

CÉLESTE
ROGOSIN

in residency
in Lens at
the Pinault Collection

2023-2024

Table of Contents

1	Céleste Rogosin in residency Artist biography Interview
5	The Pinault Collection artist's residency
6	Visuals for the media
7	Pinault Collection The collector The museums The programming at large The artist's residency The Prix Pierre Daix

Pinault Collection
Communications Director
Thomas Aillagon

Claudine Colin Communication
Thomas Lozinski:
T + 33 (0)1 42 72 60 01
thomas@claudinecolin.com

Céleste Rogosin in residency

As the tenth artist invited to the Pinault Collection's residency programme in Lens, Céleste Rogosin is developing a new project from October 2023 to August 2024 that involves an exploration of the landscapes of France's Nord region.

Franco-American artist and director Céleste Rogosin (b. 1989) lives and works in Paris. Rogosin studied dance, theatre, and cinema, which she merges in her audio-visual installations. She focuses principally on the human and the communal, especially in response to the ways that technologies impact our bodies and feed our imaginations. Her poetic, context-specific works deal with the notion of emancipation by exploring representations of the elsewhere, or rather, through a utopian quest of becoming something else, individually and collectively.

The hard, rocky landscapes of Nord region in the north of the country have always played an important role in Céleste Rogosin's work. The project she is currently developing, *Le Vertige de Djoukie*, plays on the hybridization between real landscapes of this mining region and synthetic images. The Pinault Collection's invitation to Rogosin as artist-in-resident in Lens will allow the artist to continue her exploration of northern myths and landscapes in preparation for an exhibition at the FRAC Grand Large.

Biography



© Céleste Rogosin

After studying dance and theatre at the Laboratoire de Formation au Théâtre Physique in Montreuil, Céleste Rogosin (b. 1989, Paris) enrolled in Le Fresnoy — Studio national des arts contemporains, Tourcoing, in 2019. She developed her visual arts practice there and, influenced by the teachings of Valérie Jouve and Laure Prouvost, she began to look past the traditional forms and narratives of film. By hybridizing several techniques, Céleste Rogosin explores often subversive counter-narratives that present an ambiguous relationship between body and space. In her works, be they sculptures, performances, installations, or videos, the body is always “becoming”. Metamorphosis, the passage of time, and emancipation are central themes. Rogosin is also concerned with the social issues raised by film’s treatment of the body, which she considers a carrier of political and collective messages, an unwitting messenger of a set of archaic and contemporary myths that shape the identities of those who “carry” it.

Interview

From dance to theatre and the visual arts, the permeability between the disciplines that nurtures your work is based on the ambiguity of the body's own relationship to space. How would you describe these different fields of experimentation?

These disciplines are languages of their own, with their own senses of time and systems of representation. In the same way that a language or idiom influences our view of the world, dance, theatre, and the visual arts are my means of perceiving and thinking about the space that surrounds us. I like the term permeability, because in my work, one practice is often passed through, or infused by the others to create a unique space, which is the work. In other words, at least currently, these various fields of experimentation are expressed through each other, in one another. I look for coexistences and narratives that encompass them, rather than a dialogue where they talk to one another in a more segmented fashion. This approach helps me explore new forms of representation and thereby envision a notion of community and deal with social and political issues. For example, I am currently working on a film project consisting of synthetic images which is inspired by Quebec playwright Daniel Danis' play *Le langue-à-langue des chiens de roche* (1998). The notion of stage presence that distinguishes the performing arts here becomes a point of inquiry for the film's digital characters. They question their own (in)tangibility and they try to attach themselves to a territory, to being in a "here." They are searching for a sense of unity. In this quest, the characters hybridize and metamorphose, especially through dance. Various of my works develop this way. I am eager to explore the porosities and frictions between the different mediums and materials.

How do you translate this metamorphosis?

In my work, metamorphosis might be the expression of a desire. It's a metaphor. The idea of "becoming another"—be that animal, archaic, technological, or mineral—is a way to explore an imaginary world, to translate our individual and collective desires for emancipation, to express a relationship with otherness, and to free oneself of constraints. Forms and spaces of resistance are created through such a metamorphosis. In my works, this metamorphosis specifically involves changes from one state to another, from an individual to a collective entity, from one material to another, and from one character to another: for example, from a human to an animal, from skin to earth, or from wood to glass. The passage from the intangible to the tangible and from the invisible to the visible is of particular interest to me, as it is intrinsically tied to our relationship to the contemporary world and to the nature of the body, which is both digital and sensory. And this impacts our perception of space, time, materials, and more.

What role do new technologies play in your projects?

New technologies are tools and languages that I wish to explore and investigate in my work. These explorations are never merely formal. I wonder about the spaces they open up or close. The notions of ubiquitousness and transparency have become narrative, formal, and conceptual issues for me. They also have a narrative charge to them, and they even have the power to become elements of a narrative or characters. This is true of *Clear Jail Minotaur* (2021), for example, which deals with the issue of confining and controlling the body, in which the Minotaur, itself a kind of technology, becomes a figure of resistance.

In your sensitivity to social and political issues, you also consider the role of the individual within the collective. Is this line of thought part of your "utopian quest"?

My grandfather¹ was a socially committed filmmaker who deeply believed that film could have a real impact on the world and on politics. His worldview fed into my education and made a deep impression on me. The notion of humanity runs through my work, and even if I am working with fiction and narrative, my projects are anchored in contexts and explore a certain reality. I am interested in how our cultural imagination, whether it consists of myths

of narratives, interacts with contemporary social realities. For example, *Clear Jail Minotaur* came to me after seeing a photograph in a *Guardian* article of Willard Birts, an African American ex-convict on the UC Berkeley campus, charging his electronic bracelet. My meeting with him proved catalytic, and all our interactions have informed my project. But this notion of a utopian quest surfaces in other projects, especially ones that deal with youth and society. I'm working on a series of videos that re-transcribe the wanderings of adolescents, in which groups slowly try to create a sense of unity. While their wanderings refer to the projections into the future, to their anxieties, the progressive metamorphosis of the individual body into a collective one becomes a utopian quest, as well as a space for emancipation or resistance.

What project are you hoping to develop during your residency in Lens? What inspires you about the Nord region of France?

The Nord region is a socially contradictory terrain, made of frontiers as well as of movements and migrations. I'm interested in its complexity, in how human and economic problems manifest themselves in the landscape. I first discovered these landscapes in Bruno Dumont's films, and I find the northern light sublime and highly inspiring. In travelling along the coast of the Nord region, especially around Calais, I envisioned bridges with Danis' play which led me to conceive the project *Le Vertige de Djoukie*. The Pinault Collection residency will allow me to continue with the writing and the production, to bring the playwright to Lens, as he lives in Canada, and this may give rise to a collaboration. This is also the first time that I will have such a large, beautiful, and luminous studio space. I plan on taking advantage of this by spending more time drawing and experimenting with materials like glass. These always end up being hybridizations in support of a metaphoric discourse about our contemporary era. The layers of time, and the mythological and symbolic issues that lie at the heart of my work are also present in the mission of the Louvre-Lens, where I plan on spending some measure of my time. A project is sure to come of this exploration.

1 — Lionel Rogosin (1924-2000, United States) is one of the founders of the New American Cinema, the independent film movement that emerged in the 1950s right before Hollywood's Golden Age.

The Pinault Collection artist's residency

As part of its constant and long-term support to young artists, the Pinault Collection established a residency in Lens in 2016 to welcome young creators for one year to develop a new project. The residency provides them with the means to conduct their research and create, also by granting them a monthly stipend.

As a place to live and work, the residency is the result of a partnership between the Pinault Collection, the region formerly known as Nord-Pas-de-Calais, and the city of Lens. Installed in this former mining city, in an old rectory refurbished by Lucie Niney and Thibault Marca of the studio NeM, the program was inaugurated in December 2015.

Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-de France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM.

The artists in residence since 2016

2023-2024: Céleste Rogosin

2022-2023: Benoît Piéron

2020-2021: Enrique Ramirez

2019-2020: Bertille Bak

2019: Hicham Berrada

2018: Lucas Arruda

2017: Edith Dekyndt

2016: Melissa Dubbin and Aaron S. Davidson

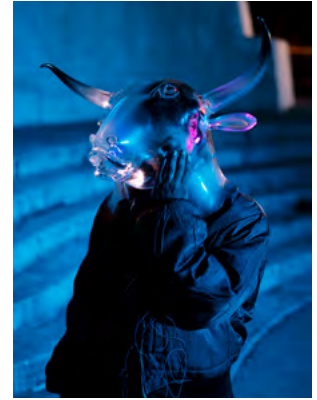
Visuals for the media



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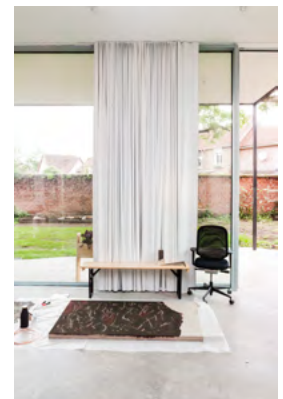
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[1] Portrait of Céleste Rogosin. Courtesy of the artist. © Céleste Rogosin. / [2] Céleste Rogosin, *Quartz*, 2021. Video loop, 18 min. 51 sec. Courtesy of the artist. / [3] Céleste Rogosin, *Untitled*, 2021. Film of the performance *Clear Jail Minotaur*. Photo: Céleste Rogosin. Courtesy of the artist. / [4] Céleste Rogosin, *Clear Jail Minotaur*, 2021. Interactive installation. Photo: Quentin Chevrier. Courtesy of the artist. / [5] Céleste Rogosin, *Braid the Kincks from your Mind*, 2021. Chair, 100 meters of cable, 3 Murano glass shells, 100 serflex fasteners. View of the installation at the LaM, July 2021. Photo: N. Dewitte. Courtesy of the artist. / [6] Exterior view of the Pinault Collection artist residency in Lens. Photo: NeM / Niney et Marc Architectes. / [7] Exterior view of the Pinault Collection artist residency in Lens. Photo: NeM / Niney et Marc Architectes. / [8 & 9] Interior views of the Pinault Collection artist residency in Lens. Photo: NeM / Niney et Marc Architectes.

Pinault Collection

The collector

A true lover of art, François Pinault is one of the most important collectors of contemporary art in the world. The collection he has assembled over the last almost fifty years comprises more than 10,000 works ranging from the art of the 1960s to the present day. His cultural ambition is to share his passion for the art of his time with as many people as possible. He distinguishes himself for his sustainable commitment to artists and his incessant exploration of new domains of creation. Since 2006, François Pinault has focused on three cultural activities in particular: museums, a programme of exhibitions held at large, and initiatives to support artists and promote the history of modern and contemporary art.

The museums

The museums began with three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, and the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with the inaugural exhibition "Ouverture". These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando. In the three museums, works from the Pinault Collection are exhibited in routinely changing solo and thematic group exhibitions. All the exhibitions actively involve artists who are invited to create works on site or on the basis of a specific commission. The museum's significant amount of cultural and educational programming also includes partnerships with local and international institutions and universities.

The programming at large

Beyond Venice and now also Paris, works from the collection are now regularly included in exhibitions across the world: from Paris to Moscow, Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, and Marseilles. Upon request from public and private institutions the world over, the Pinault Collection also has an ongoing policy of lending its works and making joint acquisitions with other major actors in the field of contemporary art.

The Lens residency

Located in a former rectory that was redeveloped by Lucie Niney and Thibault Marca from the studio NeM, the Pinault Collection's artist's residency was inaugurated in December 2015. As a place to live and work, it provides time and space for artistic practice in a site that is well-suited for creating things. Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-de France Regional Office of Cultural Affairs, the FRAC Grand Large, Le Fresnoy — Studio national des arts contemporains, the Louvre-Lens, and the LaM.

The Prix Pierre Daix

François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix who passed away in 2014, to honour a historical work on modern or contemporary art each year. The Prix Pierre Daix has been awarded to Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Élisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve-Alain Bois (2015).