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OPENING HOURS
TUESDAY - SATURDAY
11:00 > 19:00

Indus 3

November 28, 2019 - January 10, 2020

Opening Thursday the 28th of November from 6pm.

Indus 3 is the following exhibition to *Indus 2*, which was presented at the gallery this summer. It gathered the works of Caroline Achaintre, Dewar & Gicquel, Matthew Angelo Harrison, Kate Newby and Tania Pérez Córdova. Together the works maintained the constructive vision of a deindustrialised future. The notion of deindustrialisation or hyperindustrialisation is of course extremely vast. The idea of these two components, first and foremost, is to take a positive approach to our future. We are evolving and the world of our parents and our grandparents is collapsing, that's just how it is. But a question comes to mind: should we maintain the economic organisation that has led us to our current situation? We could be lucky enough to live to see its end and imagine its evolution.

Today the most widespread belief is that the generations to come have an uncertain future. Pessimism is the safest bet. We are promised a devastating flood followed by a human invasion. There will be little food or air for that matter...a real apocalypse. But thanks to the genius of those like Jeff Bezos or Elon Musk, we will have the chance to avoid that and to survive in an environment where daytime temperatures reach lows of -130 degrees. We must group together our efforts to maintain society as it is and finally travel into space to rest in heaven forever.

So, like sheep discovering a field for the first time, the young generations would be doomed to be nothing but consumers terrified by the future but reassured by the possibility of accumulating goods or browsing online stores or shopping centres (without moving thanks to Amazon or by using a Tesla, now that's classy.) It's the trick of pessimistic, fear-mongering marketing, the "fear and consumption" which was denounced years ago. Is this really what the political communication and production industries want us to believe?

However it has been a very long time since the era has been so conducive to utopian dreams. The world is by no means perfect, but there are more and more solutions in the face of the challenges that await us. You may have discovered them through the works of the artists of *Indus 2*. You will find reflections on emptiness and residues from the participants of *Indus 3*. Coming from a generation of artists, they are born between 1929 and 1966, they rekindle interest in spaces in which so many labourers have lived, so many objects have been produced, most of which shaped the environment in which we live today.

We have the pleasure to present a group of film and photo work by Roman Signer (taken from actions in Shanghai, Bilbao, St Gothar, St Johann and Dornbin) as well as Jeremy Deller's film on the behavioural evolution related to music and technology (*Everybody In The Place*). Nineteenth century machines are brought to life and treated like artists in his "Factory Records". For Marion Baruch, offcuts of material belong to missing bodies of a textile industry blind to its environment. Hung up or suspended they recall stencils of missing bodies. These works, disembodied, echo the legal entity created by the artist in the 90's through the brand Name Diffusion. Adam McEwen presents a group of graphite, motionless neon lights that are hung much like in a factory. The muteness of this work directly recalls the absence of light and labourers that these neon lights were used to illuminate. Like most of his objects in graphite, the sculpture represented on the first level is nothing but a fossilised means of control of our own environment. It is the ghost of a prosthesis already reinvented for the generations to come.

