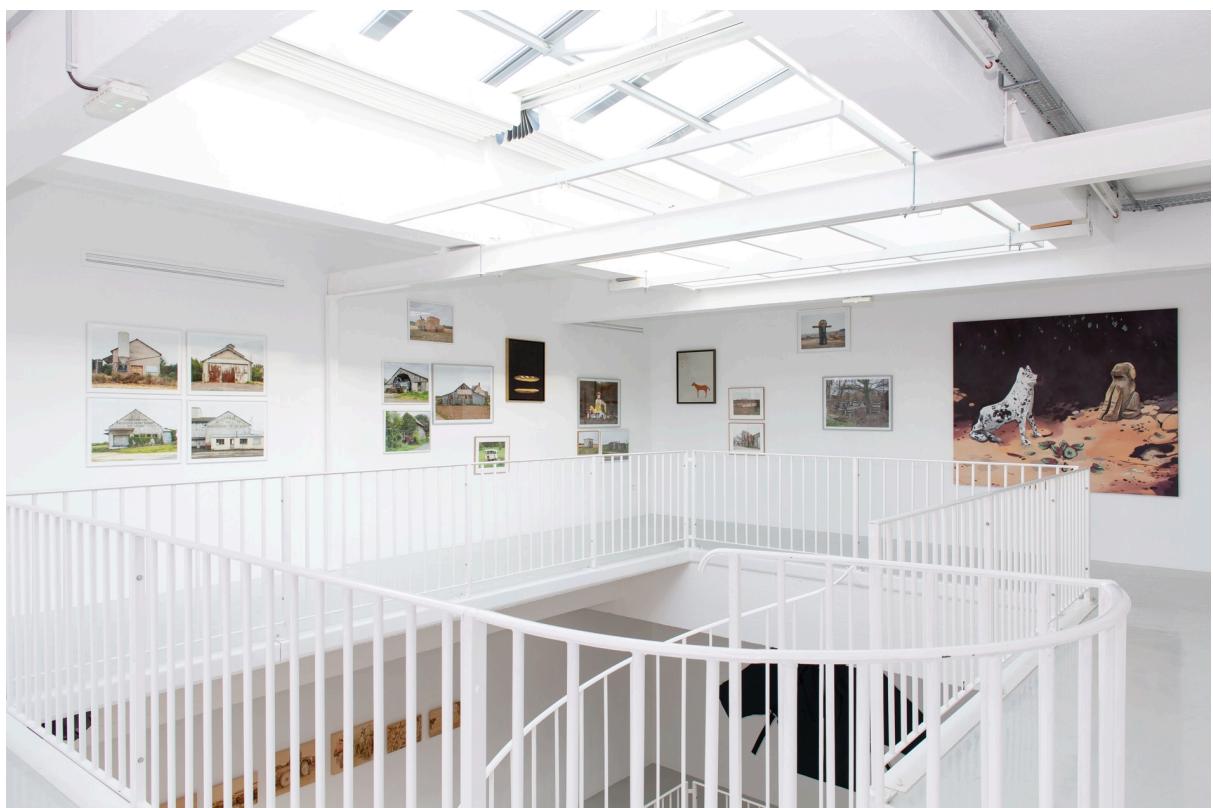
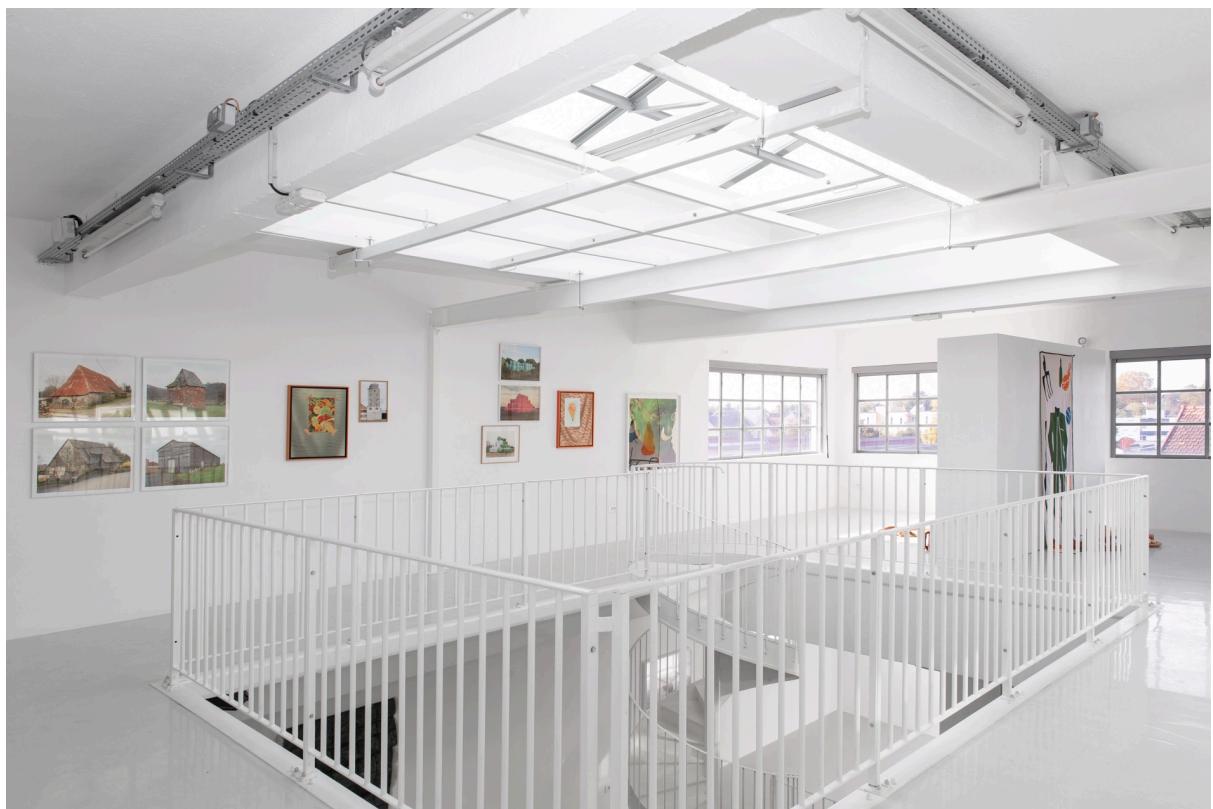












2024

Battre la campagne - Artists & Peasants

Musée Les Abattoirs, Toulouse (Occitanie)

Maria Thereza ALVES, Jean AMBLARD, Mathieu ASSELIN, ARN (Eric Tabuchi et Nelly Monnier), Adrian BALSECA, Gianfranco BARUCHELLO, Julien BENEYTON, Michel BLAZY, Rosa BONHEUR, Thierry BOUTONNIER, Jules BRETON, Mathilde CAYLOU, Pierre CRETON, Henri CUECO, Marinette CUECO, Ágnes DENES, Morgane DENZLER, Morgan FACHE, Nina FERRER GLEIZE, Aurélie FERRUEL et Florentine GUEDON, Sylvain GOURAUD, Annabel GUEREDRAT, Suzanne HUSKY, Fabrice HYBER, INLAND, KAKO & Stéphane KENKLE, Léon Augustin LHERMITTE, Aurelia MIHAI, Jean-François MILLET, Asunción MOLINOS GORDO, Hassan MUSA, Myvillages, Nouveau Ministère de l'Agriculture (Suzanne Husky et Stéphanie Sagot), Aurélie OLIVIER, Daniel OTERO TORRES, Jean-Baptiste PERRET, Karoll

PETIT, Terence PIQUE, Emilie PIETOISSET, Tabita REZAI, Pascal RIVET, Damien ROUXEL, Noémie SAUVE, Daniel SPOERRI et Tony MORGAN, Jade TANG, Nicolas TUBERY, Agnès VARDA, Simone VILLEMEUR-DELOUME, Lois WEINBERGER

les Abattoirs
Musée - Frac Occitanie Toulouse

EXPOSITION
01.03.24
→ 25.08.24

ARTISTES & PAYSANS
Battre la campagne

les Abattoirs | 76 allées Charles de Fitte, Toulouse www.lesabattoirs.org

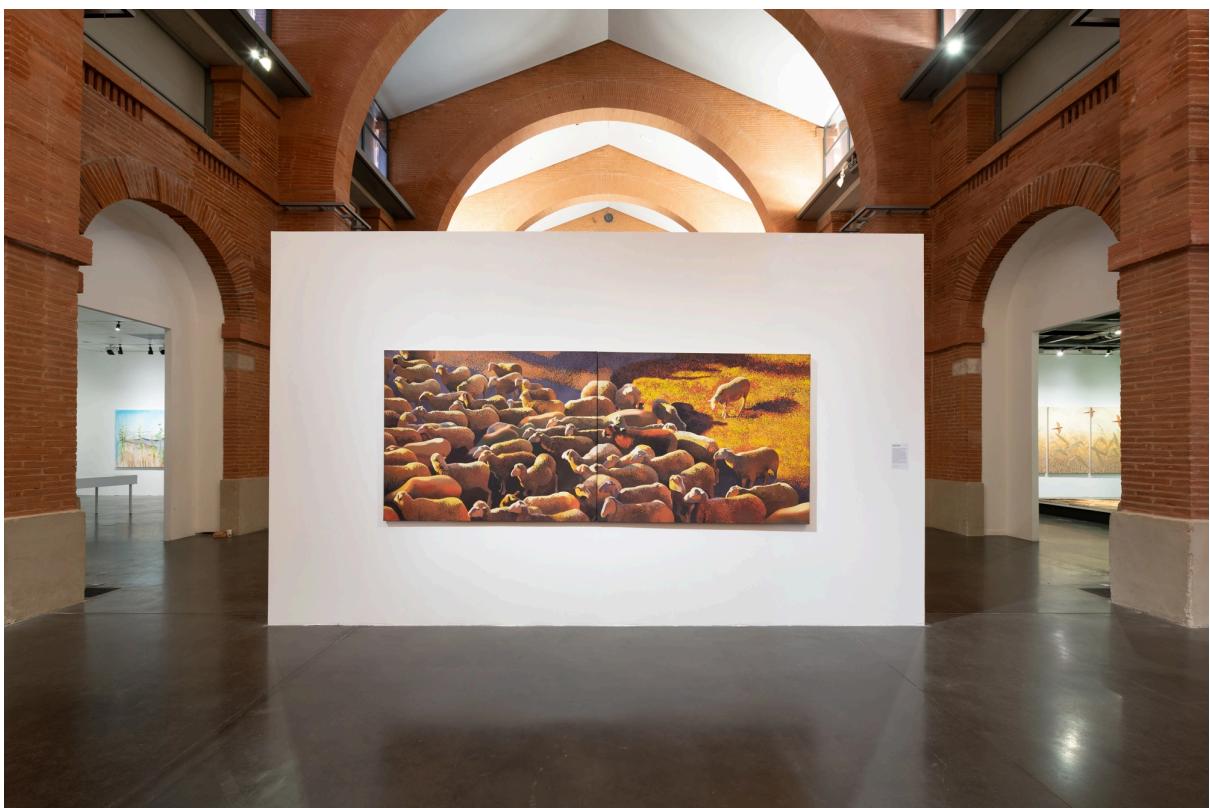
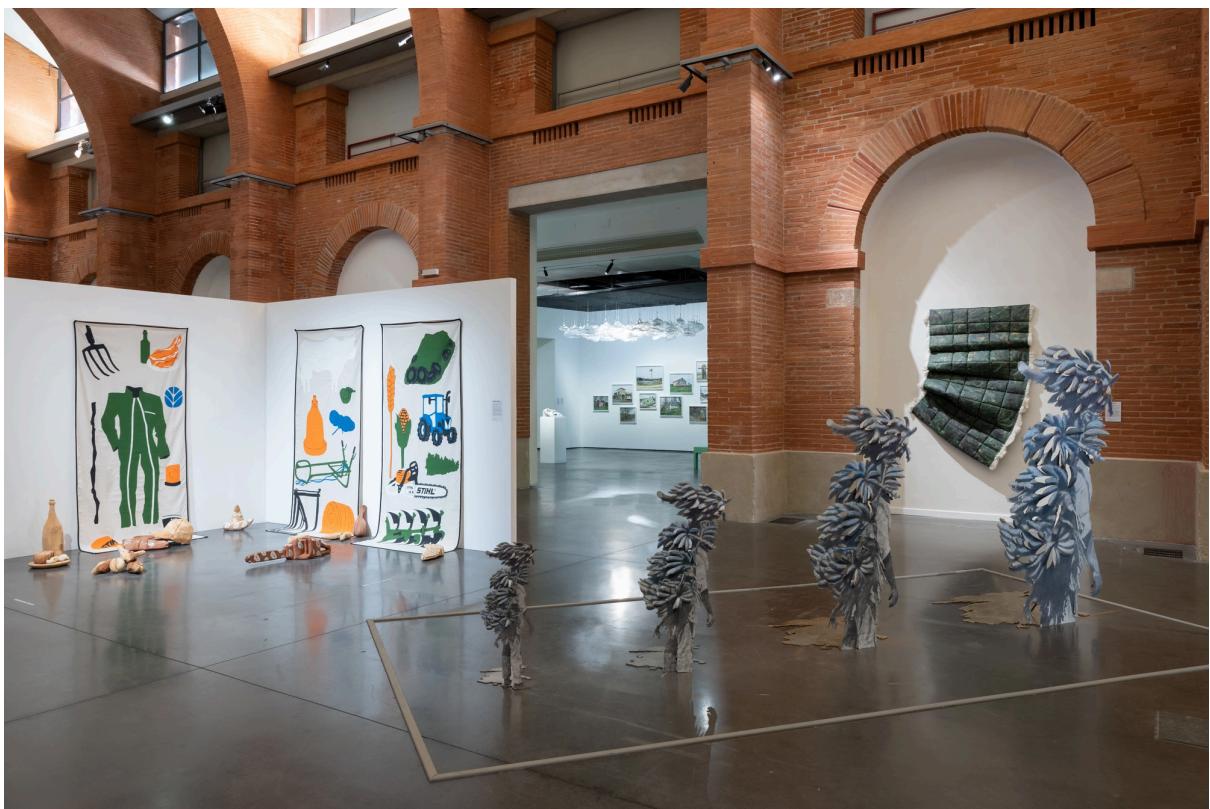
Avec le soutien de l'Ambassade du Royaume des Pays-Bas
Ayuntamiento de Madrid

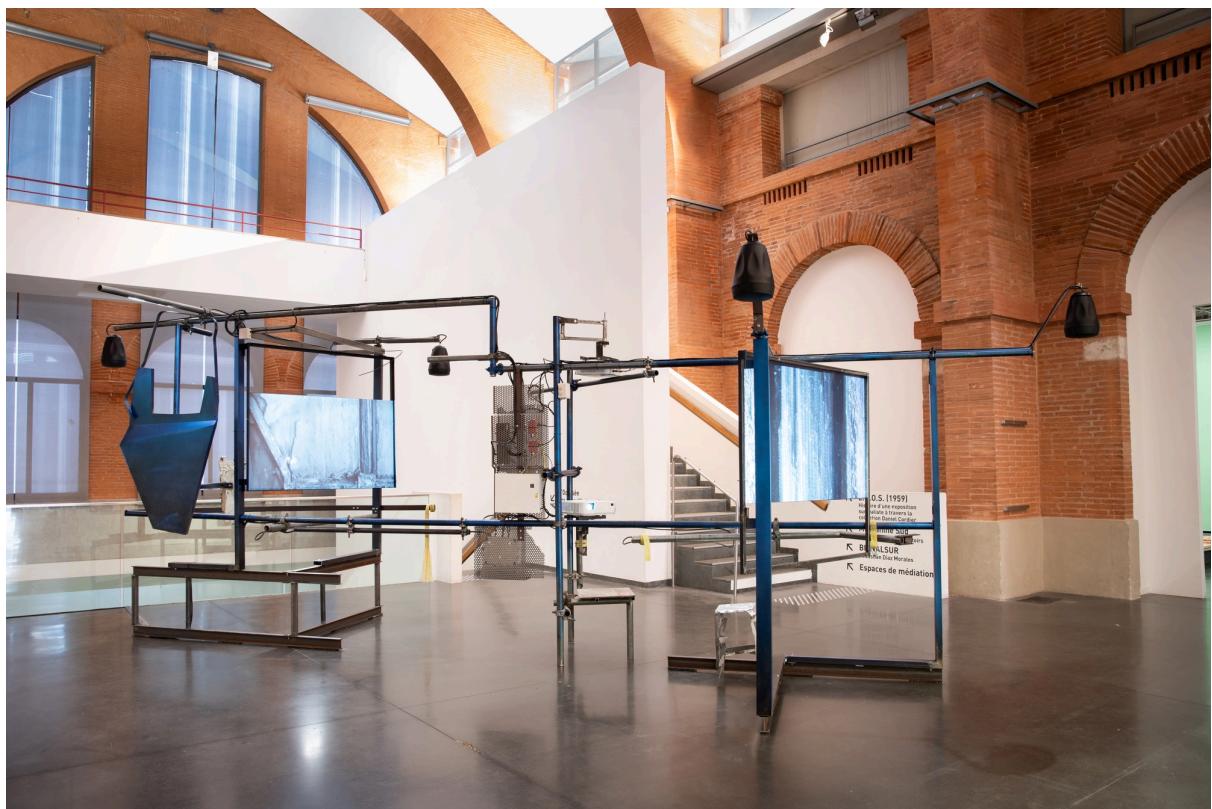
En partenariat média avec
•3 occitanie

PREFET DE LA RÉGION OCCITANIE
Mairie de TOULOUSE
Le Conseil régional d'Occitanie















2024

Galerie du Dourven - La Coopérative,
Trédrez-Locquémeau (Côtes d'Armor,
Bretagne)

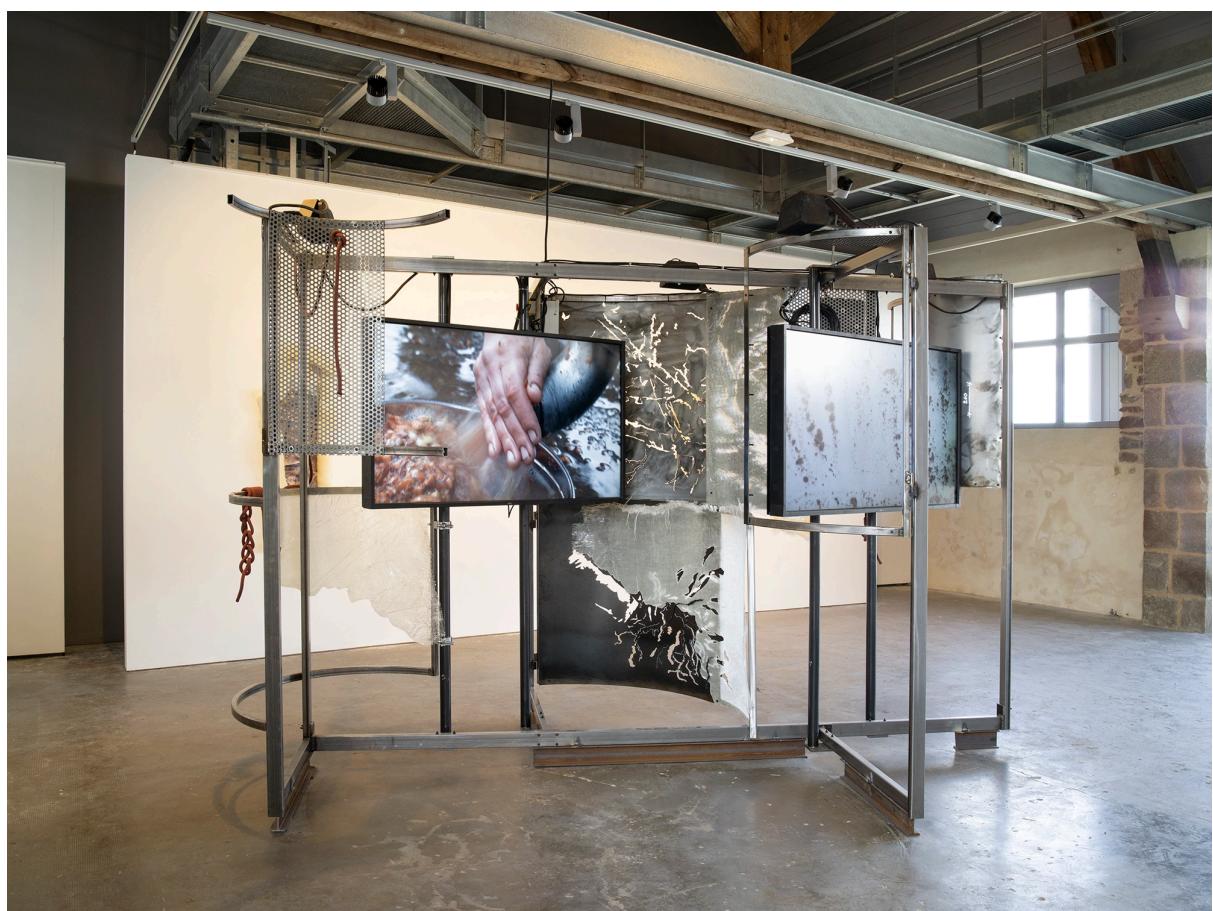
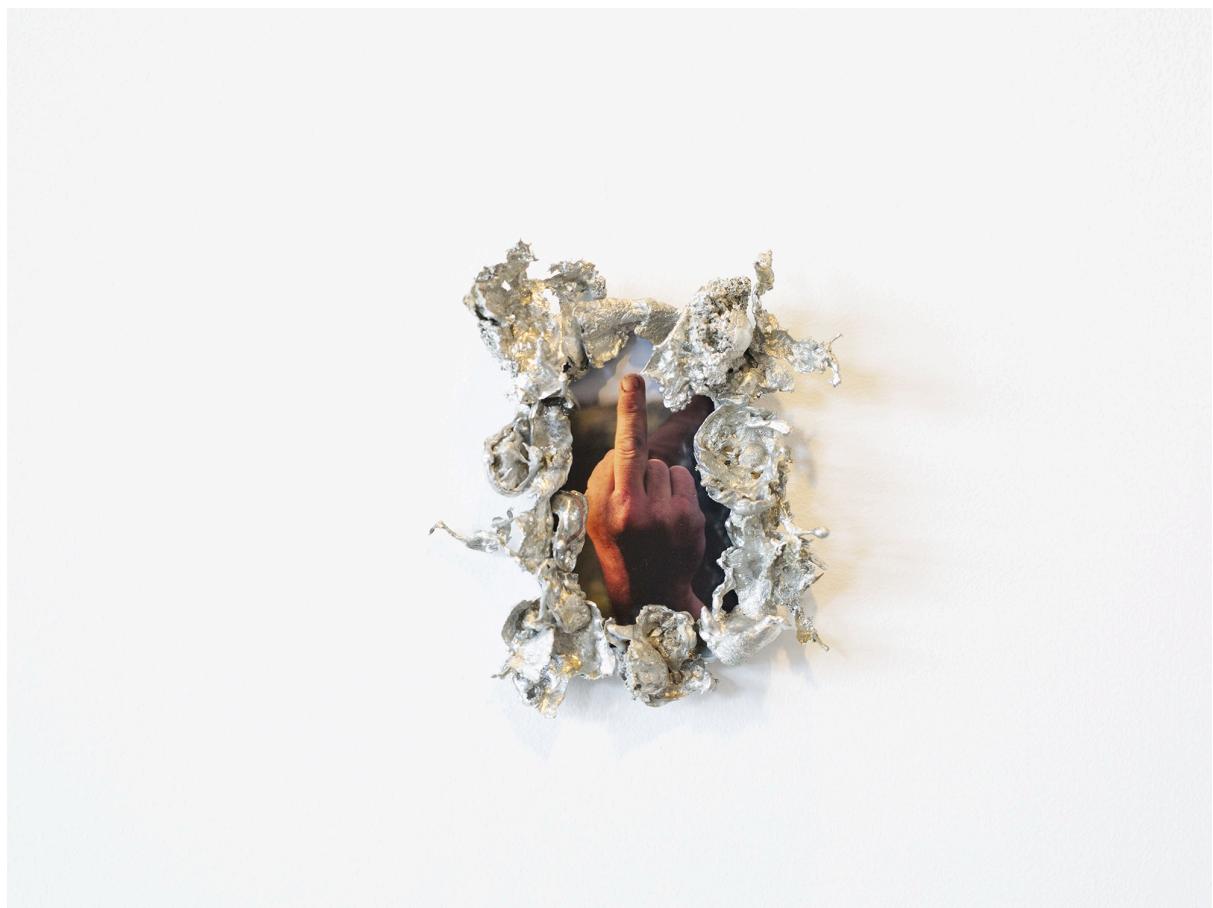
Morgane Denzler - Kako & Stéphane Kenkle -
Aurélie Olivier - Pascal Rivet - Damien Rouxel
- Nicolas Tubéry - Julie Vacher.

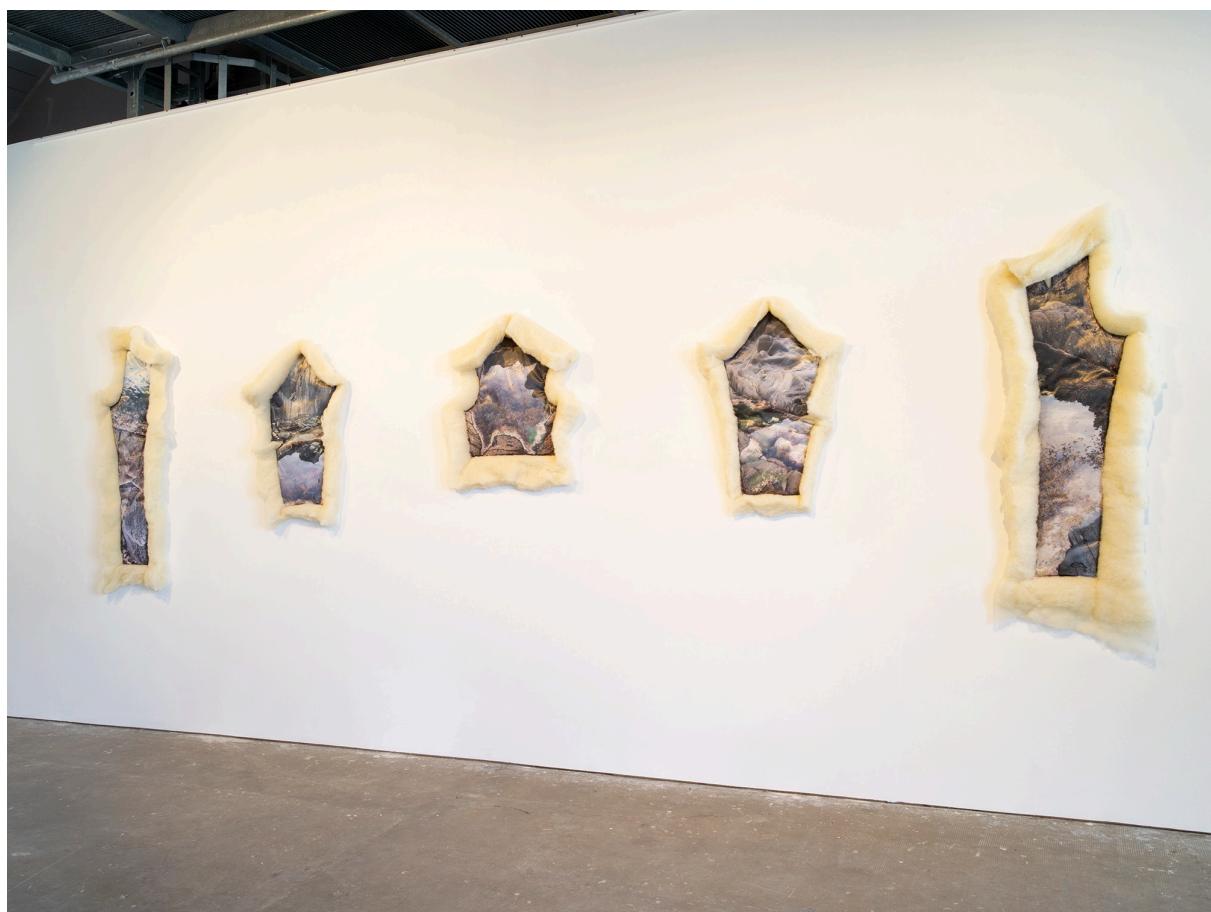










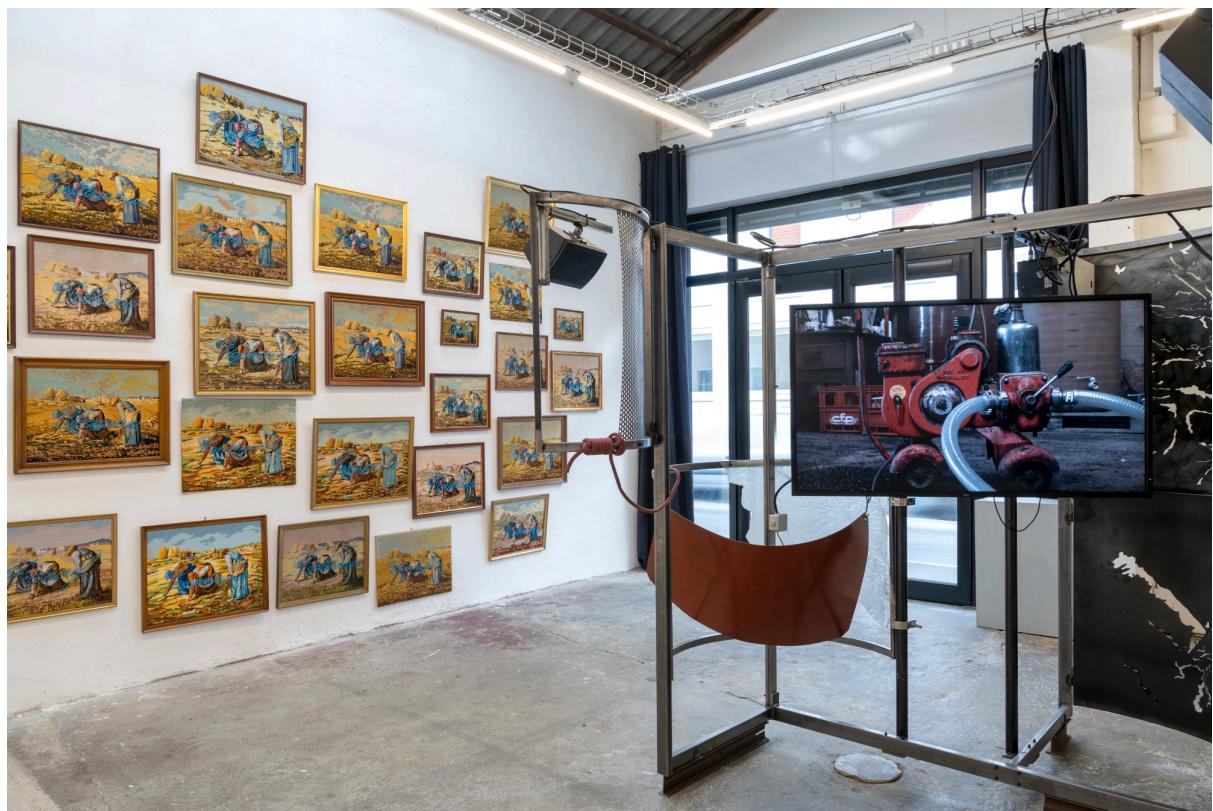


2025

CAC La Traverse, Alfortville

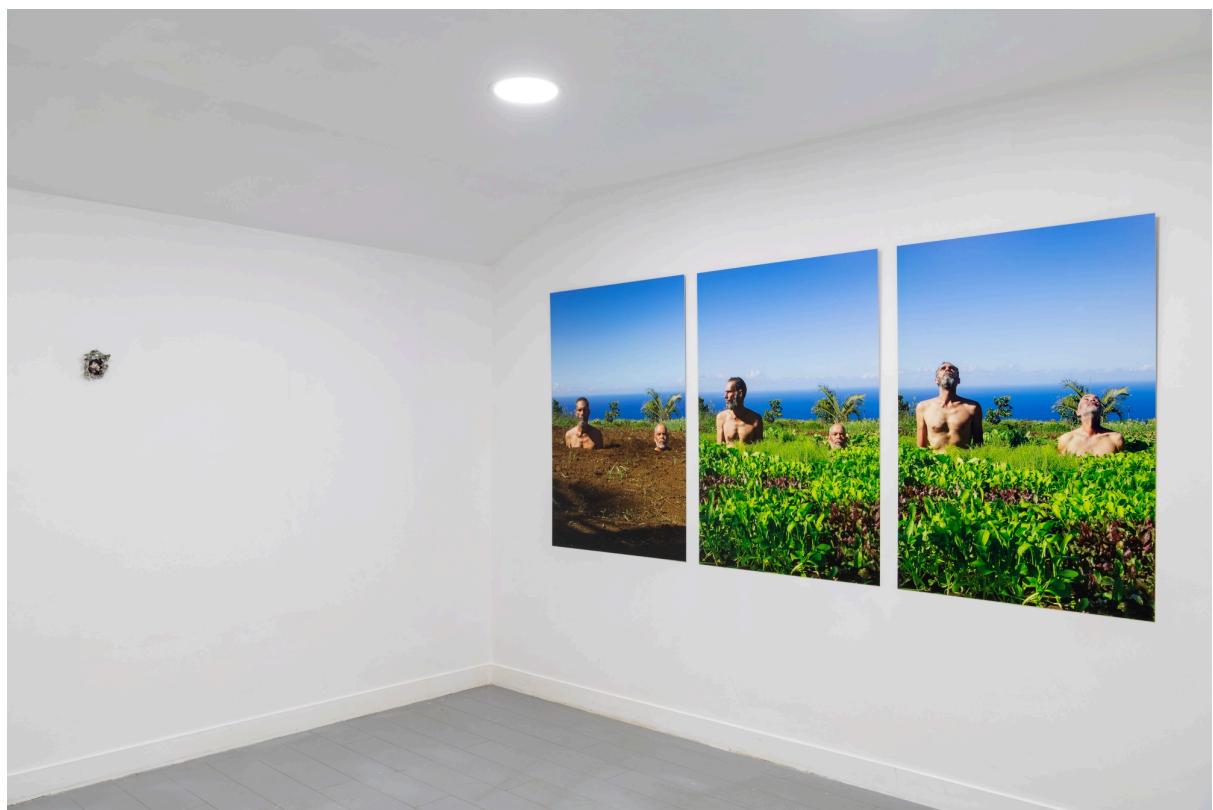
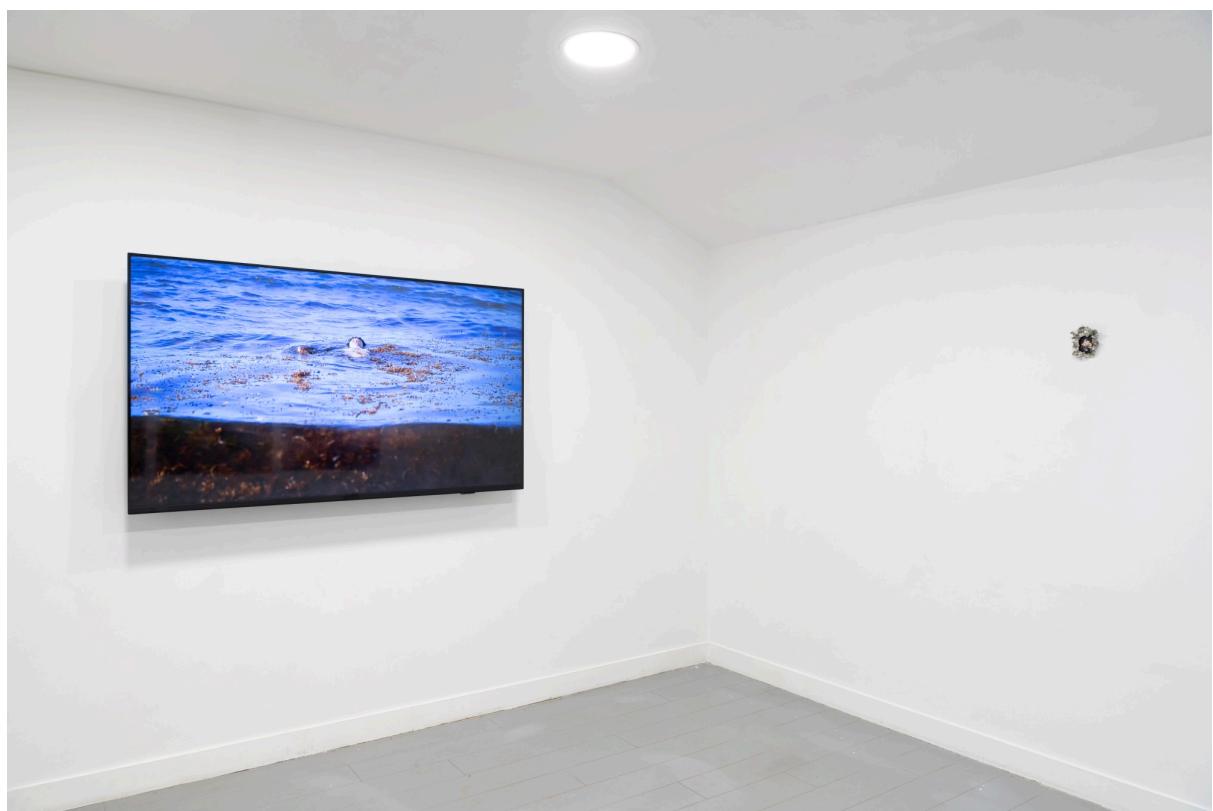
Morgane Denzler – Gisèle Gonon – Annabel Guérédrat – Kour madam Henri (Kako & Stéphane Kenklé) – Aurélie Olivier – Karoll Petit – Pascal Rivet – Damien Rouxel – Nicolas Tubéry – Julie Vacher

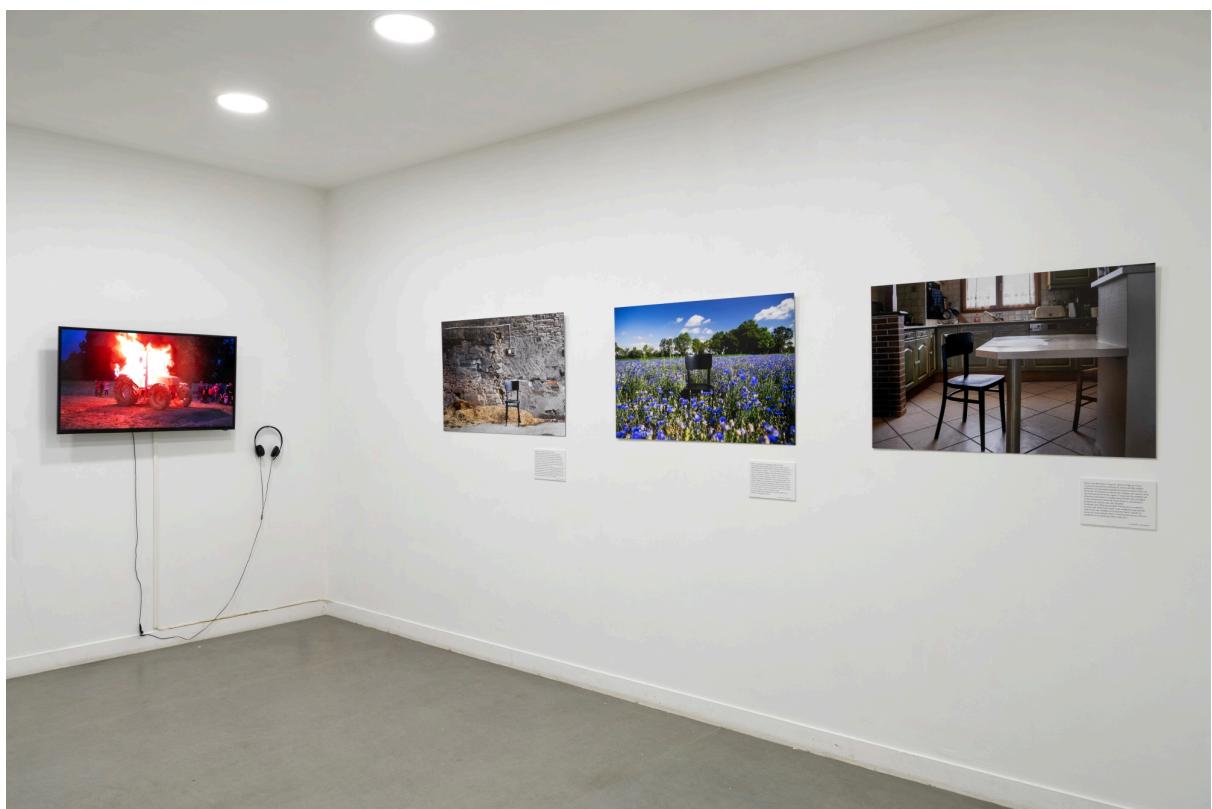
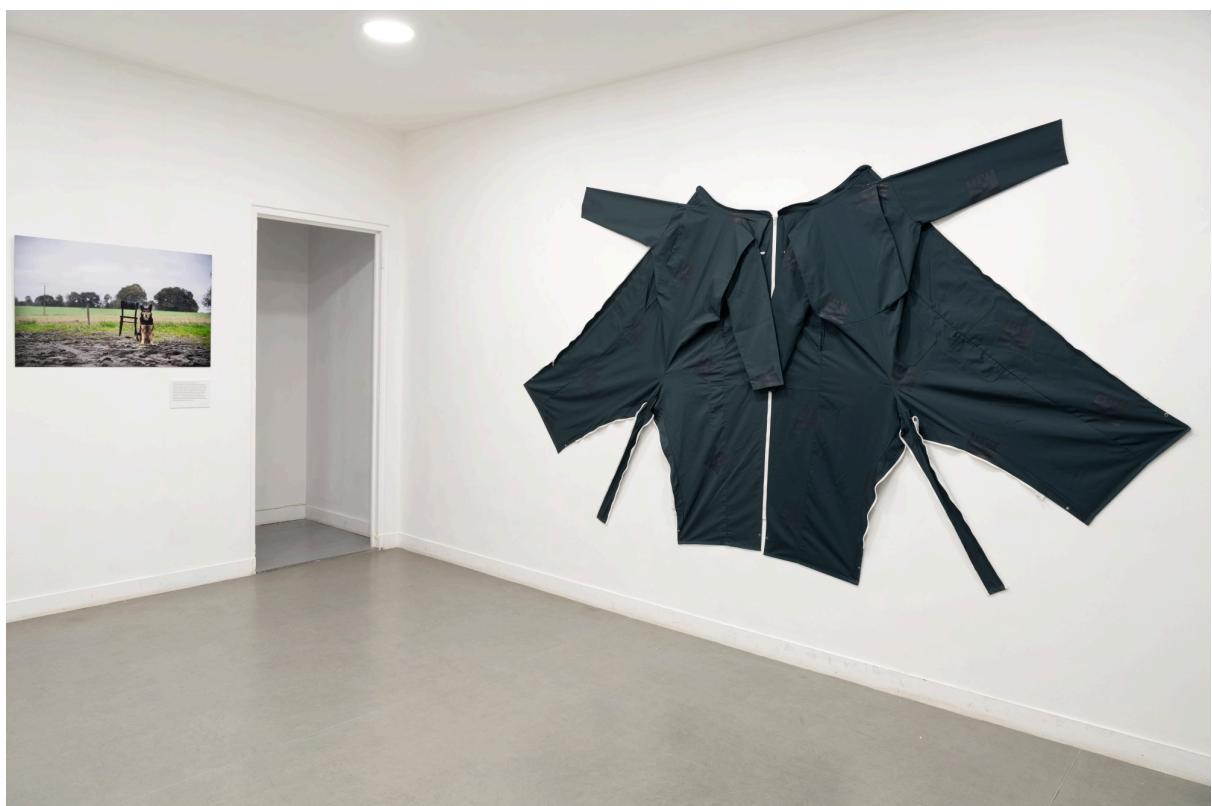














Résidence recherche _ ARAC, Sacel,
Maramures, Roumanie

Morgane Denzler, Damien Rouxel, Delia Popa,
Ioana Cîrlig, Andreea Medar et Ilie Mihali













