



Factotum exhibition detail's, L'amour; Bagnolet, January 2016

CHARLIE CHINE

Charlie Chine reinterprets the gesture by pushing the limits of the repetition to the performance by using simple actions like screwing, painting, copying, trimming, and collecting, supported by a sound of a radio or a ticking clock. Absurd, anti-productive sometimes absolutely tuseless, Labour becomes a show in which we produce ourselves.

Redesigned products, products for a better world, products to reinforce listening, all of those objects do not take part of in the Modern World but they belong to another, more nostalgic. They are made of Pop culture and black humour mixed together.

Charlie Chine is a guardian of an individual and a collective memory. For her, an individual is unique, changeable, and comparable. She analyses the habits of the modern human being through the spectrum of his culture, his work, his education and his way of consuming.

Based on the anonymity of each participant, Charlie Chine conducts public studies to explore long-term memory. She focuses on residual traces of the active and passive way of consuming mass culture then she relates what remains of the Self by making biographical charted maps, archives of souvenirs from collective experiences and studies on popular jingles sung by “Millennials”.

Charlie Chine offers us an archaeological vision of the Modern Man through “neo-paleo-phonic” redesigned objects, studies on memory and post Taylor’s performances. The artist blurs the boundaries between the thinker and the maker, between the artist and the craftsman. She wants to be the craftsman at her own service, placing her in the heart of a practice where the very identity of the artist is totally assimilated with multiple



QUESTION DE MÉTHODE Device for a musical suicide, prototype No. 1, sound object (2014)

RECENT WORKS



We are here in her room or at least what remains of it: on the wall, her collection of postcards, on the fireplace, her portrait. Her bed, her chair, her shelves appear in a ghostly manner, like they have been drawn by Fred Sandback. The walls have been covered with sellotape that does not cover the flaws but reveals their asperities and their identity. Like that, nobody can cover them up. At the back of the room, they are paper airplanes in paper boxes. On the floor, a stack of archives is scattered. As it is impossible to make progress through the room, the visitor becomes a viewer only able to watch carefully a life's memory.

But who is Charlie Chine? Born from the legacy of a piece of furniture, this character goes through time. The artist who now carries the name of Charlie Chine embodies her in a lifetime performance. Since she bears her name, she has to investigate in order to know Charlie Chine's story. Working from architectural elements, vestiges of former tenants, the artist draws on her imagination to embed Charlie Chine's fiction into reality. Times are intertwined, and it becomes impossible for us to put a date on anything.

This chronological hodgepodge is a lost territory. It projects us into a romantic elsewhere. By creating volumes in the room, the artist materializes the gaps, those that memory allows with time. The 35 hours question has always been central in Charlie Chine's practice. It has often implemented performances' protocols that meet time restriction.

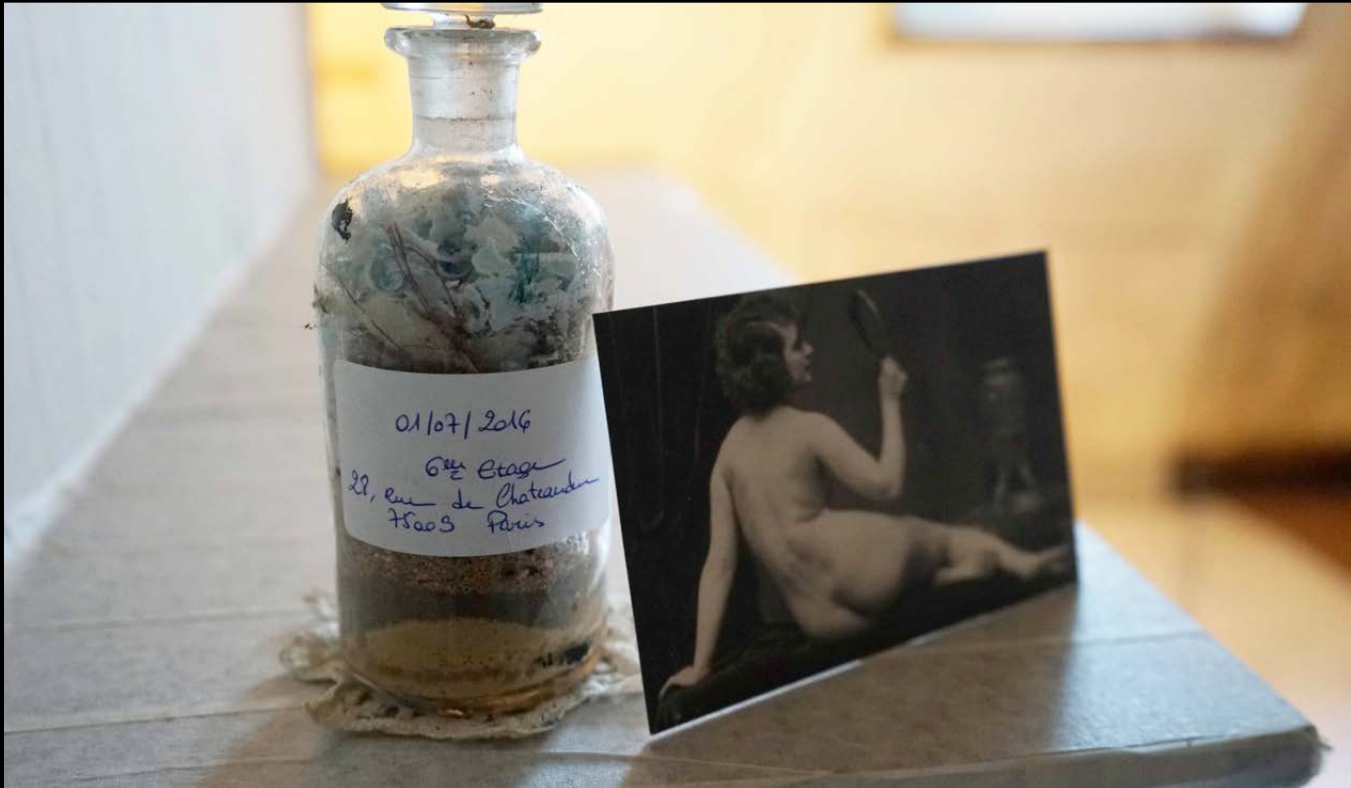
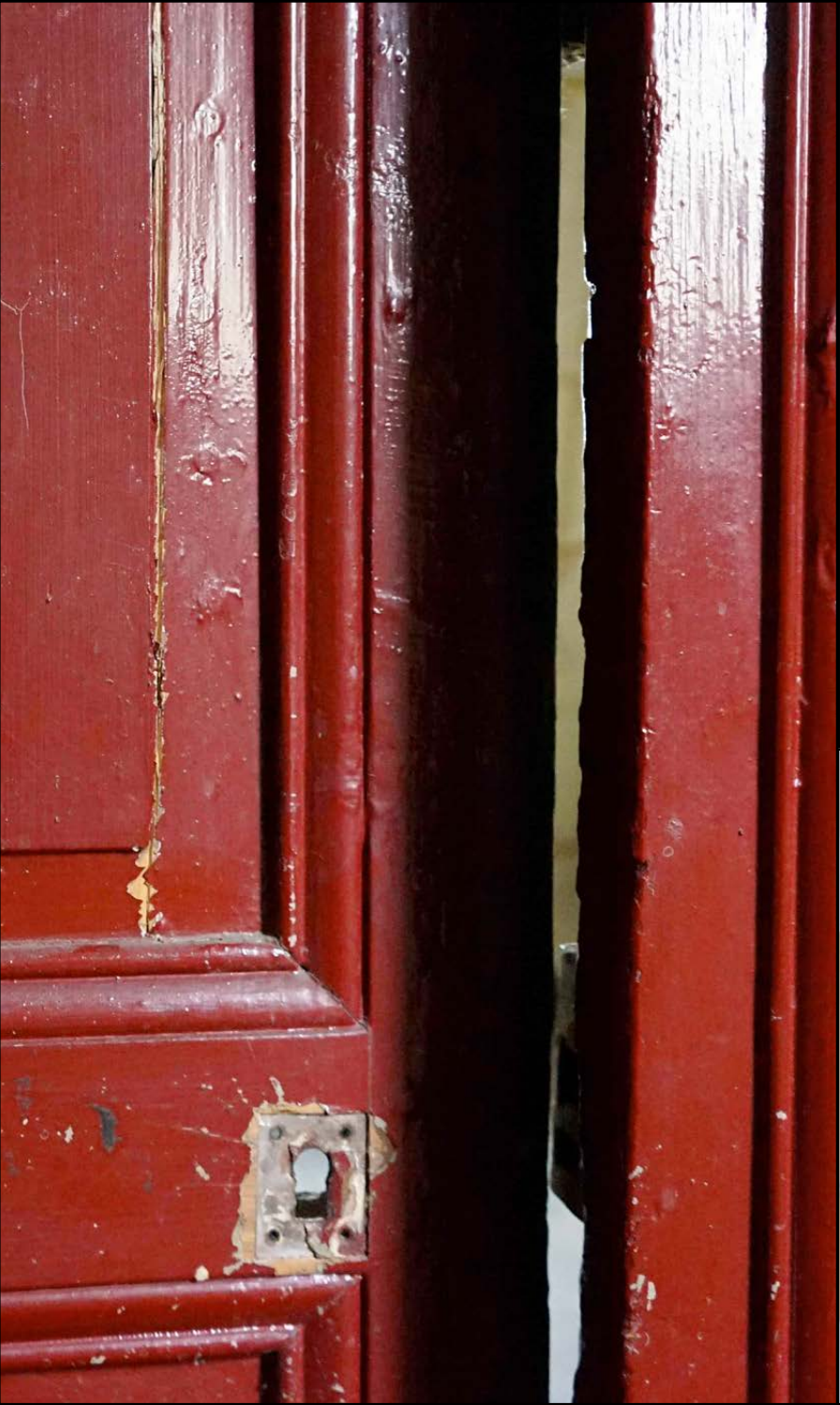
In her room, she organises her tasks and does everything to do them. Everything is well

noted and scheduled. From 4 pm to 5 pm every day, she worked on the production of paper airplanes (made of tax forms for most of them) that she numbered and signed. Then she threw them in the direction of the window from the opposite wall.

Stubborn, she decided to cover the walls up with sellotape within a short period of time. Thus, she controls perfectly the repetition of simple gestures that become sort of automatisms, in reference to Taylor and his methods of production (the one best way). This kind of work is useless, absurd and reflects our constant desire to produce. Repeating these basic actions in order to get tired is not shown here to advocate the benefits of working but to demonstrate the waste of time that we can inflict on ourselves. These actions are means of a better understanding of the essence of contemporary human beings. Under an autobiographical disguise, Charlie Chine writes about our own culture. Above all, she is the mirror that reflects a fragmentary portrait of the society. Like the dust that she collected in a bottle in each maid's room during the week, she represents layers of narratives. Charlie Chine becomes an indestructible vestige, a succession of time and objects, a blend of memories and archives, and an archaeological research of the present.

Manon Klein

Translation : Éléonore GROS

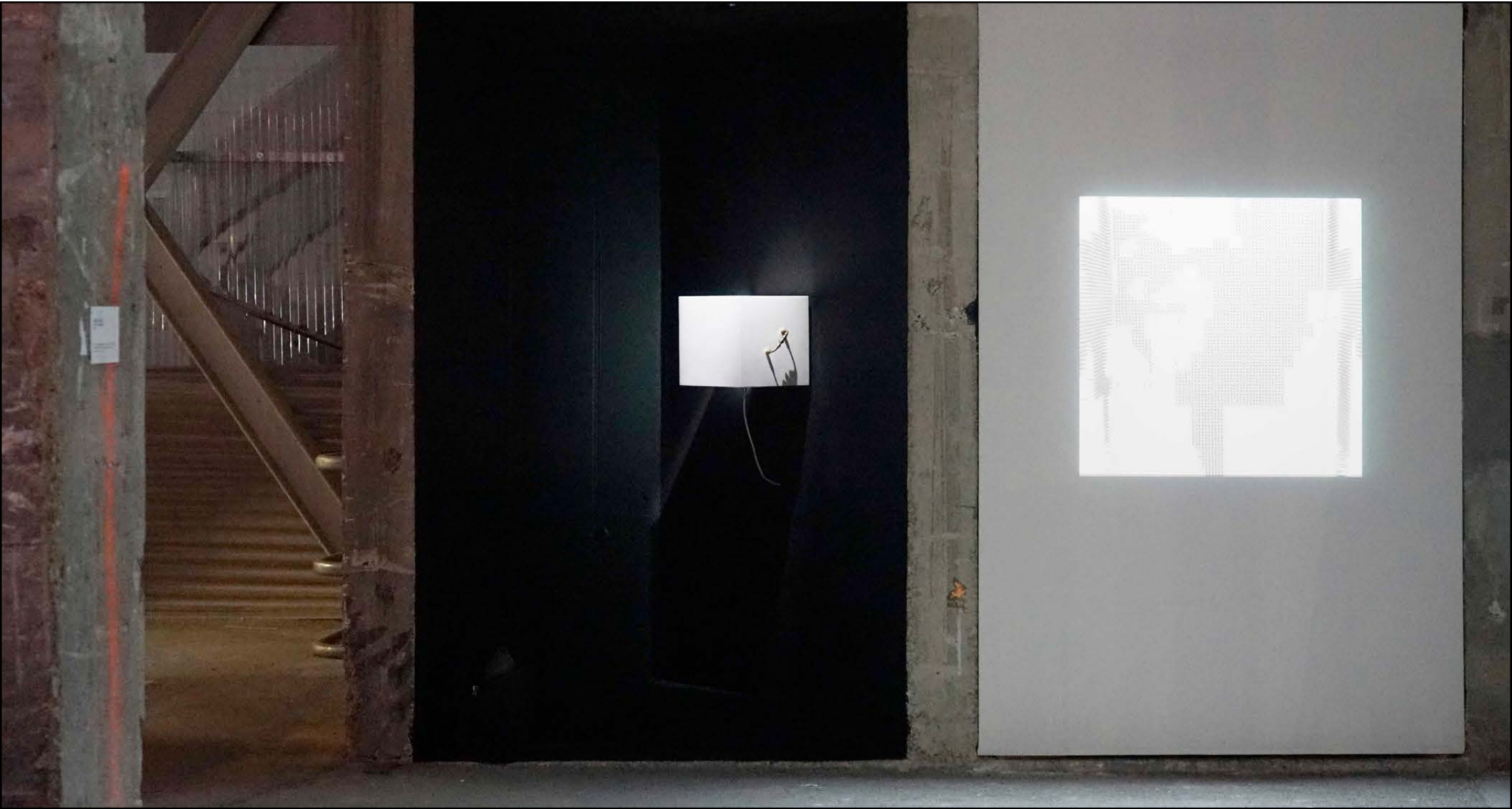


Biography (s)

“ Documents that belonged to Charlie Chine were found inside a wooden secretary desk bought the 27th May 2010 in a garage sale located between Lassus Delouvain and Villette Streets in the 20th area of Paris. This furniture, whose varnish appeared in some places and whose writing box was missing, was meant to be installed in my Parisian office. In the Empire style, the desk was made of worn out green wool felt and had many small drawers all closed by fancy patinated bronze locks. I succeeded opening two of them by moving the key, which I kept until now, very gently. The other drawers stayed closed until my curiosity got stronger than the sealed locks.

Later, I finally discovered what they contained. Diagrams, maps, sketches, ideas, letters lumped together in two black notebooks. After I spent time thinking about what I had just discovered, I decided to pursue the work started by this foremother who was probably born around 1880 and whose whereabouts are still unknown.

THE LITTLE BLACK BOXES (2016)

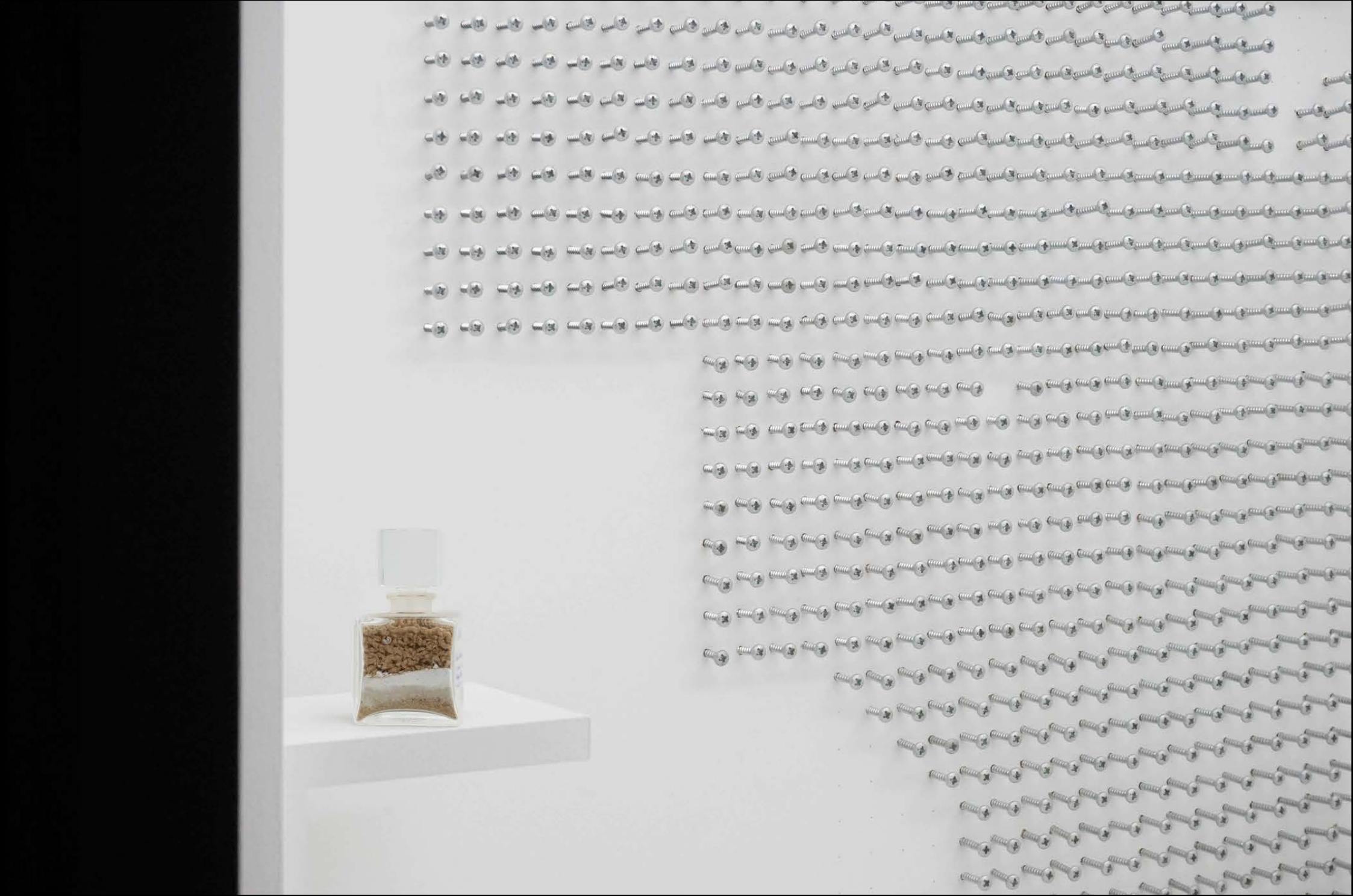


The interconnected installation "The little black boxes" presents itself as a *mise en abîme* of the White Cube. In the black alcove, space of the experience, two fine and carved handles placed on a white box invite us to a hand to hand with the work. The sensual altercation turns immediately into a fatal discharge propelling the visitor into a passage through time and space materialized itself by the flask of dust placed inside the installation. Following the principle of the "empathy box" depicted in the science-fiction novel "The little black box" written by Philippe K. Dick, we take possession of the body of an exhausted artist who performed for 35 hours.

Eleonore Gros



THE LITTLE BLACK BOXES *(2016)*



July / August 2016 - Le Palais de Tokyo - Installation / Black Room: White Cube (wood, white lacquer, electrified brass handles, arduino system) - White part: 35h screws (4.5x40 Spax) - Vial of dust - Pair of fluo installed in the white room, whose light flickers when you grasp the handles of the white cube.



CHARLIE CHINE À LA PLAGE

- Jour 1 -

7h - 1 bonne dizaine de papys baigneurs à l'eau avant 11H00 - 1 chaussure noire échouée au milieu du bois flotté - 1 bonnet blanc coincé sur la tête et quelques jolies fleurs sur un maillot échancré - 3 paires de fesses bien blanches dont 1 pas totalement - 2 curieux assez loquaces - 47 pas de large sur 24 de long - 18 lignes de galets de taille moyenne - 1 petit tas de galets ocres et 1 autre de galets blancs

Or a week of 35h organize the pebbles

The 35 hours week becomes the time reference within which the artist evolves. In this time frame, the individual moves and explores the frontiers of a territory by making gestures, following a pace or even by wandering around.

This series of activities aims to position the body within a predetermined time and space but always presented in a contradicted situation that can be seen as inappropriate. The artist documents each situation ("Spending a 35hours week in the Parisian metro line 9", "Tidying pebbles' beach in Nice", "Waiting for the train in Lyon train station").

Influenced by the title of the performance, the individual tries to hold on the task. But, what happen when he does not do it? Can we give him any credit? The report as a narrative, short and subjective, becomes a souvenir of the experience. Commented and illustrated, the publication relates the performed activity.



LE PASSAGER DE LA LIGNE 9

Or a week of 35h in line 9 of the Parisian subway







FACTOTUM

- Factotum is an incorporated exposure of a number of works that are the direct consequences of the activity of a dozen individuals. At the opening and during one hour, each person will complete a process derived from « *les temps élémentaires* » (sweep, thread, paint, sand, type, fold, count, collect, cut, etc ...).

- « *Les temps élémentaires* » are a serie of activities taking place in an hour. Each activation and reactivation of the process allows the analysis of gestures where form follows. All of the raw materials thus used and/or transformed its product passes then from the status of fruit of labour to that of sculptures, or installations.

- Activation of « *les temps élémentaires* » :
Juliette Agwali, Romain Cattenoz, Rébecca Chaillon, Leïla Chaix, Ghyslain Felix, Thomas Fernandez, Diane Pigeau, Alexander Raczka, Vincent Roux, Gabriel de Swarte et Arnaud Weyh.

- Pictures : Sophie Anquez, Charlie Chine

Vidéo-souvenir : www.charliechine.com/factotum





FACTOTUM #1

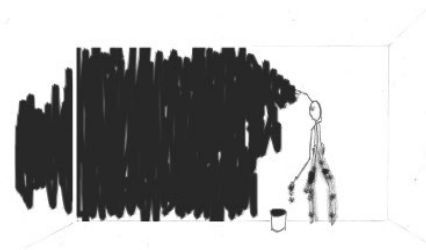
Factotum exhibition view, L'Amour ,Bagnolet, january 2016

LES TEMPS ÉLÉMENTAIRES (basic times)

#4 Piling objects in a square meter.



#8 Paint a maximum surface of one color.

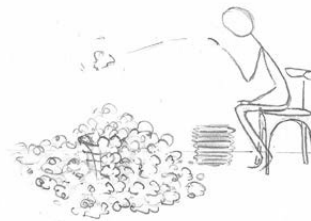


#10 Mask the surface with the masking tape

Include everything
that is placed on
this surface.



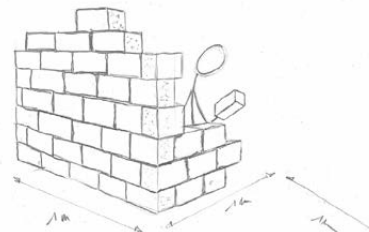
#12 Crumple / cast blank paper in a basket.



#13 Sand the demarcated area



#14 Build a wall with 100 bricks





LABORATORIUM *(2015)*

Process :

7 hours a day for 5 days, the performer will experience the potential of a bunch of items intended to be discarded or stored deeply.

Move, install, store, collect, disorganize, arrange, catalog, throw random, put together, unbalance, balance, stack, collect, spread, gather, disperse, compress.

The performer must both confront, but also to escape from the artist's gesture implies intellectualization of the result, to this focus on the mundane: make a heap .

Enregistrement :

A photograph will be taken automatically every half an hour during the performance.





*Memoria is your story.
Written and archived to not be forgotten. Your own life marked by unique events. The drawing I make for you
is the representation of your individuality and your singularity.*











Born in 1880

Live and work between Nice et Paris

Founding Member of *Projet Cluster* and the *Festival de MAI* (improvised contemporary music), Nice (2012-2016)

Formation :

- 2015 DNSEP, obtained with honors, école supérieure d'art, Aix-en-Provence
- 2010 DNAP, Villa Arson, école nationale supérieure d'art contemporain, Nice

Solo exhibition:

- 2016 **Factotum**, l'Amour, Bagnolet

Group exhibitions:

- 2016 **Dans le ventre, le Générateur**, Paris
L'arbre qui cache la montagne, Le Palais de Tokyo, Paris
Chambre à part (avec Clara Borgen, Kévin Desbouis, Léa Puissant, Simon Rayssac, Caroline Saves) Paris
- 2014 **Featuring...**, La cité internationale des Arts, Paris.
(With Jérôme Grivel, Sandra Lorenzi, Stephanie Raymondi, Elodie Fradet, Mathieu Schmidt, Julien Dutertre, Alys Demeure)
- 2013 Collaboration Magali Sanheira/Death By Car, **Lux Exterior**. Official program "Hors Parcours", Nuit Blanche, Paris
- 2011 ACCA - Présentation of the project «Y», Le Salon, Nice

Performances :

- 2015 *Fripponnes de Porc*, **Upsky#1**, June 21, Espace d'Art Les Salaisons, Romainville
- 2014 In the context of the exhibition of Loreto Martinez, performance «Death by car» avec Gaël Angelis, La Ferme Du Buisson, Paris
- 2011 **Dans la Fosse**, *Sugar Pill* dans la Fosse, Villa Arson, Nice
- 2010 **Inhale/Exhale** with Jérôme Grivel (Duo Voix), Le Grütli, Genève
Levé de Frigo with Jérôme Grivel, anciens abattoirs, Nice

Résidences :

- 2015 Research residency Le Salon, Nice
- 2014 Research residency *Projet Cluster*, Breil Sur Roya (Sound recording, Fort St Roch (Sospel), Chapelle Ste Catherine (Breil sur Roya))

Audio editions

- 2015 **Hoc Unio Fecit** from *Projet cluster*, under the label *Death carnival records*, July 9, Nice
- 2012 **Form Destroyer** under the label *Infinite circles*
With Emilienne Apple, Regis Turner, Club Passion, Sugar Pill, Arnaud Dezoteux, Tapetronic, Shouga Boo, Dr Nezumi, Black Boeufs, C_C, Th'Mole, Steve Navid, Jean Bender, Arnaud Rivière etc...
- 2011 **Le Mystik Krew Of Comus** (48h of noise performance) under the label *ZX10, Collectif Ktra*, Marseille

CharlieChine

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