

'TAINTED LOVE' / / 'CLUB EDIT'

Rita Ackermann, Aude Anquetil, Fabienne Audéoud & John Russell, Fabienne Audéoud, avaf, Nina Beier, Alexandra Bircken, Norbert Bisky, Travis Boyer, Anne-Lise Coste, Liz Craft, Brian DeGraw, DSCTHK, Vava Dudu, Elmgreen & Dragset, Théodore Fivel, Sylvie Fleury, Lise Haller Baggesen, Celia Hempton, Jacob Kassay, Tarik Kiswanson, Tarek Lakhrissi, Lily McMenamy, Oliver Payne & Nick Relph, Émilie Pitoiset, Eileen Quinlan, Pierre René-Worms, Azzedine Saleck, Segondurante, Apolonia Sokol, Cheyney Thompson, Betty Tompkins, We Are The Painters, Nicole Wermers

Curator : **Yann Chevallier**
In partnership with le Confort Moderne – Poitiers

Following the exhibition Tainted Love (Where did our love go) held in Poitiers in 2017 for the reopening of the Confort Moderne, Villa Arson offers a "Club Edit" version with the complicity of Yann Chevallier and some 30 artists from all walks of life.

« Learn to take, not desire. It may sound possessive and dominating. In reality however, the ones who've learnt to take show more humility than those tangled up in the narcissism of infinite desire. »

Richard Senett, *Les Tyrannies de l'intimité*, 1979

I don't remember the first time I heard this Soft Cell hit; all the small town discos I used to hang out as a teenager were playing it. We'd aimlessly dance, focusing more on the glimpses of skin we'd catch and potential flirts, than on the music. Back then I didn't know yet that it was a break up song. I didn't know yet what a break up was.

PRACTICAL INFORMATIONS

From february 8 to may 26, 2019
Open every day except Tuesday from 2 to 6 PM.
Closed on May 1. Open on May 8.
Free admission.

Réseaux sociaux

#expoTaintedLoveNice
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Deep inside

Glasgow, mid 90's, a smoky atmosphere and a sexy haunting House beat fill the Sub Club, as the swaying bodies gather in a dense dripping mass. At sunrise I think I recognize a distant keyboard tune, smothered by the deep and continuous bass, which has run the set for hours. The bass fades out until it disappears, and Tainted Love echoes in the temple of the Underground. Stretched out over twenty minutes, the piece shakes the dance floor, there are huge smiles, dilated pupils, skin against skin, deep kissing, traces of you.

Non stop erotic cabaret

I find "Tainted Love" on the album Non stop erotic cabaret. It's a pop, dark and subversive album. The ideal soundtrack for a sordid and sentimental peep show, where desires, fantasies and taboo dance behind a two-way mirror from glory to darkness. With its grandiloquent killing of the biographical, the cabaret is an entry to fiction of the self and Tainted Love is its cathartic chorus.

As for the video, Mark Almond and Dave Ball in Greek togas on Mount Olympus, Marilyn Manson and his goth pals vampirizing a high school party, a young man in jeans and a white shirt dancing alone in his room at night, on the ceiling above his bed a singer embedded in the stars: some songs seem to resist the image. The exhibit resists it too, the title offers no clue. Loves are stained with soft pink, deep black and blood red.

Where did our love go ?

This exhibit will not speak, the image is still, the sound is off.

Elegant attire, fragmented bodies, suggested silhouettes dancing to the hit with words of black hearts, all enhance the feeling of suspension and simulate a sentimental form of mysticism.

The pieces pose, lives run into each other, sensitivity reveals itself. Intimacy, secrecy, alcoves, bedrooms and other meeting places become the space itself for an exhibition and an explicit. Cheap sentiments and morality often give power to the cynical. To wear hybrid, reversible and moving identities, made of games, masks and cross-dress ups, means you're entirely free to embrace a scandalous reality.

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Exposition organisée en partenariat avec le Confort Moderne – Poitiers



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Media partners Art Press, ParisArt, Le Journal des Arts, L'Oeil et La Strada

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TAINTED LOVE, Confort Moderne, 2017. Nicole Wermers, *The Violet Revs*, 2016 (Courtesy gallery Herald Street, London) ; Fabienne Audéoud, *You Don't Deserve To Love I'm Not Telling You That (After Rubens)* ; Betty Tompkins, *Kiss Painting/1*, 2006 (Courtsey gallery Rodolphe Janssen), Sylvie Fleury, *untitled (Ô)*, 2008 (gallery Thaddaeus Ropac). Photo : Pierre Antoine

TAINTED LOVE, Confort Moderne, 2017. Travis Boyer, *Astrodome Hustle*, 2017. Photo : Pierre Antoine



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TAINTED LOVE, Confort Moderne, 2017. View of the exhibition. Emilie Pitoiset, *Tainted Love*, 2017. Photo : Pierre Antoine