

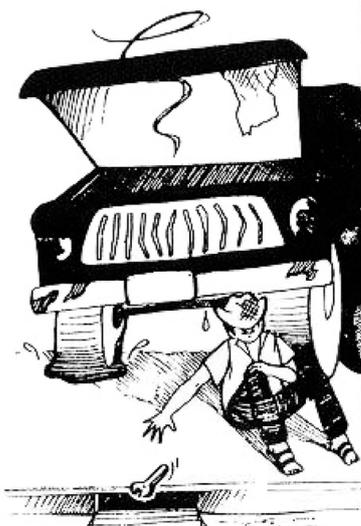
GO CANNY!

POETICS OF SABOTAGE

Entitled *Go Canny!* - the rallying call of Scottish dockers at the end of the 19th century - the exhibition explores strategies of resistance, dissension, protestation, disruption, unruliness... a strategy akin to sabotage, which is the epitome of the creative act, requiring inventiveness, resourcefulness and ingenuity.

The artists featured practise the art of the "grain of sand", intervening on the gears and provoking sideslips, rallying individual consciences, producing a poetics of dysfunction and why not leading to deep transformations.

**Ne réparez ni les véhicules,
ni les machines Do not repair
either vehicles or machines**



Everything seemed to be working perfectly well until...

Sabotage, or working like a "sabot" (sabot means clog in French), was originally a workers' strategy to retaliate against low wages by slowing down and deteriorating production. Unlike vandalism, sabotage, which was gradually abandoned and replaced by a non-violent vision, did not aim at destroying instruments or goods. The idea was to render working time unproductive, "either through nonchalance, [...] through excessive zeal, [...] or by scrupulous observation of the rules".

Confronted with the failure of the usual manifestations of displeasure - demonstrations, strikes or sit-ins -, the exhibition *Go Canny!* suggests creating new strategies of resistance. A new logic of dissension may appear. The grain of sand, which seems inoffensive at first sight, has the virtual power of a sledgehammer. Only the effects of this silent and invisible protestation should be felt. Slackening, disorganization, unruliness, malfunctions... Even the smallest or most invisible disruption contributes to modifying daily organization, and therefore the workings of the powerful.

Under its different guises, sabotage escapes repression and also alleviates the limits of strikes or boycotts. As a completely free action, not liable to any superior power, sabotage is also the epitome of the creative act. It requires inventiveness, resourcefulness, ingenuity. Disobedience, sabotage, disruption, fussing, the artists featured in the exhibition put their grain of sand in the gears. Their artistic propositions encourage the temptation to sideslip.

In the face of general pessimism concerning any form of change, the exhibition *Go Canny!* attempts to produce a contrary energy and to rally individual consciences to make the voice of disobedience resonate. Designed as a book of recipes and of immediate effects, the exhibition wants to reactivate direct action verbs, by inspiring visitors to reproduce singular gestures in order to construct a poetics of dysfunction. Such a poetics, if it were to spread, might very well lead to deep transformation.

Go Canny! takes on the rallying call of Scottish dockers who, at the end of the 19th century, were unable to obtain a well deserved raise in salary.

List of artists : Emilien Adage, Cécile Babiole, Babi Badalov, Fayçal Baghriche, Stéphane Bérard, Claude Cattelain, Marc Chevalier, Nicolas Daubanes, franckDavid, DeYi Studio, IKHÉA@SERVICES, Jean-Baptiste Ganne, Dora Garcia, Alexandre Gérard, Cari Gonzalez Casanova, Amande In, Raychel Carrion Jaime,

PRATICALS INFORMATIONS

SCHEDULES

Open every day except Tuesday
from 2 PM to 6 PM.
Free admission.

VILLA ARSON

20 avenue stephen liégeard
F-06105 Nice cedex 2
tél. +33 (0)4 92 07 73 73
servicedespublics@villa-arson.org
www.villa-arson.org

FOR PUBLICS

A mediator welcomes visitors and proposes a point of view about the exhibition.

Visits for groups

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kom.post, Laurent Lacotte, Maxime Marion & Emilie Brout, Marie-Ève Mestre, Simon Nicaise, Hervé Paraponaris, Jérôme Pierre, Julien Prévieux, Marie Reinert, Michaël Sellam, Marine Semeria, State of Sabotage (SoS), Thomas with Olivier et Yann Vanderme.

Curators: Nathalie Desmet, Eric Mangion and Marion Zilio as well as a Carte Blanche proposed to DISNOVATION.ORG

From impersonation of politicians to the techniques of jamming and biometric counter-surveillance including the misappropriation of 3D printers as tools of transgression, DISNOVATION.ORG proposes a panorama of disobedient strategies which can, in their turn, incite disturbances and sabotages to come.

At the same time as the exhibition *Go Canny! Poetry of the sabotage*, A participative operating **manual of sabotage** will be visible on-line on Tumblr gocannypoetiquedusabotage and will be the object of a publication for the fence of the exhibition.

The Station (Nice) realizes a monographic exhibition of **Nicolas Daubanes** (March 25th - June 5th, 2017). **The Dojo** (Nice) welcomes the productions of **Laurent Lacotte** and **Thomas with Olivier**, whereas **La Strada** magazine will act until April 30th as an alternative publication of the exhibition.

Thanks to: Guillaume Désanges, Alexandra Guillot, Sonia Recasens, CNAP (Centre National des Arts Plastiques), Frac Provence-Alpes-Côte d'Azur, Gallery Jérôme Poggi and Jousse Entreprise (Paris)



State of Sabotage (SoS) - Robert Jelinek, *SOS Gate (Manhole Cover)*, 2004. Aluminium cast, bronze patine, diameter: 80 cms



Emilien Adage, *Amorce*, 2010. Courtesy of the artiste.

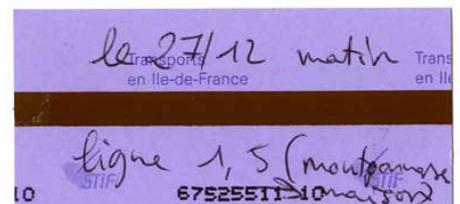
PRESS CONTACT

Michel Maunier
communication@villa-arson.org
tél. +33 (0)4 92 07 73 91

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La Villa Arson is a member of UCA - Université Côte d'Azur and part of BOTOX[S].



To do things at 33%
Yann Vanderme 2006 - 2009
From December 27 2006 to Mai 7 2007, I had cheated by 33%. For 100 journeys on the Parisian subway, 33 have been done without a ticket.

LE QUOTIDIEN DE L'ART

art press

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BOTOX
Réseau d'art contemporain de la côte d'azur

MEMBRE DE UNIVERSITÉ CÔTE D'AZUR

Jean-Baptiste Ganne
Détumescences, 2012
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